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*A WEEKLY REVIEW OF LITERATURE, SCIENCE,
AND ART.*

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THE STAGE AND MUSIC.

THE STAGE.

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THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

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LITERATURE.

Camoens, the Lyricks. Sonnets, Canzons, Odes, and Sextines. Englished by Richard Burton. (Quaritch.)

CAPT. BURTON quotes Byron for the opinion that previous English versions of Camoens's lyrical poems have very little or nothing in common with the Portuguese original. There can be no doubt whatever about the fact; and the translations of Lord Strangford, of Adamson, of Southey, and of some others, are hopelessly bad as translations, and sometimes even absurdly remote from the text. A much better version, which Capt. Burton justly commends for its literalness, is Mr. Aubertin's; but this gentleman, like his feebleness, has but picked and chosen a few out of the 360 sonnets which were written by or ascribed to Camoens, and has left untouched the twenty-one canzons, the fourteen odes, and the five sextines, of all which, and of the sonnets as well, Capt. Burton now gives us rhymed translations.

In these poems not only are the metres extremely subtle and intricate, but the trains of thought are expressed, as in all good lyrics they should be, in tone, unison, and accompaniment with the music of rhyme and rhythm, and are themselves, beyond all precedent in our own literature, intricate, involved, and subtle; moreover, the intrinsic obscurity of the poems is of course increased by the obscurity which three centuries have superadded.

Such are the difficulties which the translator of Camoens's lyrical pieces has to face, and I have no hesitation in saying that Capt. Burton has overcome them; but he has not cut the Gordian knot with what some critics may require from him—good, swashing blows of his broadsword. He has used a keen, double-edged weapon of his own contrivance, and with it and his own cunning trick of fence the feat has been accomplished. To take the English language as it exists at this day in poetry, and to use it to turn the Camonian lyric with, is all but impossible; to take the poetical English of Camoens's period, or that of any previous period, with its still narrower vocabulary, would be still more an impossibility.

Capt. Burton has done neither of these things. He has rendered the lyrics into a language which he picks and culls from the English of about Camoens's time, from that of times previous to it, and not seldom from modern English speech. When with all this he fails in rhyme or measure, the too conventional reader will be shocked to hear that he has not scrupled to coin a word of his own. So translating, it is clear he has an instrument in his hands of great power and versa-

tility, but one which is no less easy to abuse than to use. Capt. Burton, however, has been as merciful as possible in the employment of archaisms and neologisms. He has a true literary artist's inclination for lucidity, and a true lyrical turn for rhythmic flow and the music of his lines. In short, he has succeeded in giving to English literature what it never possessed before: a correct, a full, and a readable version of the lyrics of the greatest poet of the Iberian Peninsula.

Now that these poems are for the first time presented to English readers fully and well, we may take the opportunity of enquiring how far they will stand comparison with the better known epos of the poet.

Portuguese poets are, and always have been, "sentimentalists," in the sense given to that word by the French critic; that is, their tendency is one of reaction against the stubborn facts of life in the direction of the suprasensuous. Only one distinguished Portuguese poet do I know who is not a sentimentalist in this sense: Sá de Miranda, the great predecessor of Camoens, and, to my thinking, next to Camoens the most interesting figure in the long line of Portuguese poets. Even the austere Miranda, however, is compelled to follow the aesthetic fashion of his day, of "art for art's sake," and though he was an honest country gentleman, who loved his hunting spear and his pruning knife as well as or better than his lute, even he had to take down that lute from the wall and, leaving his own manly strain, to strum to it love songs breathing a tenderness and despair quite foreign to his real nature, and full of all those fantastic "symbols, hieroglyphics, and mystifications" in which the age delighted. What Miranda did *invita Minerva*, Camoens as a lyrical poet did with all the energy and all the delight of his larger nature.

By far the greater number of the lyrics of Camoens treat of love or of subjects akin to love. As a sonneteer he closely follows Petrarch and, making some abatement for the difference and, perhaps, on the whole, the inferiority of Portuguese to Italian as an instrument of musical sound, Camoens seems to me to touch the lyre with as sure and skilful a hand as Petrarch himself. As poetical literature these lyrics, the sonnets and canzons especially—for the odes are not regular odes—seem to me to be as beautiful productions, as full of art and of exquisite music, as such works can be. The question is, do they possess the highest poetical quality? I am of opinion that they do not. It is not because they chiefly treat and treat monotonously of one emotion alone that I form this opinion: it is because they treat it fantastically, without earnestness, conventionally and with a false exaggeration. It is not Camoens I venture to judge, but the spirit of his time. The true voice of Camoens, *os magna sonituum*, speaks to us in his great patriotic epic, just as the true Shakspeare speaks to us in "Hamlet," "Lear," or "Macbeth," not in his "Lucrece" or his "Venus and Adonis."

It is heresy in Portugal to say that Camoens was less great as a lyrical poet than Petrarch himself; but critics in the country of his birth seem to overlook the fact that two whole centuries separate him from Petrarch, two centuries of advancement in

thought such as the world had never known before; and yet not only is the literary form of the Camonian lyrics a copy of Petrarch's, but the thoughts embodied in them are in no appreciable degree enlarged. Their spirit is the spirit of the early Renaissance with a faithful echo across the busy centuries of old Provençal song. There is nothing of the larger utterance, the strong "organ voice" of the author of the *Lusiads*. It is Camoens, but Camoens in fetters.

I feel the full venturesomeness of differing from the poet's countrymen as to the poetical quality of these poems, but it is perhaps possible, without putting forth any merely personal opinion, to try them by accepted tests and canons. Camoens is admittedly a master of language. If in his lyrical pieces he is giving us poetry of the highest quality, we shall know it by this—that his note will be one of high earnestness and directness: it will be a note direct from the soul of one who has thought deeply and feels strongly. Is there any such note sounded in the odes and sonnets of Camoens? He writes, as I have said, chiefly of love, and with consummate ingenuity, but with how much of earnestness?

"Becomes the Lover to the Love transmewèd,
By thoughts and reveries the Fancy fire;
Then have I nothing left me to desire,
For the Desirèd is in me enduèd.
If my transmewèd soul in her be viewèd,
What can my formal body look for higher?
Only in self for Rest it can retire,
Since that same Spirit hath my form imbruèd.
But this half-goddess with fair purity fraught,
As Subject dwells in Accident inlaid,
So to this Soul of mine shows self conform;
E'en as Idea fares ahe in my Thought;
While the pure lively Love whereof I'm made,
Like unto simple Matter seeks its Form."

Is this metaphysical word-play the language of true passion? Camoens's love-songs are made up of such subtleties; they are compact with cold Platonic praises of an impossibly perfect mistress. His lyrical verse and that of his contemporaries are the over-faithful copy of an old original, and their work is no longer justified by originality and the dark background of the fourteenth century. These works seem to me to be no more true poetry than the first servile reactionary works of our pre-Raphaelite painters were true art. There is a strange jumble in it all of Procris and Philomela and the Phoenix, of salamanders, crocodiles, and basilisks, an assemblage of all the commonplace of Pagan mythology, mediæval theology, of scholastic philosophy, and the absurdities of the Provençal courts of love. The poet's mistress is a paragon: her virtue, her beauty, her cruelty, and her disdain are such as the world never knew, and his constancy and devotion to all this excellence and loveliness will outlive time itself. In the next sonnet he has found another mistress, another paragon, every bit as pure, as fair, as cruel, and as coy, to whom he swears by all the Pagan gods a second æon of unending constancy. Camoens seldom rises above this level; but all through his rhymes the verse flows on with so sweet, so smooth, and so perfect a melody, as almost makes us forget how far removed it all is from the earnestness and sincerity of passionate human love. We need but to compare it with a poet's true

love-song to perceive the discordance at once. We have but to set beside it Victor Hugo's

"Le vent qui vient à travers la montagne
Me rendra fou,"

or the "Bid me to live" of Herrick, or the verses to "Althaea in Prison" of Lovelace, or Burns's "Of a' the airts the wind can blaw," or Musset's "Avez-vous vu dans Barcelone," to see at once how false and artificial it is—in short, to see that it is wanting in that simplicity and straightforwardness which, according to the greatest of all critics, are the essence of great poetry.

So much am I compelled to say in an unwilling and invidious spirit of detraction; but I would not have it be supposed that the lyrics of Camoens do not include higher strains than these amatory ones. Among them are not a few religious, descriptive, introspective, and eulogistic poems of great beauty and importance, though they, too, are often disfigured with Provençal *far-fetchedness* and Provençal extravagance. Furthermore, it would be critical insincerity not to admit that the Camonian lyrics are nearly wholly wanting in the fine lucidity which marks the Camonian epic. Their style shows the Troubadour's childish liking for artful obscurity, and of so singing that a man should have infinite pains to catch his meaning

"Qu' apenas nuls hom las enten."

Some of Camoens's poems, indeed, have baffled the intelligence of every commentator, Portuguese and German, and quite puzzle Capt. Burton himself, and it is clear to the reader of them that the maxim to the effect that language was given to us to conceal our thoughts was discovered long before the time of Talleyrand.

As to Capt. Burton's labours upon this mass of verse, the task he has now completed forms a worthy sequel to his great work in translating, and most learnedly annotating the *Lusiadas*. I had the pleasure of acknowledging the excellence of that work, and its importance to the student, in the *ACADEMY* of June 25, 1881. Space prevents my giving more than one more specimen of the author's version. It is not above the average of his work. I choose it rather because it is the translation of one of the most beautiful as well perhaps as one of the most difficult to render of Camoens's sonnets:—

"My gentle Spirit! thou who didst depart
This life of Miscontent so sudden tane;
Rest there eternal in the heavenly Reign,
Live I pent here to play sad mortal part.
If in that happy Home, where throned thou art,
Consent to memories of the Past they deign,
Forget not thou my love, whose ardent strain
Thou saw'st in purest glance that spake my heart.
And if such love gain aught of grace fro' thee,
If aught avail this woe wherewith I pine,
This pining woe that knows no remedy;
Pray Him who shorted those few years of thine
So soon He bear me hence thy sight to see
As soon He bore thee fro' my sorrowing eyne."

The exquisite spirit as well as the letter of the Portuguese seem to me to live again in the English of Capt. Burton.

OSWALD CRAWFORD.

Dictionary of National Biography. Edited by Leslie Stephen. Vol. I. Abbadie-Anne. (Smith, Elder, & Co.)

WHEN the proper time comes for estimating the literature of this latter end of the nineteenth century, it seems probable that the critic of the future will award to the present generation of English men of letters greater credit for knowledge than for power. To dwell upon the negative aspect would be ungracious, especially at a time when our three chief poets have each given us within the few past weeks a volume of their best. But the publication of the first instalment of Mr. Leslie Stephen's great enterprise naturally suggests the reflection that such a work could have been undertaken at no earlier time with equal prospect of success. If the endowment of research still remains a dream, the aggregate amount of original investigation carried on among us by a multitude of individuals is by no means contemptible. Public recognition, and organisation by competent authority, are the two things needed to place English students on the same position of advantage as their brethren in Germany or France. The generation which is producing the *Rolls'* series of historical documents, the printed catalogue of the British Museum, the new edition of the *Encyclopædia Britannica*, and the *New English Dictionary*, and which supports some twenty publishing societies, may fairly hold its own with previous generations which boasted, perhaps, more eminent names: *Non omnes omnia possunt*.

It may be as well at once to disabuse the popular mind of a false impression that has already got about. This *Dictionary of National Biography* is most improperly described as a "bead roll of England's worthies," which is no more true than to define history as the record of a nation's glory. In biography as in history, we must take the bad with the good, the base with the noble, even the insignificant with the great. No doubt, there are many readers who will turn first (and possibly turn only) to the conspicuous titles—such as Addison, Ælfred, and Anne. But when the design of the work is rightly considered, these longer articles fit into their place as parts of a system which allots just thrice as much room to forty-three persons of the name of Anderson as to the great king of the West Saxons. Though it may not be easy to frame the principle upon which admission is granted, yet all who have had occasion to consult a book of reference in vain (and who has not?) will thank the editor for having thrown his net so widely. Every single Englishman whose name is preserved in memory for what he did or for what he wrote—even if what he did was a crime and what he wrote a scandal—ought to find some record here—the third Richard as well as the first, Titus Oates as well as Algernon Sidney, Aphra Behn as well as Addison, Bennet Allen, the blackguard, as well as Ralph Allen, the prototype of Squire Allworthy. If the worthies outnumber the reprobates, that is our advantage. The duty of the editor is to see that none of either class, or of the much larger class of indifferent personages, are overlooked. For a dictionary of national biography, as Mr. Leslie Stephen understands it, is nothing less than a history of

the country, shown not in the course of events, but in the lives of men and women.

The present writer does not feel himself competent to determine off-hand how far this ambitious programme has been realised. Not a line of preface is vouchsafed to the unfortunate reviewer; and one volume out of fifty is a small sample by which to test the bulk. But a glance at a few pages is enough to show even to the ignorant what are the main features of the work. First among these we are disposed to reckon the policy of comprehension, which has left little to be provided in the inevitable supplement. This, however, is a matter that can be adequately tested only by time and use. The second quality for praise is the care that has been taken in the selection of contributors—by which we mean not the fashionable tendency to run after distinguished names, but the manifest desire to find out writers who have an acquaintance with their subjects at first hand. Original work, based upon personal consultation of authorities, is not always the most readable, but it must form the only safe foundation for a standard work of reference. Those who have had the misfortune to hunt a secondhand statement through book after book will feel most grateful for the measure of security here afforded by the signatures of genuine students. A third characteristic, which we must call general rather than universal, is the subordination of fine writing to the plain record of facts. The enforcement of this rule, there can be little doubt, was the hardest duty of the editor; and the enduring gratitude of the public will be his compensation for the occasional opposition that he must have encountered. We would not be supposed to argue for the suppression of individuality in contributors. Learned men must be trusted, within wide limits, to disburden themselves of their stores of knowledge in their own several ways. Absolute uniformity of style is consistent only with a dull level of mediocrity. But in a dictionary of these dimensions, it is of the first importance to study condensation, and to avoid the diffuseness of the biographical essay, and even the descriptive comment that is so tempting to the full mind. Another noteworthy feature that cannot be passed over is the attention paid to bibliography. This appears in two forms: in the statement of sources of information appended to each article; and in the catalogue of works where the subject was himself an author. We are the more disposed to insist upon this feature, partly as marking the accuracy of modern research, but still more as it suggests the means for a further adoption of the principle of compression. A single line here may represent more labour than half a column of picturesque narrative.

As some comments in detail are expected from a reviewer, we will say that the reader who begins with the article on Addison, written by Mr. Leslie Stephen, will not only find himself interested, but will learn indirectly, in the pleasantest way, the general character which the editor wishes to stamp upon the work. If instruction be his object, let him turn to Prof. E. A. Freeman's article on Ælfred. "Queen Anne," by Prof. A. W. Ward, and "Archbishop Abbot," by Mr. S. L. Lee, both transgress the restriction we

have ventured to lay down against diffuseness. But as we have mentioned Mr. Lee's name, it would be unjust not to add an acknowledgment of the extraordinary industry he has here displayed in multifarious fields of research. Sir Theodore Martin has undertaken "Prince Albert;" concerning which we will only say that we could have spared the eulogies of Stockmar. Among names of a collective class, the careers of naval officers by Prof. J. K. Laughton and the bibliographies of seventeenth century divines by Dr. Grosart are particularly noteworthy. The military lives would be improved by more diffidence in matters of opinion and more regard for brevity. It is, perhaps, not beneath the dignity of criticism to observe that the early inhabitants of England (whom we know not how to particularise more definitely) are well represented under *E*; and that our Scotch neighbours contrive to come to the front even in such an indifferent matter as alphabetical arrangement. A few petty points may be noted in the order that we have marked them in our copy. On p. 61, col. 2, line 6, there is a curious misprint of "minority" for "ministry." On p. 108 we find the scandalous assertion that the mother of a certain learned lawyer was "a descendant of William of Wykeham." On p. 131 Mr. Leslie Stephen states that Addison "bequeathed" his works to Craggs in a touching letter. Macaulay—we are not ourselves equal to consulting original authorities—says that he "dedicated" them to Craggs. The article on Henry Aldrich seems singularly meagre. Surely the versatile Dean of Christ Church was worth at least as much space as his namesake, the Bishop of Carlisle under Henry VIII. Some of the comments upon the histories of Sir Archibald Alison are too sarcastic for ready apprehension. Concerning one Peter Allan, we find the odd statement (p. 296) that "he planted rabbits for shooting." In the article on Dr. Richard Allestree it is most inadequate to say (p. 325): "It has by some been supposed that Allestree joined with Bishop Fell in writing the books put forth under the name of the author of the *Whole Duty of Man*." A reference might at least have been given to the three papers on the subject contributed by Mr. C. E. Doble to the *Academy* during November, 1882.

But we must not conclude with fault finding, of which the *Dictionary of National Biography* can bear a good deal. Still less would we conclude with the common forms of eulogy. Our expectations of the work were high, and they have been no whit disappointed. Even Charles Lamb would have excluded it from his class of books which "no gentleman's library should be without." Yet when it is completed, what gentleman's library will be able to contain the volumes?

J. S. CORTON.

The Maritime Alps and their Seaboard. By the Author of "*Vera*," &c. (Longmans.)

It is not generally known that the principal summits of the Maritime Alps—the frosty pinnacles so conspicuous from the sea-coast—are not in the Department which bears their name. When Victor Emmanuel gave up the county of Nice, he retained for purposes of sport the watershed of the Alps down to the

lower level of chamois on the south-western side. The references made here to these mountains are almost uniformly inaccurate. But it would hardly be reasonable to complain seriously that a lady has copied without verification the erroneous statements in the books before her, when to do more might have involved her in an exploration of the arid recesses of the Alps, or the still more arid recesses of the *Alpine Journal*. The peaks she has given wrong names and heights to are outside her proper limits, for the term "Maritime Alps" in her title represents the Department of the "Alpes Maritimes." The work, however, hardly covers the field suggested by the arrangement of words on the title-page, even when these are read in a political sense. Except in the trivial record of an official tour, the interior of the Department is left untouched. "The Seaboard of the Maritime Alps" would have more exactly indicated the contents of the volume. In thus limiting her subject the author has been well advised. The inland country is a maze of narrow glens and gorges, of sun-baked slopes and grey crags on which hang walled villages, the squalid eyries of a hard-living pastoral population. Romantic beauty and historical interest both cling to the coast.

The main purpose of the author, we are told, has been to supply a "*Handbook* to the French Riviera, its picturesque aspects and past history." This pretension suggests a preliminary comparison in externals with a volume we have handled alternately with *Maritime Alps*—M. Lenthéric's *Provence Maritime*. The two volumes contain nearly the same amount of printed matter. The English book weighs three pounds, the French less than half; the one costs twenty-one shillings, the other five francs. True, the English reader gets twenty-nine illustrations of various merit as against the nine well-executed maps given by M. Lenthéric. But have not our neighbours conspicuously the best of it?

Proceeding from form to substance, we find that the scenery described is mostly comprised in the undercliff of Provence, the region of foothills which extends north of Cannes and west of Nice, between the sea and the tawny cliffs and bare downs of the rock of St. Jeannet and the Cheiron. Beyond the Var several excursions in the mountains behind Nice and Mentone are indicated. For vivid descriptions of the characteristic aspects and associations of Provençal landscape, we must look elsewhere. The "author of *Vera*" is content to give rapid roadside sketches, which reproduce accurately enough general features without any close discrimination of local colours, of the changes between winter and spring, flowertime and harvest. But her descriptions are bright and lively, and will, no doubt, tempt some of the visitors to the winter cities to extend their drives among the more distant hill towns. Those who wander beyond carriage-roads will find their guide fail them, and even in Provence such a failure is sometimes important. For instance, an account of the Estérels, which omits the fact that they are traversed in every direction by excellently kept forest paths, is no account at all. We get no description of the exquisite little pass behind the Cap Roux from Le Trayas to Agay, with its miniature porphyry defile, and its cave associated with St.

Honorat, and visited by De Saussure. Nor is there any note of the delightful stroll over the Tanneiron above Auribeau, or of the savage gorge of the Loup.

If in her country wanderings the author confines herself to comparative highways, in her historical excursions she shows an opposite disposition. From the tables of dates—in themselves open to some criticism in detail—which serve her for a starting-point, she soon branches off into obscure episodes of Provençal history. Her pages contain evidence of conscientious study of local authorities. She has, for instance, examined profitably, for her sketch of the house of St. Honorat, the recently published cartulary of the monastery.

But of that larger knowledge of history which is necessary to give to historical studies due definiteness and perspective we find few traces. Such an episode as the spread of the Moors from their lair on the Gulf of St. Tropez into the fastnesses of the Alps, their gradual repulse, and final reduction to the position of slaves in the mines, might have been made deeply interesting. It is dealt with here in a disjointed and superficial fashion. The statements that Antipolis was the first Greek colony on the coast, and that Turbia derives its name from "Turrus Via," show obvious misapprehension. But minute criticism would be out of place. Having made the needful reservations, we may acknowledge our indebtedness to the author for some agreeable reminiscences of past times in connexion with modern landscapes. The Castle of Villeneuve-Loubet summons up for her readers memories of the popes and and sovereigns who have paced its halls; Grasse recalls the story of Jeanne, Queen of Naples; Monaco the warlike feats of the Grimaldi; St. Paul du Var furnishes a picture of a mediæval walled town and fortress. "The man in the iron mask" is always an attractive subject, though lovers of romance may be disappointed at the negative results of modern inquiry. "Cannes as it was" gives a brief summary of the story of the town which has grown out of the little fief of the Abbot on the Lérins. On "Cannes as it is" and the outrages committed by the French boulevard-maker—if possible even a worse fiend than our metropolitan builder—in the once romantic dale of Cannet, a discreet silence is preserved.

The best chapters are those that deal with the life on the farms, cultivated mostly on the *métayer* system, which produce not only wine and oil, but jonquils and violets, roses and orange blossoms, peaches and pomegranates, to supply the scent and confectionery factories of Grasse and Nice. The production of such delicacies does not soften manners. The Provençal character, the author points out, is hard and narrow. Even when well to do, he spends little, living on in defiance of all sanitary considerations, in a home the bareness and nastiness of which make a northerner shudder. Self-satisfied and self-assertive, the liberty he prizes most is that of interfering with his neighbour, with whom by natural consequence he is generally engaged in an interminable lawsuit, which forms the chief excitement of his life—or did until a few years ago, when he embarked his savings in speculations which are beginning to give him more serious subject for his sordid anxieties. The native kindness

of heart, the enlarged interests, the romantic feelings so often found on the other side of the Italian frontier, must not be looked for in Provence. It is a disagreeable picture, but doubtless in the main a true one.

Some accident has happened to the index. Many of the references are two pages wrong, and some altogether wrong.

DOUGLAS W. FRESHFIELD.

Atheism and the Value of Life. By W. H. Mallock. (Bentley.)

READERS of Mr. Mallock's previous book, *Is Life Worth Living?* will not be surprised to find that this volume, like its predecessor, fails as a whole to justify its title, and would, indeed, fail to justify any title save one of the vaguest and most general character. It is not a systematic treatise, but simply a collection of five articles reprinted from the *Edinburgh Review* and the *Nineteenth Century*; and though, in his brief preface, the writer tells us we shall find "a consecutive train of thought" and "a connected and logical order" of sequence, we must say we have been unable to discover these things, and we think Mr. Mallock would have treated his readers more fairly if he had not led them to expect an intellectual continuity of treatment which he certainly does not provide. Undoubtedly every one of the essays contains references more or less definite to contemporary atheistic or agnostic speculations; but only in the fourth essay, which is a review of the work entitled *Natural Religion*, and in the fifth, which deals with what Mr. Mallock calls "Atheistic Methodism," have we any explicit references to the bearing of these speculations upon a just estimate of the value of life.

Still, though Mr. Mallock's volume is not sufficiently "beholden to its title," it contains much that is interesting in itself, and not a little that is made interesting by the writer's lucidity of exposition and buoyant freshness of style. We have very few writers who could impart the literary fascination of which Mr. Mallock is master to such subjects as those discussed in the article on "Professor Clifford's Letters and Essays" without some avoidance of their more abstruse or technical sides; but he seems rather to delight in difficulties, and though, of course, his critique is incomplete, and therefore unsatisfactory, its incompleteness is due rather to inevitable limitations of space than to any failure in the candour which admits the strength of an enemy's fortresses or in the courage which attacks them. Mr. Mallock is occasionally irritating; now and then he is *very* irritating; and in our irritation we are apt to do less than justice to qualities both of matter and manner which are really both rare and admirable. These qualities are best observed in his contributions to literary criticism pure and simple, because there we can for the moment forget Mr. Mallock the polemical ally or opponent, and remember only Mr. Mallock the writer; while on the other hand they are never less observable than in those portions of his work where he attempts a mixture of criticism and controversy. He has never, for example, written anything more flat and ineffective than the larger part of that tiresomely elaborated essay on "George Eliot on the Human Character,"

which consists partly of a decidedly commonplace review of *Theophrastus Such*, and partly of a much too obviously laborious attempt to find in that not very characteristic volume the materials for an impeachment of the philosophical views of the writer. For obvious reasons such an article could hardly escape being a failure; but we should hardly have expected from so accomplished a literary craftsman as Mr. Mallock a failure so complete and unrelieved.

On the other hand, Mr. Mallock has never, we think, achieved a greater literary success than in the article which, though headed simply "Tennyson's Ballads and Poems," is really a survey of the whole of the Laureate's work from a standpoint which has not been occupied by any previous critic. He has, of course, his inevitable generalisation, which forms a sort of ground-plan for his criticism, and which he expounds and endeavours to substantiate with his wonted transparency and ingenuity; but it is not necessary to accept the generalisation in order to appreciate the vigour, subtlety, and freshness of the general handling. These qualities, especially the quality of freshness, are all the more noticeable because Mr. Mallock deliberately chooses to linger on the best-beaten highways of thought. Who could hope either to treat or to hear treated in any but the most trite and sleep-compelling fashion such themes as the difference between lyrical and dramatic poetry, or the precise manner in which a great poet reflects the tendencies of his age; and yet these are the very matters upon which Mr. Mallock discourses in the most attractive and arresting manner. It would be difficult to find anywhere a more helpfully luminous statement than that (pp. 91-7) devoted to the former of these subjects; indeed, we can remember nothing of the kind quite so good, except a remarkably interesting analysis made by the late E. S. Dallas in the pages of *The Gay Science*, and even Mr. Dallas prepared the way for Mr. Mallock rather than anticipated him.

It is not necessary to dwell at length upon a collection of reprinted articles, which were probably perused by many of our readers at the time of their first publication. We have said little of the polemical papers, for the simple reason that it is impossible to say much without the risk of being drawn into an interminable controversy. Mr. Mallock shows in these essays, not for the first time, that he can hold his own; and the concluding article in particular seems to us valuable, not as a mere specimen of clever rapier play—though it is this—but as a weighty contribution to what is undoubtedly the most important ethical issue of our time.

JAMES ASHCROFT NOBLE.

Recueil des Instructions données aux Ambassadeurs et Ministres de France, depuis les traités de Westphalie jusqu'à la révolution française. Publié sous les auspices de la commission des archives diplomatiques au ministère des affaires étrangères. "Autriche," avec une introduction et des notes par Albert Sorel. (Paris: Félix Alcan.)

Nothing proves more certainly the high estimation in which the study of history is now

held than the assistance given by the governments of all nations to historical students by the publication at the expense of the state of valuable documents and of ancient chronicles. The issue of the important series of Documents inédits in France, and of the Rolls series and the Calendars of State Papers in England, has done much to clear up disputed questions in the early history of both nations. But the appearance of the present volume marks a new departure in France, which it is to be hoped will soon be followed in England. Hitherto the important series referred to have chiefly treated of the mediæval history of France and England, and have consisted either of revised editions of monastic chronicles or of collections of early charters; and where modern history has been touched upon, as in Mignet's and Pelet's works on the reign of Louis XIV., and the Commonwealth series of Calendars, they have never treated of the eighteenth century. Students of the history of that century have a right to complain that their wants have hitherto been neglected, and will rejoice at the new departure made by the French government.

The period in which diplomacy flourished extended from the peace of Westphalia in 1648 to the French Revolution in 1789; for, previous to 1648, resident ambassadors were almost unknown, except in special cases, and in more modern times, the electric telegraph has made ambassadors mere mouth-pieces of the different foreign secretaries, and persons of merely ceremonial importance, and they are no longer left to act upon their own account, and to have the responsibility of using their own judgment at important crises. The eighteenth century was the palmy age of diplomacy; it was the century in which the inclinations of peoples were held of no account, and alliances were made in accordance with the caprice or state-craft of Continental monarchs. The history of the diplomacy of the eighteenth century is, therefore, of the greatest importance, and it is the point on which least light has been thrown. The incidents of great wars, and the policy at home of great ministers, are fairly well known; but diplomatists are, from their very character, of a silent nature, and the archives of the various foreign offices, in which their dispatches are buried, contain the story of their labours. It is this veil of secrecy which the French Foreign Office has consented to raise on the recommendation of the "Commission des archives diplomatiques," of which the great historian, Henri Martin, was president. From their very bulk it is, of course, impossible to publish the thousands of volumes of despatches from the French ambassadors and ministers plenipotentiary, though it may be hoped that some day they will be "calendared" after the English fashion; the Commission therefore recommended only that the more or less elaborate instructions drawn up for every ambassador before departing on a foreign mission should be published and edited by competent authorities. The present volume, the first of the series, contains the instructions to the ambassadors at Vienna, and is edited by M. Albert Sorel, the well-known Professor of Diplomacy at the Ecole des Chartes; while, to quote only the names of the best-known editors, M. Rambaud is to prepare the Russian series, M. Geffroy the

Scandinavian, M. Hanotaux the Roman, and M. Armand Baschet the English.

The relations between France and Austria between 1648 and 1789 are sufficiently well known, and have been so lengthily described by many historians, that it cannot be said that M. Sorel's volume contains any new facts of primary importance; but it does show clearly the attitude of French statesmen towards Austria, and their perpetual fear, after the death of Louis XIV., of being outwitted by the Imperial ministers. The early instructions, those of the reign of Louis XIV. are those of the least importance, for Mignet's great work on the negotiations leading up to the war of the Spanish succession left little new to be said, and the policy of Louis XIV. is, with all deference to M. Sorel, sufficiently well known and sufficiently simple as regards Austria to prevent any great interest being taken in his instructions to his various envoys extraordinary at Vienna. For Louis XIV. steadily continued Richelieu's and Mazarin's policy of consistent hostility against the house of Austria in both Spain and Germany. But from the very beginning of the reign of Louis XV. a change appears in the hereditary policy; in 1717 France joined England, Holland, and Austria in the quadruple alliance to crush Alberoni, and in 1725 the Duc de Bourbon, who was then Prime Minister of France, sent the Duc de Richelieu to Vienna to secure the friendship of Austria in case of a rupture with Spain, which he expected on the refusal of Louis XV. to marry the Infanta, and his actual marriage to Marie Leczinaka. Cardinal Fleury returned to the old policy, and managed to win Lorraine after the death of the Emperor Charles VI., and Louis XV. continued it in the war of 1742-48; but a change was bound to come when the power of Prussia began to terrify French statesmen, and when the stings of Frederick the Great's sarcasms came home to M^{de} de Pompadour. This great change took place in 1757, when the old enemies, Austria and France, made an alliance in opposition to Prussia and England. This radical change of front is the one great point in the history of the relations of France with Austria in the eighteenth century, and, as might be expected, the most interesting instructions of all are those to the Comte d'Estrées and the Comte de Stainville, afterwards the great Duc de Choiseul, and author of the *Pacte de famille*, in 1756, and to the Comte de Choiseul, afterwards Duc de Choiseul-Praslin, in 1757. This alliance of Austria with France, as well of Spain with France, was the darling project of Choiseul, and he ensured its continuance by making the marriage between the Dauphin and the Archduchess Marie Antoinette. From this time the instructions all lay weight on the maintenance of the Austrian alliance, and those addressed to the Baron de Breteuil in 1774 and 1777, which are the longest of all in the volume (pp. 454-500, and 501-22) contain a masterly summary of the position of France, obviously from the hand of Vergennes, showing that the Austrian alliance is the key-stone or pivot of the French foreign policy. The suspicion of the early days after the death of Louis XIV. has disappeared, and Vergennes hopes to see as firm an alliance between France and Austria against England as there had

formerly been between England and Austria against France. This despatch of Vergennes would of itself make the volume valuable, were it to be examined only for important state papers; but its real value, nevertheless, consists in summing up shortly the actual position of France with respect to Austria at various important epochs, and the eyes with which French statesmen regarded her before and after the important treaty of Versailles in 1756.

For others than students of diplomatic history the chief interest of the volume will be found in its portraits of the Austrian statesmen and the foreign ambassadors at Vienna, which are sketched for the instruction of the departing envoys. The genius of the French for this style of portraiture is admirably exemplified in these short incisive sketches, which excite a lively hope that M. Baschet's volume will soon be published, containing such interesting points as Choiseul's opinion of the elder, and Vergennes' of the younger, Pitt. As an example of this skill in portraiture, it might be well to quote here the description of Sir Thomas Robinson, the English ambassador at Vienna in 1737, who was afterwards Chancellor of the Exchequer, and, according to Horace Walpole, "a very dull man," not because of any special excellence, for there are many as good, but because he is well known from other authorities.

"On peut croire jusqu'à présent que le sieur Robinson retournera à Vienne reprendre les fonctions de ministre du roi d'Angleterre auprès de l'Empereur. C'est un homme qui a beaucoup de connoissance des affaires générales, mais qui, dans la part qu'il peut y avoir, règle sa conduite moins sur cette connoissance que sur les idées noires qu'il se forme, et qu'il voudroit inspirer à tout le monde; mystérieux à l'extrême, plutôt par hauteur que par prudence, même avec les parties intéressées dans les affaires où il a une part principale; ne pouvant souffrir qu'il s'en traite sans qu'on lui en donne communication; épuisant toutes les manœuvres de l'espionnage auprès soit des ministres de la cour, où il réside, soit de ceux des autres puissances qui s'y trouvent; enfin nourrissant en lui une aversion d'esprit et de cœur pour la France quoiqu'il n'ait pas eu lieu de s'en plaindre, lorsqu'il y étoit chargé des affaires de sa cour" (p. 268).

Such are the interesting portraits scattered up and down the volume, and such the value of the book; but a word must also be said for the able introduction and generally correct editing of M. Albert Sorel, who, however, makes a strange slip on p. 151 when he says that Queen Anne succeeded her "husband" William III., instead of her brother-in-law, in 1703. Would that there were in England a "commission des archives diplomatiques," and that the English government might spend a little money in elucidating the diplomatic history of the last century, as well as on Calendars of State papers and early Chronicles. The example has been given by France, and if the authorities would appoint some competent person to fill the post of *commissaire*, occupied in France by Camille Rousset, he ought to be able to gather round him as many trustworthy editors as M. Rousset has done, and publish volumes which, like this of M. Sorel's, would be of value to historical students throughout the length and breadth of Europe. H. MORSE STEPHENS.

Life of Edward Miall. By his son, A. Miall. (Macmillan.)

It is a moot point whether a biography should be regarded as the just reward or the unmerited misfortune of a well-spent life. Often, no doubt, the fear of it adds a new sting to death; yet many men have obviously conducted their correspondence throughout life with forward glances towards a posthumous "Life and Letters." However this may be, the biographer, be he never so pious and filial, finds himself labouring sometimes upon barren ground, and discovers that in discharging the duty cast upon him by the expectation of "friends," he is undertaking a task which he knows he cannot creditably perform. Such must surely have been Mr. A. Miall's feeling on completing this life of his father. Although it cannot be said that his work has any literary charm, he has not failed either in diligence, zeal, or temper, and yet the result of it all is but an unprofitable book.

Mr. Edward Miall was a man of high character, pure motives, blameless conversation, and the most indefatigable industry. But his life was not eventful. It does not appear that the part he played brought him acquainted with many of those whom the world is anxious to know, and above all he was a man of but one idea. Of itself for the biographer's purpose this is a fatal defect, for a life so absorbed has little richness or breadth or common human interest. But when the fixed idea is one so abstract or so polemical as Voluntaryism, or, as Mr. Miall quaintly would have it, "willinghood," it is difficult to see the interest of such a life except in its one relation to a political and religious movement.

Mr. Miall was in his early years, and by his own bent, trained for the ministry; but he looked back on his earlier errors too austere.

"Every religious check was thrown away, conscience sank into a state of torpor . . . and the kindness of Providence only preserved me from the grossest excesses of immorality. My Sabbaths were no longer employed in pious pursuits. Fond of reading, I selected my books without the slightest reference to the character of the day. But, hardened as I was, there were some works which I could not peruse without compunction."

The works in question were Foote's plays. Before he was twenty-three, Mr. Miall "supplied a pulpit" at Ware, and promptly married; but, finding himself on a stipend of £150, irregularly paid, in what his son calls a "straightened position," he removed to another congregation at Leicester. There he remained until 1840, and there it was that in the course of the agitation against Church rates he became stirred with fiery zeal against the Church of England as by law established. He avers—

"I believe that in the eye of Christ this connexion between the Church and State is adulterous and most offensive; that, impious in principle, it is, as might be anticipated, most deadly in its effects; that it is the prolific parent of bigotry, cruelty, rapacity, and hypocrisy, a terrible scourge to the nation, a tremendous obstacle to the progress of Divine truth."

Thenceforward this was his fixed idea. In order more effectually to advocate the cause he had at heart, he conceived the idea

of starting a newspaper in London, which would be a rival to the established Dissenting organ, the *Patriot*, and would advocate the voluntary principle. After a vigorous canvass of the provincial Dissenters, the *Nonconformist*, with Mr. Miall as editor, was started in April 1841, and for a period of nearly forty years Mr. Miall continued to be the responsible editor and to contribute leading articles. There is something about this feat so stupendous, an endurance so colossal, to have written almost every week for forty years something on Disestablishment, that the wonder is that any other faculty should have survived at all. Yet Mr. Miall not only fought his party's battle in print, he was enthusiastic in organising its operations. In 1844 he took a large part in forming a society with the characteristic title of "The British Anti-State-Church Association," now the Liberation Society, and he was a constant speaker at its meetings. His business through life was to repeat on paper and on platforms the arguments for free churches, and his relaxation was politics. Judge if his time was occupied. Before he came to London he wrote to his wife, "All advise me to keep myself clear from London society; all regard that as the greatest peril I shall have to encounter." His career, however, was never in much jeopardy from this cause: he and London society seem to have troubled one another very little. Except in connexion with his work he appears to have seen few but the members of his own family, and if he did but go away for a holiday, "the *Noncon.*" followed him *pode claudo*, and he spent his mornings in reading it.

In fighting contested elections he was at times courageous and indefatigable. He stood first for Southwark in 1845 on what were then advanced Radical lines, but without success. Sir William Molesworth headed the poll. In 1847 he offered himself at Halifax. He writes to his wife—

"There is much about this contest that gratifies me. All parties are mutually courteous. Not a whisper of personality is breathed. My committee is composed almost wholly of religious men, who make every day's work a matter of prayer. I have had much talk with the different electors almost wholly upon spiritual subjects."

However, on the polling day the numbers were—Edwards, 509; Wood, 506; Miall, 349. His next adventure was more fortunate. He was returned for Rochdale in 1852, and kept his seat for five years. During this time his observations upon leading men were graphic, but curious. Of Mr. Disraeli he says, during his Budget speech 1852:—

"He has schooled himself into seeming impassibility. That face of his of brazen hue is neither flushed nor pallid. His eye does not blink. His voice does not falter. His hand does not shake. . . . He carries *nonchalance* to absurd extremities. Occasionally he will adjust his necktie; once he positively cleaned his nails."

And a little later he remarks:—

"In argument he is strong on episodes, the main point he evades . . . and when, after a three hours' speech, he sits down, he leaves upon your mind a sense of profound regret that so powerful an intellect should be without the guidance of a conscience."

At the general election of 1857, after Mr.

Cobden had carried his vote of censure on the Government's Chinese policy, Miall, along with Bright, Cobden, Fox, Milner Gibson, and others, lost his seat. For some years he remained out of Parliament, though not out of politics. At last, after two unsuccessful attempts at Bradford in 1867 and 1868, he was returned by that borough in 1869.

Of his Parliamentary career there is not much to be said. He had the good sense not to thrust himself forward in general debate, but on his own subject he for the most part created a favourable impression. From 1858 to 1861 he had been a member of the Royal Commission on Education, and consequently in 1870 he urged with the greater weight the Nonconformist objections to Mr. Forster's Education Act. So vigorous was he, indeed that on the third reading there was quite a passage of arms between him and Mr. Gladstone. Next year, however, after his speech on his Disestablishment motion, for which he had been literally in training, foregoing even his pipe, during eight months, he won compliments both from Mr. Gladstone and Mr. Disraeli. Failing health, however, after 1873 led him to resign his seat, and he retired into private life almost entirely.

How greatly the aspects of the question, to which he so long devoted himself, had changed in the course of five-and-thirty years he must have fully realised. Much as the efforts of Mr. Miall and his friends undoubtedly accomplished in church reform and the removal of religious grievances, it is doubtful if the main object for which he struggled was much nearer attainment when he ended than when he began. It is not to be supposed that Mr. Miall's fame will long endure except among those Nonconformists who were especially of his way of thinking; yet he was for a long time a considerable figure in politics, and until his name is forgotten he will be remembered as a very unselfish, honourable and devoted man.

J. A. HAMILTON.

Miss Brown: a Novel. By Vernon Lee. In 3 vols. (Blackwood.)

WHEN it was announced that "Vernon Lee" was about to publish a novel, those acquainted with the other writings of the author felt assured of a literary success. That it would be vivid and brilliant in its description and dialogue, and that its characters would be well defined seemed also a matter of course. In these expectations none will be disappointed. Moreover, that it would be something more than a mere story of individuals was evident. The author of *Euphorion* looks at life and art with too comprehensive a vision to write a novel of mere incident, or even of mere character, and therefore we are not surprised to find that *Miss Brown* is not only a vivid picture of human life, but also both a severe satire and a tragedy. The subject of the satire is the falseness of the aesthetic ideal, and the tendency of its worshippers to gravitate towards the grossest immorality, while that of the tragedy is the sacrifice, to put it shortly, of a noble character on the altar of gratitude. These difficult themes are treated with great brilliance and originality, and with a literary and imaginative force which demand recognition. It is only to be regretted that both tragedy and satire are

extremely and needlessly painful and unpleasant.

First, as to the satire, for we prefer to view it as such, rather than an accurate picture of any section of modern cultivated society, the author would seem to have adopted the view of the late Lord Beaconsfield, that "the worship of Beauty generally ends in orgy." There is sufficient truth in this concentrated sarcasm to make a legitimate basis for a novel; and there can, we think, be no doubt that the book has been partly inspired by a sincere desire to hew down, root and branch, what appears to the author to be a very upas-tree in modern society. That a very reprehensible amount of loose talk, loose manners, and looser writing has not only been tolerated, but fostered, in certain circles by those who cant about "art" and "passion," is not to be denied. The ideas started by a few notable poets and artists have run riot among weaker followers; and this is, no doubt, a proper subject for satire. But, in the first place, so unsavoury a theme becomes sickening unless treated with the tact and taste of a Thackeray; and in the second, Vernon Lee presents us with only one side of a very large subject, which should be dealt with completely or not at all. If, on the one hand, we have a few followers of a certain school who have deemed it glory to indulge in nasty dreams, and to be credited with thoughts and actions of which they should be ashamed, there are, on the other, hundreds to whom the art and poetry of the same school has been food instead of poison. It has done its work for good as well as evil, and it is not fair to show us only its bad effects—and those so very strongly—any more than it would be fair to judge the quality of a heady wine by a description of the drunkards who have made ill use of it.

But we must give all credit to the purity of the author's intention. Pitch has been handled not altogether without its usual effect, but the object has been a worthy one. All the nauseous group of artists and poets and their more or less foolish and vicious train are used as a background to a character of great purity and dignity. *Miss Brown* herself is a creation of which the author may be proud. A girl endowed with singular beauty of the Rossetti type, half Italian, and less than half-educated, is discovered by Mr. Hamlin, an artist and poet of high reputation. At the time of her discovery she is employed in the humble capacity of nursemaid in the family of Mr. Perry, another artist of the same school, who has taken up his residence in Italy. That such a splendid creature should be lost to art and society seems to Mr. Hamlin to be one of those sacrifices which cannot be allowed. He determines to save her from the mean and commonplace career before her, and for this purpose settles upon her one-fourth of his income, leaving her completely free to marry him or not as she likes after she has been educated. To this curious compact *Miss Brown*, being then in love with him, consents, against the wishes and warnings of her sensible but rather brutal cousin Robert. She goes to a queer kind of school in Germany, where her empty mind is filled up with all the usual learning and accomplishments required of ladies in cultivated society, except religion,

about which she is not to be worried; and Mr. Hamlin himself takes care that she shall be fed with the least objectionable productions of his school of poetry, and writes her long letters in order to duly imbue her with his theories of art and life, and turn her out a first-class "aesthete." But Miss Brown, though not at all rebellious, indeed, working as hard as possible to do her duty in that station of life to which she is called—by Mr. Hamlin—cannot, for the life of her, develop into anything but a simple and high-minded woman, with far more interest in the struggles and sufferings of the class from which she sprang than in the most exquisite work of Burne Jones and Morris. Pure, truthful, unimaginative, practical and just, she finds her position in London, as the beauty of the hour and the cynosure of Maudsleys and Postlethwaites, just tolerable at first for the sake of Hamlin, but false and uncongenial to her nature. Afterwards, when her idol is broken, and she discovers in disgust that Hamlin is a mass of selfishness, weakness, affectation, and sensuality, the thought of marrying him becomes hateful to her. Then she turns, not for affection, but for interest in life, to her cousin Robert, who has made money as an engineer, and become a prominent Radical, earnest in the education of the lower classes. She now looks forward to her freedom. She will release Hamlin from his promise, return him his property, keeping only sufficient to enable her to start as a teacher. Now she studies political economy harder than she ever studied art and poetry, and with far greater delight. She watches with pleasure Hamlin's evidently growing attachment to his cousin, and her emancipation seems sure, when she is struck down with brain fever. She becomes convalescent only to learn that the passion of Hamlin for his cousin has culminated, but not in marriage; and when these two return to England, she finds that his debasement is being completed by drinking. Miss Brown makes up her mind at once; she burns all her notes on political economy, claims from Hamlin his promise to marry her, allows him to think that she loves him, and so the book ends with its one star throwing herself voluntarily into the mud. This is a short description of the career of a character conceived with great force, and carried out with greater consistency almost to the end. But the end, besides being unutterably sad and extremely repulsive, seems to me false. Although Miss Brown throughout has a natural tendency to self-sacrifice, she has too much rectitude to enter deliberately into a life which would be a ceaseless lie, and too much common sense not to see that the sacrifice would be vain.

Nor can I entirely approve of the method, clever though it be, which Vernon Lee has adopted to satirise a small but well-known section of society. Vernon Lee has dealt with it much in the same fashion as the Oriental robber, who, after plundering a caravan, stripped all his victims naked, threw all their clothes into a heap, and then amused himself with watching them struggle for shoes and turbans, shawls and burnouses. By first separating and then mixing haphazard the christian and surnames, the places of residence, the elements of character, and domestic conditions, appertaining to a number of more

or less known persons, the author has, indeed, effectually confused their identities, but has nevertheless ridiculed them individually as well as collectively.

Moreover, Vernon Lee has forgotten that to trick up an imaginary character in the clothes of a well-known person, though it will not prejudice that person in the eyes of those who know him, may well do so in the eyes of those who only know his clothes. If Mr. Jeremiah Brown, a perfectly harmless and worthy person, but well known to the public as a writer of verses, has a villa at Fulham, and a novelist introduces a poet of the name of Jeremiah Smith, with a villa at Fulham, where he keeps a harem, persons who do not personally know Mr. Jeremiah Brown will jump to the conclusion that he keeps a harem. This is a serious and by no means imaginary objection to the satiric method of Vernon Lee.

Altogether it is extremely difficult to form an impartial opinion of this remarkable novel, distinguished as it is by both faults and virtues of no common kind. If it makes one regret that it was written it also makes one look forward to another from the same hand. Let us hope that next time Vernon Lee will let us see more of the "stars" and less of the "mire," and, at least, will not again create a pearl of great price only in order to cast it to the swine. COSMO MONKHOUSE.

CURRENT THEOLOGY.

Brief Thoughts and Meditations. By the Archbishop of Dublin. (Macmillan.) Just now, when Dr. Trench is putting aside his high office as a weight not to be longer borne, this little book will have to many a particular interest. But in itself it is noteworthy. Few things are more valuable, as Solomon and Aristotle long ago pointed out, than the decisions of the wise who have had experience of life, even when they give no reasons. There is a time for dialectic and a time for pronouncing judgment. What Dr. Trench gives us in this volume is a series of quite short meditations upon things familiar enough in themselves, but made new by his penetrating insight and felicity of illustration, and made forcible by the simple dignity of his English style. In a day of much florid and vapid religious writing, such utterances will be welcomed.

Balaam: an Exposition and a Study. By Samuel Cox. (Kegan Paul, Trench & Co.) Dr. Cox, almost the first among homiletic expositors, offers us a character-study of Balaam, whom he regards as almost as great a moral paradox as David, and to whom he applies the too familiar line of Pope—

"The wisest, brightest, meanest of mankind."

His style is rhetorical, but is not over-laid with flimsy ornament, and his work, however disappointing to the historical student, will be most useful to those who regard the Bible from a purely didactic point of view. He tells us that "most of our better scholars" consider the "chronicle of Balaam" to have come from the prophet himself (Dr. Cox justifies the word "prophet" against Keil by an appeal to "a still higher authority—the New Testament," p. 37). As St. Paul became his own biographer when put upon his defence, so Balaam, when expecting his judicial sentence (see Num. xxi. 8), presented the story of recent events in the aspect most favourable to himself. There is much ingenuity in this, and much fair-mindedness in Dr. Cox's examination of his hero's character. He makes no pretence of

criticism, and assumes that all the features of character ascribed to Balaam anywhere in the Bible really belonged to this antique soothsayer. Browning would have done it better, and would have made his intuition seem true even to the most inveterate critic. For our part, however, till Browning comes, we take our stand with Kalisch, the critic, against Dr. Cox, from whose admirable, though too long, commentary on Job we had expected a nearer approach to a historical point of view. The translation of the seer's oracles, however, does deserve from us a meed of recognition.

Laws of Christ for Common Life. By R. W. Dale. (Hodder & Stoughton.) These sermons are of the practical order. The subjects treated are such as "Temperance," "The Sacredness of Property," "Political and Municipal Duty," "Family Life," "Sympathy," and all are treated with great good sense and considerable knowledge. Dr. Dale has nothing of that power—seen at its height in Dr. Newman—by which common things, suspended in a spiritual atmosphere, are seen to touch the spheres. His method is the casuist's, from principle he deduces practice, and his judgments seem very sound and robust.

An Historical Account of the Scottish Communion Office, by John Dowden (Edinburgh: R. Grant & Son), is a very interesting volume for liturgical students, competently edited by a sound and careful scholar. The importance of the formulary in question is due to its being, on the one hand, more closely allied to the Oriental liturgies in its canon than any other western form; and, on the other, to exercising a much wider influence than it could do as merely a document of the small episcopalian body in Scotland, seeing that it has been adopted with but slight verbal changes by the Protestant Episcopal Church in America, already a very powerful society, and growing at a much greater rate than any other denomination in the United States. These points are touched on in the introduction, after which comes the history of the existing office, beginning with the liturgy for Scotland, 1637 (commonly called "Laud's Book"); continuing with a description of the circumstances of liturgical worship in Scotland from 1661 to 1712; then giving some account of the Nonjurors, English, and Scottish; and so coming to the existing Scottish office, and its daughter form in America. This terminates the first section of the volume, and the second is occupied with the text of the office. After some preliminary remarks, the text of the earlier part of the office is printed in full, and is followed by a reduced facsimile of the edition of 1764, published by Bishop W. Falconar, then Primus, and Bishop R. Forbes. A reprint of the American Communion Office is added, and then several notes, textual and liturgical, are supplied in illustration. Twelve appendices conclude the work, being as follows: Reprint of the Office from the Book of 1637; Formula of the Invocation in certain Liturgies and Liturgical Services; Bibliography of the Scottish Communion Office; Canons of the Scottish Church bearing on the Use of the Office; Form of Consecration recommended by Archbishop Sancroft; Collation of the Scottish Office of 1764 with Bishop Seabury's of 1786; Reprint of the Nonjurors' Office of 1718; Bishop Abernethy-Drummond's Edition; Conspectus of the Structural Arrangement of the Parts in Certain Liturgies; Some Traditional Practices connected with the Scottish Office; Eucharistic Doctrine of the Nonjuring School; On the Use of the Word "Become" in the Invocation in the Scottish Communion Office. All these show the marks of ripe scholarship and careful accuracy of statement; while there is a wholesome absence of diffuseness throughout, so that the volume

is a really useful and welcome clue to the somewhat intricate subject with which it deals.

The Kingdom of God Biblically and Historically considered. The Tenth Series of the Cunningham Lecture. By James S. Candlish. (Edinburgh: Clark.) In these interesting lectures Prof. Candlish, after describing the efforts and longings of the pre-Christian Gentile world for "a perfect society" and discussing the relations of the Jewish theocracy to the Christian system, exhibits the doctrinal idea of "the Kingdom of God" as it is to be found in the teaching of Christ and in the teaching of the Apostles; and subsequently sketches some of the chief historical attempts to effect a practical realisation of the Kingdom of God upon earth, as, for example, in the Holy Roman Empire, and (on a smaller scale and with a more short-lived destiny) by the Anabaptists of Münster in the sixteenth and the English Puritans in the seventeenth century. The concluding lecture on the relation of the Kingdom of God to modern social ideals shows more familiarity with the speculations of theologians than with the pressing problems presented by socialistic and political reformers.

The Spirits in Prison, and other Studies on the Life after Death. By E. H. Plumptre. (Isbister.) To the very wide public that is interested in the problems of Christian eschatology (and the extraordinary success of Canon Farrar's *Eternal Hope* shows how wide that public is) Dean Plumptre's work will be welcomed. The Dean's proclivities are already well known from his letter to Canon Farrar; but it need hardly be said that there is here a moderation of expression and such competent learning in dogmatic theology as were notably absent from the two books of his friend. This work and Pusey's *What is of Faith?* are probably the only contributions to the recent controversy that will survive. Like everything of Dean Plumptre's, this book is written with much vivacity of style, and is entertaining from beginning to end.

Sermons. By the late John Service. With a Prefatory Notice. (Macmillan.) The enthusiastic *éloges* to be found in the Prefatory Notice, from the pens of his friends Prof. Nichol and Prof. Edward Caird, will tempt many to examine this volume of Dr. Service's sermons. The reader not already acquainted with Dr. Service's writings will be surprised to find here something very different from what he is wont to associate with the pulpit discourses of the Church of Scotland. There is much earnestness and thoughtfulness in Dr. Service's sermons; but the style, it must be confessed, reminds one too much of the newspaper article, and is suggestive of the permanent influence of such work in the author's early life as the editing of the *Dumbarton Herald*. That Dr. Service was a man to inspire feelings of warm attachment is plain, yet we believe his influence was largely due to that part of the personality of the preacher which is incapable of being transferred to paper.

We have received *Simon Peter: his Life, Time, and Friends*, by Edwin Hodder (Cassell); *A Year's Ministry*, by Rev. Alex. MacLaren (Hodder & Stoughton); *A Short History of the Episcopal Church in America*, by Rev. W. Benham (Griffith, Farran & Co.); *The Prayer-Book in Order as used, arranged for 1885* (Henry Frowde); *A Reasonable Faith: Short Essays for the Times*, by Three "Friends" (Macmillan); *The Profitableness of the Old Testament Scriptures: a Treatise founded on 2 Timothy iii., 16, 17*, by W. A. Bartlett (Rivingtons); *St. Paul the Author of the Acts of the Apostles and of the Third Gospel*, by Howard Heber Evans (Wyman); *From "The Beginning" to "The Glory"*; or, Scripture Lessons

for Bible Classes, by Lady Beaujolais Dent (Nisbet); *Present Day Tracts*, on Subjects of Christian Evidence, Doctrine, and Morals, Vol. V. (Religious Tract Society); *Evangel and Evangelist: Six Addresses on St. Matthew and the Gospel*, by Arthur Carr (S. P. C. K.); *Short Practical Sermons*, by F. Case (Williams & Norgate); *The Christian's Jewels: a Selection of Meditations upon the Christian Graces*, translated chiefly from the Fathers, by T. H. L. Leary (Nisbet); *An Outline of the Future Religion of the World*, with a Consideration of the Facts and Doctrines upon which it will probably be based, by T. Lloyd Stanley (Putnams); *The Shoes of Peace*, by Anna B. Warner (Nisbet); *The Great Passion-Prophecy Vindicated*, by Brownlow Maitland (S. P. C. K.); *Forschungen zur Geschichte des Neutestamentlichen Kanons und der altkirchlichen Literatur*, von Theodor Zahn, III. Theil: Supplementum Clementinum (Erlangen: Deichert); *Up High! a Collection of Ten Tracts*, by Rev. G. Everard (Nisbet); *The Divine Origin of Christianity*, by R. S. Storrs (Hodder & Stoughton); *History of the Church of God, from the Creation to the Present Day*, by the Rev. B. J. Spalding (Burns & Oates); *Inspiration: a Clerical Symposium*, edited by the Rev. F. Hastings (Hodder & Stoughton); *The Antiquity and Genuineness of the Gospels: a Handbook of the Confirmatory Arguments in support thereof* (W. H. Allen); *Thoughts for Men and Women—The Lord's Prayer*, by Emily C. Orr (S. P. C. K.); *Duty and Faith: an Essay on the Relation of Moral Philosophy to Christian Doctrine*, by Julius Lloyd (Manchester: Heywood); *Creation; or, the Biblical Cosmogony in the Light of Modern Science*, by Prof. Arnold Guyot (Edinburgh: Clark); *Travels in Faith, from Tradition to Reason*, by R. C. Adams (New York: Putnams); *The Consolations of Science; or, Contributions from Science to the Hope of Immortality, and Kindred Themes*, by Jacob Straub, with an Introduction by Hiram W. Thomas (Chicago: Colegrove Book Company); *Knocking: the Words of Jesus at the Door of the Heart*, by Dr. J. R. Macduff (Nisbet); *Readings for Public Worship and the Home*, by John Page Hopps (Williams & Norgate); *Moments on the Mount: a Series of Devotional Meditations*, by Dr. Geo. Matheson (Nisbet); *Consecrated Recreation; or, the Christian's Leisure Time*, by the Rev. Ernest Boys (Nisbet); *The Bible for Beginners*, by John Page Hopps (Williams & Norgate); *Beyond the Shadow; or, the Resurrection of Life*, by James Morris Whiton (Hodder & Stoughton); *Mission Addresses*, delivered in the Trophy Room, St. Paul's Cathedral, to Members of the London Lay Helpers Association in preparation for the London Mission, 1884-85 (S. P. C. K.); *Some Thoughts for Advent; being Daily Readings for the Season*, by the Author of "Some Thoughts for Holy Week" (S. P. C. K.); *Every Eye: Practical Addresses for Advent and for the Old and New Year*, by the Rev. George Everard (Nisbet); *Reasons why we should Believe in God, Love God, and Obey God*, by Peter H. Burnett (Burns & Oates).

NOTES AND NEWS.

MR. JAMES BRYCE's essay on *The Holy Roman Empire* is now being translated into Italian by Count Ugo Balzani, and will be published in the spring by Signor Vallardi, of Naples.

MR. J. THEODORE BENT has in the press a work entitled *The Cyclades: Life amongst the Insular Greeks*, containing accounts of antiquities and folk-lore collected during two winters' sojourn there. We understand Mr. Bent will shortly go to continue his explorations in the Sporades.

MR. S. S. LLOYD is preparing a translation

of *The National System of Political Economy*, by Friedrich List.

THE Life of Ralph Waldo Emerson, by Oliver Wendell Holmes, will be issued immediately by Messrs. Kegan Paul, Trench, & Co.

MESSRS. LONGMANS will publish this month *In the Lena Delta: a Narrative of the Search for Lieut.-Commander De Long and his Companions*, followed by an account of the Greely Relief Expedition, and a proposed method of reaching the North Pole, by George W. Melville, edited by Melville Philips.

ARRANGEMENTS are being made for publishing the correspondence of the distinguished politician and philosopher, Dr. Arnold Ruge, who resided among us a whole generation. Those who may be in possession of any of his letters in German, English or French, are particularly requested to communicate them either to Dr. Paul Nerlich, 9, Grossbeeren Strasse, Berlin, S.W., or to Mrs. Ruge, 7, Park Crescent, Brighton. Originals will be returned to the senders, if desired.

MESSRS. KEGAN PAUL, TRENCH, & Co. will publish immediately a new work, entitled *Politics and Economics*, an essay on the nature of the principles of political economy, together with a survey of recent legislation, by the Rev. W. Cunningham, author of *The Growth of English Industry and Commerce*.

A NEW edition of Mr. George Macdonald's volume of poems, *A Book of Strife*, in the form of the Diary of an Old Soul, is in preparation.

A WORK by Dr. Hestel, of Copenhagen, upon Over-pressure in Danish Middle-Class Schools, is considered to have so much bearing upon the similar question in this country that a translation has been prepared under the direction of Dr. Crichton Browne, who will contribute a special introduction to the English edition. The volume will be published in a few weeks by Messrs. Macmillan & Co.

IN our notice of M. Jules Verne's *Kéraban the Inflexible* (ACADEMY, December 13) we asked what had become of the author's *L'Archipel en Feu*. The editor of *Youth* informs us that the serial rights of that story have been acquired by the proprietors of that journal, and that the publication of it will commence early next year.

THE new volume of "The Knowledge Library"—*How to Play Whist*, with the Laws and Etiquette of Whist, Whist Whittlings, and forty fully annotated Games, by "Five of Clubs"—will be published this month.

Ichabod: a Portrait, is the title of a two-volume novel, just ready, by Miss Bertha Thomas. Mr. T. Fisher Unwin is the publisher.

MESSRS. CASSELL & Co. will publish next week a work entitled *The Year-Book of Treatment*, a Critical Review for Practitioners and Students of Medicine, with contributions by the highest authorities on the various subjects treated.

MESSRS. WYMAN & SONS will publish in a few days a book on *Practical Journalism*, by Mr. Arthur Reade. The same publishers also announce a new work on *New Zealand*, by Mr. Arthur Clayden, the author of *The England of the Pacific*, &c.

THE January number of *Blackwood* contains a story translated from the Chinese by a well-known scholar, who has given to it the title "Within His Danger." We are informed that the outline and incidents of the tale are faithfully reproduced from the Chinese original, although the translator has found it necessary to deal somewhat freely with the form of the narrative in order to render it acceptable to English readers.

MAJOR GEORGE HOPE VERNEY will publish this month with Messrs. Longmans a work entitled *Cheese Eccentricities*, which will treat of

four-handed chess, chess for three, six, or eight players, round chess for two, three, or four players, and several different ways of playing chess for two players.

A NEW weekly newspaper is to be published in February next under the title of *The Lady*; a Journal for Gentlewomen. It is to be essentially English in its character, and will represent an attempt to treat fashions and all other matters in which ladies are concerned from an English point of view.

MESSRS. WYMAN & SONS announce the early publication of a little brochure under the title of "The Siege of London," by Posteritas, which they describe as being "in the nature of a warning and a prophecy."

Beliefs and Opinions of a Unitarian is the title of a work to be issued early in 1885 by the British and Foreign Unitarian Association, London. The author is the Rev. S. Fletcher Williams, of Birmingham (formerly of Liverpool), one of the editors of the *Unitarian Herald*.

THE *Derbyshire Courier*, which claims to be the oldest penny newspaper in the country, becomes a bi-weekly from the beginning of this year.

ON December 22 Prof. Giacomo Barzellotti delivered to a large audience at the Circolo Filologico di Florence, a lecture on the life and writings of the late Karl Hillebrand.

MESSRS. DODD, MEAD & Co., of New York, will publish early this year Dr. Baird's *History of the Huguenot Emigration to America*.

MR. WHITLEY STOKES has been elected an honorary member of the Society of Cymmrodorion.

THE Christmas number of the New York *Independent* contains a new poem by Mr. Whittier.

M. FRANÇOIS COPPÉE's reception into the Académie française on December 18 attracted an unusually large audience, amongst which there were many ladies. M. Coppée had perhaps not altogether a congenial subject for his eloquence, the predecessor whom it was his duty to praise being M. Victor de Laprade. The discourse, however, made a favourable impression, though some of the journals make merry over the fact that M. Coppée several times unintentionally fell into alexandrines. The address of welcome was delivered by M. Victor Cherbuliez.

MR. G. PARKER, of Oxford, sends us the following extracts from parish registers relating to the Shakspeare family in Buckinghamshire:—

Monks Risborough.—Burial in 1593 of "Widow Shakspeare wife of [blank], vij Decem-ber."

Aylesbury.—Baptism in 1619 of "Richard the sonne of Leonard Shakspeare Decemb: the 20th."

M. ALEXANDRE DUMAS has presented to the Théâtre-Français a document bearing a signature of Molière, which is the only specimen of the great dramatist's handwriting known to exist.

AT the meeting of the Clifton Shakspeare Society held on December 20, 1884, the following papers were read:—"The Natural Tendency of Shakspeare's Mind," by Mr. J. W. Mills, who combated the theory that the bent of Shakspeare's mind was decidedly comic, a theory which had been advanced by Skottowe, who based it upon his own statement that Shakspeare's tragic characters were copies, while his comic characters were almost entirely his own; "Notes on the chief Plant-Allusions in *Love's Labour's Lost*," by Mr. Leo H. Grindon; and "The Metre of *Love's Labour's Lost*," by Mr. J. W. Mills.

THE *Indépendance Belge* notes as a sign of the "Anglomaniya" prevailing in Belgium that it has become the fashion to send "Christmas cards" bearing complimentary inscriptions in English.

THE death is announced of D. José Maria Goizueta, the author of *Legendas Vascongadas* (1850), which has been often translated, and of several other historical novels.

MESSRS. SAMPSON LOW & Co.'s annual analysis of the book trade, compiled from their *Publishers' Circular*, shows that the improvement commenced in 1883 has been continued (though the same rate of progress has not been maintained) during the past year. The total number of new books published in 1884 was 4,832, being an increase of 100 as compared with the preceding year; that of new editions was 1,541, which shows an increase of 128. Of the several classes into which the year's publications are divided in this table, the first place is taken by theology, with 724 new books and 205 new editions, being an advance of 17 as compared with the previous year. Juvenile literature, which in 1883 headed the list with 939 publications, now comes second, the number having fallen to 757. There is a reduction of 8 in educational works, in medicine and surgery of 38, and in "belles-lettres, essays, monographs, &c.," of 65; in all other departments there is more or less of improvement.

ORIGINAL VERSE.

TWO SONNETS.

I.

Mid-Ocean: Sept. 11, 1884.

Wild fields of Ocean, piling heap on heap
Thy mountainous wealth of water, but to fling
Abroad in spendthrift haste, still gathering
And scattering to the winds what none would keep;
Thou can'st not know so sweet a thing as sleep
For all thy toil, nor hope whereto to cling,—
Ploughed by the winds in one unending spring—
What harvest of the storm hast thou to reap?

My spirit owns, but will not bend before
This dull brute might, and purposeless, of thine;
The sea-bird resting on thy wave is more
Than thou, by all its faculty divine
To suffer; pang is none in this thy roar,
And all the joy that lifts thy wave is mine!

II.

Niagara: Sept. 27, 1884.

Almighty voice that callest me from sleep,
Sleepless thyself through all the past of time,
And still unspent, inscrutable, sublime,
What answer can I make thee but to creep
And hide my silence in the all sheltering deep
E'en of the music? Clash of rhyme on rhyme
Offends mine ear as 't were a futile crime,
Breaking the peace which reverence should keep.

Yet for my worship lacking better way,
And seeing how thy strength is crowned with grace,
And maddened with the beauty of thy face,
I am constrained to cry as best I may

And tell thee with my faint, adoring breath
That at thy hand I fain would taste of death.

EMILY PREIFFER.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

LAUBER, W. Die Kunst in Oesterreich-Ungarn. 1. Jahrg. Wien: Graessner. 12 M.

NADAUD, G. Une Idylle. Paris: Lib. des Bibliophiles. 15 fr.

WAGNON, A. La Sculpture antique. Paris: Rothschild. 35 fr.

WITCOMB, Ch. On the Structure of English Verse. Paris: Mesnil-Dramard. 3 fr.

THEOLOGY, ETC.

BESTMANN, H. J. Geschichte d. christlichen Sitte. 2. Th. Die kath. Sitte der alten Kirche. 2. Lfg. Nördlingen: Beck. 10 M. 20 Pf.

KOHLER, A. Lehrbuch der biblischen Geschichte. Alten Testaments. 2. Hälfte. 1. Thl. 3. Lfg. Erlangen: Deichert. 4 M.

HISTORY, ETC.

CHRONICA provinciarum helveticarum ordinis s. patris n. Francisci Capucinorum. Solothurn: Schwendmann. 8 M.

CODICE diplomatico Salemitanus. Hrsq. v. F. v. Weech. 7. Lfg. 1881-90. Karlsruhe: Brann. 8 M.

ORSPPELLANI, A. La zecca di Modena nei periodi comunale ed estense corredata di tavole e documenti. Turin: Loescher. 30 fr.

GALITZIN, Fürst N. S. Allgemeine Kriegsgeschichte aller Völker u. Zeiten. 2. Abth. Allgemeine Kriegsgeschichte d. Mittelalters. Uebers. v. Streocius. 2. Bd. 2. Hälfte. Von Einführung der Feuerwaffen bis zum 80jährigen Kriege (1350-1618). Kassel: Kay. 21 M.

PUBLICATIONEN der Gesellschaft f. rheinische Geschichtskunde. I. Bonn: Weber. 7 M.

RETOUIL des traités et conventions conclus par l'Autriche avec les puissances étrangères depuis 1783 jusqu'à nos jours. Par L. Baron de Neumann et A. de Pison. Nouvelle suite. T. II. Wien: Steyermühl. 30 M.

SATHAS, O. P. Documents inédits relatifs à l'histoire de la Grèce au moyen Age. T. 6. Paris: Maisonneuve. 30 fr.

URKUNDENBUCH, meklenburgisches. Hrsq. v. dem Verein f. meklenburg. Geschichte u. Alterthums-kunde. 18. Bd. 1851-55. Schwerin: Stiller. 15 M.

PHYSICAL SCIENCE.

FAUNA U. FLORA d. Golfes v. Neapel u. der angrenzenden Meeres-Abschnitte. Hrsq. v. der zoolog. Station zu Neapel. 10-12. Monographie. Leipzig: Engelmann. 200 M.

KIRCHNER, O., u. F. BLOCHMANN. Die mikroskopische Pflanzen- u. Thierwelt d. Süßwassers. 1. Thl. Braunschweig: Haering. 10 M.

CORRESPONDENCE.

DESTRUCTION AT ATHENS.

Somerset, Wells: Dec. 23, 1884.

May I be allowed to raise, if not a protest, which seems to be too late, yet at any rate a wail over the wholesale destruction which, as I gather from your last number, has been lately wrought on the Athenian akropolis? If the description given by Mr. Hirst is accurate, any one who loves the associations of that memorable spot in their fulness may indeed wail. The akropolis of Athens has had a long history, a history which has gone on from pre-historic days to our own. And our own days have seen some of its most memorable pages. There Sulla marched in as conqueror; thence Alaric turned away; thither the Bulgarian-slayer went up to pay his great thanksgiving; there ruled Frankish grand-sires and Italian dukes; there, while creeds rose and fell, the house of the Virgin still remained the house of the Virgin; and, not last of its memories, Gouras and Church and Odysseus and Karaïskakís fought for freedom within and around its walls. On such a spot as this, on whose soil and whose monuments the history of the world has been thus written age after age, every fragment of every age deserved to be preserved with religious care. What gave the spot its charm was not the memory, not the monuments, of any one age, but the gathering on one spot of the memories and the monuments of so many ages. On the akropolis of Athens, as on the akropolis of Corinth, the great lesson of the Unity of History was indeed written. And now, it seems, that lesson has been wiped out. One ruthless act was done before I ever saw the place. The tower of the dukes had been swept away. And now it seems that every relic of days later than some arbitrarily chosen date has gone after it. The place is to be brought back to what it was in "Grecian times." Of course it cannot be brought back to what it was in "Grecian times"; and further, what are "Grecian times"? Times, it may be, before Sulla or before Alexander. But when I saw the akropolis there were remains of at least four dates earlier than Sulla. There was work of the days of Periklès; there was work of the days of Themistoklès; there was work of two periods older than Themistoklès. If a zealot for the fifth century B.C. calls for the destruction of work of the days of Justinian, why should not a zealot for unrecorded times call for the destruction of work of the days of

Periklès? There was a piece of primæval wall to be seen; if we swept away the Parthenon and the Propylæa, we might perhaps see more of it. Those comparatively modern buildings stand greatly in our way when we wish to call up the picture of the rock as it stood in the days of Thésæus.

When will men learn that history is one; that the interest of an historic spot does not lie in the memories of one moment only, but in the records of its whole unbroken story? The Roman once ruled at Athens, so did the Frank, so did the Turk. We cannot get rid of the facts; it is foolish to try to get rid of their memorials. And getting rid of the memorials of the Turk is simply getting rid of the memorials of those by whom the Turk was driven out. I remember being once told that the dukes' tower was really only a work of Turkish times. I said, If so, keep it all the more; it is a trophy of Hellenic victory. Spain might as well destroy the Giralda of the Saracen or England destroy the Tower of the Norman.

There were two things on the akropolis of which I should greatly like to know whether they have or have not perished in the havoc described by Mr. Hirst. On the walls of the ruined church of St. Mary, once the temple of Athénè, there were still some paintings on which I fondly hoped that the eyes of Basil might have lighted on his day of triumph. Assuredly they were not of the days of Pheidias; but they were part of the history of that temple of many creeds. There was too a staircase, which, as it had once led to a minaret, was hardly the work of Iktinos or Kallikratès; yet, to my mind at least, it was closely connected with a bright day in the history of liberated Greece. From its top I heard and saw *Démós*, the very *Démós* of Athens, gathering before the palace to demand that Constantine Kanarès should again be called to save his country in its hour of need. Perhaps I am a barbarian, or a Philistine, or a Vandal, for thinking that memory as worthy as any to be found in Plutarch. If so, I cannot help it; but I should be sorry to lose a little memorial which, though a Turk must have set it up, to my mind, at least, cannot be parted from the remembrance of the hero of the fire-ships, and of the day when his countrymen showed their trust in him.

According to Mr. Hirst's account, it is too late to save anything at Athens. It may not be too late to save something in other places, if only men can be led to understand that the history of Greece did not end in 338 B.C. or 146 B.C., or even A.D. 1453, but that it was still making in A.D. 1881, and that, we may hope, it is not ended yet. EDWARD A. FREEMAN.

THE BRITISH MUSEUM CATALOGUE OF EARLY ENGLISH-PRINTED BOOKS.

York: Dec. 27, 1884.

Pray allow a humble student in bibliography to express his gratification at the appearance of this catalogue. It may exhibit, as some think, defects in arrangement, together with various errors here and there—these were to be expected—but to all scholars and librarians the work is one of great value. It may be made an excellent gauge and test of the poverty or wealth of all the libraries in the country. A reviewer stated recently that a fourth volume would probably exhaust the list of English printed books prior to the year 1640, but with this opinion I cannot agree. The library of York Minster is under my charge, the nucleus of which is the fine collection of books (chiefly foreign) made by Archbishop Matthew, who died in 1628. The Old-English portion of this consists of about eleven hundred works, which the British Museum possesses; but we

also have 450 others, which are not in this printed Catalogue. This shows that the list of *Desiderata* in the National Library must be a very large one. Many of these could easily be supplied, and it is to be hoped that the authorities will direct their special attention to their acquisition whilst they are attainable and cheap. The sum of £1,000, which is sometimes given by the nation for one scarce volume printed abroad, would supply a whole host of our Old-English books.

In conclusion, let me express again the obligations which all librarians are under to this valuable Catalogue, as well as to that most useful Dictionary of Anonymous and Pseudonymous Literature, by Messrs. Halkett & Laing (by far the best book of its kind), which is now being published by Mr. W. Paterson, of Edinburgh. It will save many a librarian days and hours of labour—often fruitless in the end. J. RAINE.

"CUSTOM AND MYTH."

1, Marlborough Road, W.: Dec. 28, 1884.

I regret that I have, in *Custom and Myth*, misnamed Sir G. W. Cox's well-known book, and mis-stated his theory of mythical animals. The necessary corrections I have made in a slip of errata. But how hard it is to put another's idea correctly! I do not even recognise my own hypothesis of Cupid and Psyche, as set forth in his letter by Sir George Cox. Manifestly he has not apprehended my notions. Again, from his remarks on my method—which, it seems, is antiquated, intricate, and scarcely a method at all—I gather that Sir George Cox does not recognise the method of evolution. Even if he did not refuse controversy, it would be of little avail for me to re-state the aim, limits, system, and arguments of my essays. A. LANG.

Settlington: Dec. 29, 1884.

When Mr. Lang attacks the accepted axioms of a great science, and assails the cautious conclusions of some of the most eminent scholars of the age, he cannot expect his novel theories to be received with unqualified assent. The conspicuous literary merits of his book must not be allowed to blind us to the absence of the scientific temper. The style is so pleasant, the arguments so superficially plausible, that it is easy to forget that we are listening to the witty pleading of an accomplished advocate rather than to the judicial utterances of the man of science who carefully weighs conflicting arguments. Mr. Lang quietly ignores the overwhelming force of the evidence accumulated by two generations of scholars in favour of the accepted theories, while in pleading for his own paradoxes he is satisfied with arguments which if brought forward by others he would deservedly overwhelm with playful banter. It may, therefore, be well in the interests of science to compare the arguments which Mr. Lang passes over as of no account with those which he adduces in support of his own thesis.

The object of the book is to prove that certain Aryan "Customs and Myths" are to be explained as survivals from the time when the Aryans were savages of the lowest type. Mr. Lang argues that the "Aryans had once been totemists, therefore savages, and therefore, again, had probably been" addicted to polyandry, or promiscuous tribal intercourse. Thus, if traces of totemism can be discovered, he assumes, with curious laxity of reasoning, that all the rest follows. Let us examine his proofs of the savagery of our own immediate ancestors. The only argument he is able to produce in favour of the former existence of totemism among the Anglo-Saxons is that Mr. Grant Allen has assured him that the names of animals

and plants enter into the composition of English village names (p. 265). But, if the names of the thorn and the oak and the salmon are found among English village names, surely it is simpler to suppose that the names arose from the existence of real thorns, real oaks, or real salmon, rather than from men who believed themselves to be descended from ancestral trees or fishes, from Divine oaks, Divine thorns, or Divine salmon, who had seduced an ancestress of the family. Even if the village-name take such a form as Farningham or Buckingham, it should be remembered that Kemble has proved that the *-ing* is not necessarily a patronymic, but often a mere possessive suffix, so that Farningham or Buckingham may merely mean the homestead among the ferns or among the beeches, without making it necessary to assume, with Mr. Lang, that the name was given by totemistic settlers by whom the fern or the beech was "revered as an ancestral plant." It would be almost as reasonable to contend that the worthy citizen who calls his suburban habitation "Laburnum Villa" really believes himself to be descended from an "ancestral plant," a Divine Laburnum, or to suppose that the names of his daughters, Myrtle, Rose, and Violet, prove, to use Mr. Lang's words, that their ancestors "had once been totemists, therefore savages, and, therefore, again, had probably" been in the polyandrous stage of civilisation. The argument is as strong as that which Mr. Lang has produced in proof of the primitive savagery of the Anglo-Saxons, while the fact that our royal line counts Plantagenets and Guelfs is stronger evidence of totemism than any he has discovered among the Romans or the Hindus.

But Mr. Lang goes further, and considers that he can produce evidence not only of Aryan totemism, which would, he considers, imply Aryan polyandry, but of polyandry itself. The Lycians, the ancient Britons, and the Irish, he says, reckoned kinship by the mother's side, which would show that paternity was so uncertain that polyandry or some form of tribal marriage must have prevailed. Unfortunately, the baptismal registers of some English villages would supply far more cogent instances of the way in which kinship is sometimes reckoned among ourselves than the pedigrees of the Pictish kings; while it is a pure assumption to say that the Lycians were Aryans, and the custom in question prevailed not among the Aryan Kelts, but among the Irish and Caledonian Picts, and the existence of this non-Aryan custom is actually one of the arguments which have been used to prove that the Picts must be considered as representatives of the pre-Aryan aborigines of these islands.

With such shadowy evidence, which Mr. Lang considers good enough to be advanced in support of his own heresy, we may compare the quality of some orthodox arguments which he passes over in silence, judicious perhaps, but not judicial.

The orthodox mythologist asserts that no explanation of an Aryan myth, however plausible, can be accepted as conclusive, unless it also accords with a reasonable philological explication of the names of the personages concerned.

Mr. Grant Allen, in his glowing eulogy—it can hardly be termed a criticism—of Mr. Lang's book, states with convenient terseness Mr. Lang's chief objection to this method. The orthodox mythologists, he says, "ought to agree among themselves as to the primitive meaning of the best known Hellenic myth-names" which, he adds, "is just what they never do." Just what they never do! Will it be maintained then, that there is not a universal agreement as to the meaning of the best known myth names, Zeus, and Hera, and Athena, and Hermes, and Helios, and Gæa, and Uranus, and

Demeter, and Mars, and Hades, and Heracles, and Eos, and Daphne, and Selene, and many more? Or, to go to the Teutonic mythology, does any one doubt that Odin is the wind, and Thor the thunder? If any scholar were to interpret a myth without reference to the accepted interpretation of any of these names, he would be held to have put himself out of court.

Mr. Lang, in attacking the views of the orthodox mythologists, scornfully rejects the philological key, which in the hands of some of the greatest living scholars, has successfully unlocked the secret of so many myths; and, in order to prove the inutility of the philological method, devotes himself to ridiculing the attempted interpretations of a few obscure and doubtful myths, and amuses himself and his readers by contrasting the various conjectures that have been put forward. To test the adequacy of the theory he opposes, he should have examined the numerous interpretations as to which all scholars are practically agreed, instead of confining himself to the attack of outlying positions which no one cares seriously to defend.

Thus the myths of Silene and Endymion, of Daphne and Apollo, of Cephalus and Herse, of Eos and Tithonus, of the death of Heracles, of the birth of Athena, or of the theft of the cattle of Phœbus by Hermes, are seen, when treated by the philological method, to be transparent nature myths. The real meaning of some of them, such as the first, must have been clear to the Greeks; the meaning of others, such as the second, was obscured when the signification of the names was forgotten, and has only been recently explained by the resources of modern comparative philology.

Here we have a *vera causa*, which has interpreted the greater number of the Hellenic myths. The scientific assumption would be that a method which in so many cases had been conspicuously successful would also be successful in others. Mr. Lang, however, grudgingly admits that there may be "two or three possible examples of myths originating in forgetfulness of the meaning of words," and then, passing over without discussion such myths as have been enumerated above, he denounces what he calls "the weakness of the philological method" (p. 70), and proceeds to propound his own new "key to all mythologies," endeavouring to show that the Greek myths were the product of savage thought, and that to interpret them successfully we must endeavour to put ourselves into the mental state of the most degraded savages.

Instead of holding with Mr. Lang that in the mythopœic age the Greeks were savages, I should rather contend that they were poets. When David speaks of the sun going forth out of his chamber like a giant to run his course, this does not show that he was a savage, but that he was a poet. Do Mrs. Barbauld's *Hymns* or Mrs. Gatty's *Parables from Nature* prove that those estimable ladies were savages? When Wordsworth speaks of the Orient Conqueror, who, bound in chains, climbs the sky in naked splendour, ought we to call him a savage or a poet? And were the Greeks savages when, actually in historic times, they described the foundation of the colony of Cyrene in the language of true myth as the flight from Thessaly of the heroic maid Cyrene, beloved by Apollo?

It may be admitted that at some period or other the Greeks and other Aryan nations must have emerged out of the savage state; but that period must have been so indefinitely remote, that, though some faint customs may have survived, there is little likelihood of actual myths having been handed down through so many scores of centuries. We know for certain that some myths, such as the myth of Cyrene, the heroic maid, arose when the Greeks were

almost as civilised as ourselves. Is it not more reasonable to attribute other myths to misunderstood metaphor, or to allegory, the key to which was lost, and to endeavour to explain them as lovely poems which have descended from the ancient world, rather than to say that we cannot possibly understand them unless we read ourselves into the state of mental degradation of the Hottentots or the obscenity of Maori cannibals? Knowing that the Greeks recognised, more or less clearly, that Zeus was the overarching Heaven, and Athena the violet Dawn, is it more reasonable for us to consider the transparent allegory of the birth of Athena as a beautiful personified nature-myth, whose explanation is now made certain by the philological interpretation of the names, or ought we to guess—for, at best, Mr. Lang's method can reach no farther than a guess—that, if rightly understood, it merely "reflects the ideas" of a degraded savage who dexterously tomahawks his father under an impression (usual among savages) that he has daughter on the brain? Here, then, is a crucial instance by which to test the methods of the orthodox mythologists, and of our new heresiarch. ISAAC TAYLOR.

Barton-on-Humber: Dec. 19, 1884.

Mr. A. Lang having in *Custom and Myth* continued his attacks upon my studies, I propose in defence to briefly analyse the Kallistô Bear-myth. Mr. Lang seldom refers to my views without more or less misrepresenting them; but this is not a matter of general interest, nor am I concerned with his lengthy attack on my suggestion—which he omits to say I freely acknowledged might be "quite incorrect"—respecting the Homeric Moly; for this onslaught necessarily fails through inability to prove a negative, and is also vitiated by omitting any consideration of Odysseus and Kirkê. If they were sun and moon here is a good starting-point for a theory that the Moly was stellar. With respect to the Bear-myth, Mr. Lang, after noticing and rejecting Prof. Müller's well-known explanation of the origin of *Ursa Maj.*, says this view "does not clear up the Arcadian story of their own descent from a she-bear who is now a star" (p. 142), and that the Arcadians are the "Bear-folk" (p. 128). This story is thus supposed to be a link between Hellas and "plenty of races all over the world who trace their descent from serpents, tortoises, swans, and so forth" (p. 264). Leaving this last statement at present, let us examine the Kallistô-myth.

A bright huntress-goddess was specially revered in Arkadia. The bear, as the "bright" (*arktos*) creature, and a prominent wild animal, was her appropriate symbol, as K. O. Müller has shown. She was called Kallistô ("the very beauteous"), was beloved by Sky (Zeus), and became the mother of Arkas ("the Bright"). This is the kernel of the story, whatever these personages may signify; and Arkas was not born of a bear, but, according to Ovid, his birth caused Juno to change his mother into a bear; and, according to Apollodôros and Pausanias, he was prematurely taken from his mother like Macduff, as if purposely to negative Mr. Lang's theory and to save the honour of Arkadia. In a word, he was a son, not a whelp; and the Arcadians no more pretended to be the descendants of a bear than their name means "Bear-folk." But what if it did? Mr. Lang knows that the meaning of names is valueless.

Next, how and why did Kallistô become a bear? The angry wife is introduced, and she punishes in a usual way—by degradation of shape (*vide my Myth of Kirkê*). Kallistô, an epithet of Artemis, becomes a distinct personification, a nymph in her train. To what shape should she be degraded so naturally as to that of the bear, the animal of Artemis, as the wolf, through play of words (*λύκος-λευκός*),

is a symbol of the bright Apollôn. And if Zeus raise her to heaven, should she not shine there as the archaic and beauteous constellation *Ursa*, already imagined? Kallistô, thus associated with the bear on earth, is naturally and, when translated, almost necessarily associated with the heavenly bear. The notion that the Arkadians thought themselves bear-sprung disappears, nor is the story in any way contrary to the theory of Prof. Müller.

In support of his descent-theories, Mr. Lang states that "one Athenian *γένος*, the Ioxidae, revered an *ancestral plant*, the asparagus" (p. 264); and the context shows that by "ancestral plant" he really means a direct ancestor. But when we turn to Plutarch, whom he quotes as the authority for this extraordinary assertion, we find that the "Ioxidae" regarded themselves as the descendants, not of asparagus, but of Theseus and the beautiful Perigynê, and that they merely revered and honoured the plant which, according to family legend, had concealed their ancestress. It is needful to "verify quotations."

On another occasion I propose to notice the Crab-myth, as Mr. Lang singles out the zodiacal Crab as a special object of attack.

ROBERT BROWN, JUN.

THE UNIVERSITY OF LONDON.

London: Dec. 29, 1884.

Prof. Karl Pearson has brought a serious charge against the University of London. "The science and art examinations," he says (*ACADEMY*, December 27),

"of the so-called London University are a check rather than an incentive to genuine teaching. They enter into no one subject with sufficient width to make it worth the student's while to become a specialist, and they are no criterion whatever that the graduate has attained that mental training which can only arise from thorough and exhaustive study of some one, however small, field of knowledge."

I proceed to consider (1) the lower arts and science examinations, (2) the higher science examinations, and (3) the higher arts examinations.

1. The degrees of B.A. and B.Sc. are often taken at the age of nineteen or even earlier. Candidates are examined in several subjects, and are offered in each subject an alternative between a pass and an honours examination. These examinations serve as a check not to real teaching, but to too early specialisation of study, and are an excellent preliminary to the thorough and exhaustive study of a single field of knowledge. The preparation for them is the natural work of the lower and middle divisions of our university colleges.

2. Candidates for the D.Sc. degree are required to show a thorough knowledge of some one out of sixteen branches of science, and may offer in lieu of the examination their own printed contributions to science. There is here full scope for the "mental training," to which alone Prof. Pearson will concede the name of "genuine teaching."

3. The M.A. examination corresponds to the D.Sc., and here there is need of change. Other branches should be added to the present ones (classics, mathematics, and philosophy), and the examinations should be more specialised.

The training for the D.Sc. and for the reformed M.A. examinations will soon be the natural work of the higher divisions of our colleges.

HENRY CLARKE.

VALERIUS FLACCUS.

London: Dec. 24, 1884.

Prof. Ramsay, in Smith's *Dictionary of Greek and Roman Biography and Mythology*, ii. 160, says that

"Valerius Flaccus seems to have been altogether

unknown in the middle ages, and to have been first brought to light by Poggio Bracciolini, who, while attending the Council of Constance, in 1416, discovered in the monastery of St. Gall a MS. containing the first three books, and a portion of the fourth."

I think, however, I have found a trace of Valerius Flaccus in the Book of Armagh, a codex written in Ireland about the year 707. Describing the miraculous absence of night for some time after St. Patrick's death, his biographer Muirchu (fo. 8a, col. 2) writes, "Nox non inruit et fuscis tellurem non amplexerat alis, et pallor non tantus erat noctis et astriferas non induxerat bosferus (sic, leg. Hesperus) umbras." This passage is obviously founded on three or more hexameters, one of which seems the following:

"Nox simul astriferas profert optabilis umbras."

This is in C. Valeri Flacci Argonauticon liber vi. l. 752. Another is in Verg. Aen. viii. 369:

"Nox ruit, et fuscis tellurem amplectitur alis."

WHITLEY STOKES.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Jan. 5, 8 p.m. Royal Academy: "Decline of Italian Art in the Sixteenth Century," by Prof. J. E. Hodgson.

8 p.m. Victoria Institute.

8.30 p.m. Geographical: "Journey from Shiraz to Jask, via Ferg and Minab," by Mr. J. R. Preece.

TUESDAY, Jan. 6, 8 p.m. Royal Institution: Juvenile Lecture—"The Sources of Electricity," by Prof. Tyndall.

THURSDAY, Jan. 8, 8 p.m. Royal Institution: Juvenile Lecture—"The Sources of Electricity," by Prof. Tyndall.

4.30 p.m. Royal Society.

8 p.m. Royal Academy: "Titian and the Venetian School," by Prof. J. E. Hodgson.

8 p.m. Mathematical: "The Binomial Equation $x^n - 1 = 0$, Quinquesection," Second Note, by Prof. Cayley; and "Limits of Multiple Integrals," Second Paper, by Mr. H. M. Coll.

8.30 p.m. Antiquaries: Election of Fellows.

FRIDAY, Jan. 9, 8 p.m. Quekett Microscopical Club.

SCIENCE.

The Ordinances of Manu. Translated from the Sanskrit by the late A. C. Burnell. Completed and Edited by E. W. Hopkins. (Trübner.)

It is impossible to open the late A. Burnell's translation of the *Ordinances of Manu* without a feeling of sadness. Few men were more competent than Burnell to give us a really good translation of this well-known law-book, first rendered into English by Sir William Jones. Burnell was not only an independent Sanskrit scholar, but an experienced lawyer, and he joined to these two important qualifications the rare faculty of being able to express his thoughts in clear and trenchant English. I had, therefore, selected him to undertake the new translation of Manu for the "Sacred Books of the East." We had a long correspondence on the subject extending over several years, and some of his letters explaining the principles which he thought should be followed in a new translation are so full of interest that I regret they could not have been published with his translation. Repeated attacks of illness, however, made it impossible for Dr. Burnell to finish his translation by the time which had been stipulated, and I released him much against my will from a task which at one time had seemed very congenial to him. The arduous task of producing a new and critical translation of Manu has now been undertaken by Prof. Bühler, and I hope that his translation will soon appear as the first volume of the "New Series of the Sacred Books of the East."

We ought to feel very grateful to Dr.

Hopkins for having given us all that could be published of the translation left by Burnell. Unfortunately it is much less than we had hoped for. Burnell's translation ended with viii. 16; from viii. 16 to the end, xii. 126, the translation is the work of Dr. Hopkins, so that really more than half of the book, that is, 205 pages against 179, besides the numerous bracketed notes, must be placed to the credit of the editor. Dr. Hopkins has conscientiously tried to follow Burnell's principles, namely, to give us an interpretation based on the text of the commentator Kullūka, "over against modifications of that text by acceptance of the sacred readings found in Medhātithi." He confesses, however, that this principle has not been followed consistently either by himself or by Burnell. "If here and there," he says, "the editor has altered the *textus receptus* of Kullūka, to suit a reading preferred by Medhātithi, and seemingly better, he has but followed when the author [Burnell] led." Again, "Differences of opinion on the part of the commentators, when based on a desire to reconcile the text with itself, or with other tradition, are seldom noticed; occasionally special remarks only are noted; the explanation of one commentator is sometimes omitted entirely when that of another is preferred." As in the case of a scholar of Burnell's eminence, even mistakes in the interpretation adopted by him would have been of interest, we may trust Dr. Hopkins when he assures us that he has but seldom made changes in the wording of Burnell's original work. Even these occasional changes will be regretted by some of Burnell's friends and admirers, though any real mischief has been prevented by not making such changes without due remark and explanation. "Nothing," we are told, "has been altered which the editor did not believe would have been altered by Dr. Burnell himself, had he lived to revise his work."

Of the native commentators Burnell preferred Kullūka, then came, in his estimate, Medhātithi, and, last, Rāghavānanda. Dr. Hopkins naturally follows his lead, though in Lectures viii. and ix. he has added the Nandinī. He deplores having had no more but fragments of Govindarāga, and regrets the scant use made of Nārāyaṇa in Lecture viii. He complains of the dilatoriness of others in returning to the India Office certain indispensable MSS. This is a very serious and damaging charge, and will, we doubt not, be fully cleared up by Prof. Bühler and Dr. Rost.

On one point we shall all feel very much disappointed. We had all hoped that Dr. Burnell was in possession of facts whereby to fix once for all the date of Manu's Ordinances. That not one of the dates assigned to Manu by various Sanskrit scholars would stand the test of modern criticism I had stated as far back as 1859 (*History of Ancient Sanskrit Literature*, pp. 62-86, 132 seq.). At that time, however, I had to be satisfied with assigning the Laws of Manu to a post-Vedic period—a period marked by the use of the uniform sloka metre (p. 68). This opinion has generally been adopted, and in my Lectures, "India; what can it teach us?" I summed up once more all that was known up to that time, laying particular stress on the fact that Manu's law-book was not quoted in the early Buddhist literature, that it was quoted by

Varāha-mihira (died 587 A.D.), and that the Greek Zodiacal signs were known to Manu as well as to Varāha-mihira. My last words were, "How much later than the fourth century A.D. our Manusamhitā may prove to be, I do not wish to discuss at present, as I have no doubt that this question will soon be treated by far abler hands—Dr. Burnell and Prof. Bühler." I cannot possibly think that what we find in Dr. Burnell's Preface, as now printed, contains really all the evidence which he had collected. Some materials, I am afraid, have here been lost. After summing up the arguments which show that the book must have been written between 100 A.D. and 500 A.D., he only adds that the name of the Kālūkyā kings—namely, Mānavya, shows that a Mānava Dharma-sāstra was patronised by one of the Kālūkyā kings, most likely by the great Pulakeśi, who flourished about 500 A.D. I doubt whether Dr. Burnell would have left this argument in this unsatisfactory state. No doubt, kings often adopted the *gotra* or family of their purohitas or domestic priests, and the domestic priests of some of the Kālūkyā kings may have belonged to the Mānava-sākhā. But where is the proof that these priests possessed not only the Samhitā, Brāhmaṇa, and Sūtras, including a Dharma-sūtra, according to the Mānava tradition, but a metrical Mānava-Dharma-sāstra also? Dr. Burnell was not the man to take such things for granted, and I can, therefore, only repeat my hope that Prof. Bühler in his forthcoming translation may draw the strings of the argument as to the exact date of the metrical Manu a little more close together than they have been hitherto.

This is not the place to criticise the translation of single verses—a task which will be far better performed by Prof. Bühler in his own translation of Manu. What the translators say as to the difficulty of finding English words exactly corresponding to Sanskrit words is very true. "Language cannot go back to suit primitive and barbarous ideas." They were also quite right, I think, in not attempting to render the same word or phrase persistently in the same way. This kind of mechanical pedantry often destroys the real faithfulness and freshness of a translation. Now and then we could have wished the notes to have been fuller, and we occasionally miss that *Balasanhit* (well-readness) which distinguished all Dr. Burnell's publications. I shall give one instance. In Manu x., 107, we must read Bribu instead of Vridhu or Ridhu, as I had pointed out in my notes to Śāyana's Commentary on the Rig Veda, vi. 45, 31. Nirgane for viganē, mahātapaḥ for mahāyasaḥ, are but various readings, but Vridhu and Ridhu are mistakes due to the misreading of MSS., written possibly in a Dravidian alphabet (see *Introd.*, p. xxix). The Index might have been fuller, and references to other law books would have rendered the edition more practically useful.

Grateful as we feel to Dr. Hopkins for the labour of love bestowed on Dr. Burnell's manuscript, we believe that he himself will share our feeling that this posthumous work shows us not only how much we possessed, but also how much we have lost by the early death of that honest and hardworking scholar.

F. MAX MÜLLER.

TWO BOOKS ON ICELANDIC LAW.

Grágás. Stykker, som findes i det Arna-Magnæanske Haandskrift. No. 351 Fol. Skálholts bok og en Række andre Haandskrifter. Ed. Dr. W. Finsen. Udgivet af Kommissionen for det Arna-Magnæanske Legat. (Copenhagen.)

Die Njala-Sage insbesondere in ihren juristischen Bestandtheilen. Ein kritischer Beitrag zur alt-nordischen Rechts- und Literaturgeschichte von Karl Lehmann und Hans Schnorr von Carolsfeld. (Berlin.)

WHAT the venerable Schlyter has done for the old Swedish Laws, and Münch for the old Laws of Norway, has now been accomplished by Dr. W. Finsen for the Old Laws of Iceland. Not a scrap of MS. bearing on the subject now remains at the mercy of the fire, the shell, or the hundred other accidents that may befall paper or parchment. The present and final volume of the Arna-Magnæan edition of *Grágás* contains the end of the MS., Church Law or *Kristinna-laga-tháttur*, with parallel portions of nine other copies printed at length, together with all the other scraps which have not yet been included in the editions. These texts, which are accompanied by a set of useful cross-references which show a really wonderful knowledge of the various complex divisions of the vellums, are followed by tables enabling one to see at a glance the comparative contents of each MS., and completed by full indices of persons, places, and law-terms. A number of careful facsimiles are affixed to the volume, among which appears that of A.M. 315, D, a precious fragment dating from 1130 of one of the original separate scrolls that formed the basis of the later compilations. The editor must be well pleased to see this satisfactory conclusion of labours which were begun in 1850, when the first fasciculus of the Royal MS. of *Grágás* appeared under his care. His labours are indeed worthy of one whose family of four generations have filled no small place in the annals of Icelandic literature. John Hall-dorsson's interesting "*Biscopa Æfi*" (still unprinted, but of which, by the way, there is an excellent MS. in the Advocates' Library); Finn Jonsson's indispensable *Historia Ecclesiastica*; Finsen's pretty *Quædunður*, the delight of Icelandic children, are now matched by these excellent and definite editions of the Icelandic Laws, which will certainly appeal to a wider public than the aforementioned books can do, for they must be studied by every jurist and historian of old Teutonic Law or Politic. If it be allowable to criticise, when there is so much to praise, one might regret that the editor has wasted so much time and care upon A.M. 125, a wholly valueless paper MS. which is not, as Dr. Finsen here holds, a fresh sister authority, but, on the contrary, a mere compilation of late date from the vellums which we possess, as can be shown by some of the mistakes of its writer. The references in the tables and indices from pp. 411-442 should therefore be cancelled by the student. We would urge upon the Arna-Magnæan Committee the advisability of having such notes and prefaces as accompany their editions in Icelandic or else in French (since German is, we suppose, out of the question), they would thus remove an initiatory difficulty which many scholars find and complain of. Nor would such action be really unpatriotic. If Linnaeus had written in Swedish, his work would have been slow in producing its marvellous effect. People will not take the trouble to learn a language in which there is no first-class literature, and will wait for a translator, or ignore (of course, to their own detriment, but also to that of the author in question) the treasure which is locked away in an unknown tongue. If this difficulty is operated so largely down to our own day in the case of German books, as we know that it has, much more will it do in the case of Danish scientific books such as this. It would

go some way towards repairing the mistake in the present case, if Dr. Finsen could be prevailed upon to write in some known tongue a brief introduction to the whole corpus of Icelandic law, embodying the contents of the law-glossary which forms so notable a feature of this valuable book.

Another important work on this subject is the essay on the juristic aspect of Nial's Saga, the title of which we have quoted above. In a charming preface, Dr. Konrad Maurer tells us how it owes its origin to the meetings of a newly founded "Law-Seminar," in which its subject matter was discussed. It is impossible to read this without thinking that associations such as this, between teachers and advanced students, might, even at our universities, be expected to produce good fruit. For instance, in this very department of law, it is not creditable to us that we should have to learn from Dr. Steenstrup the worth and meaning of our Latin customs, or that the best, indeed, the only adequate account of the *Dialogus de Scaccario* should be the early work of a young German student. There are indeed rumours that, by American enterprise, societies of the nature of a "Seminar" have been set a-going at Oxford for the study of history, and if this step in the right direction be followed up, though we cannot yet expect such work as has resulted from the research of Dr. Karl Lehmann and Mr. Schnorr von Carolsfeld, under the guidance of Prof. Maurer, one may look for something better than the ordinary run of prize essays has yet shown in our older universities. The work before us falls into two parts: the first is a systematic and minute investigation into the legal phenomena of Nial's Saga with the result, anticipated by Dr. Vigfusson, that the late composition of the story in its present form renders it a most fallacious guide for legal antiquaries to follow blindly. We knew that the story of Gunnar's death is an adaptation of the lost legend of Egil the archer, that the adventures of Nial's sons abroad, and the love of Gundhild for Hrut are pure fabrications, that the court-metre verse, sprinkled through the course of the whole tale, is of late Icelandic manufacture, that the epic colouring of the narrators, early and later, have given a strange and romantic turn to events of which the sober truth is plainly told in a few words by Ari in his *Landnámabók*, and now we have it proved beyond doubt that the legal part of "*Njala*" is almost as romantic and mock-archaic as any of Scott's mediæval novels. This Saga is indeed the Law Saga *par excellence*, and the compiler who worked up the local family tales of Gunnar, Thrain, Nial, and Floi into the present compound prose epic was a legal-minded man versed in the legal technicalities of his own day (which were already largely tinged by continental influences), who set himself to reconstruct by imagination and inference the law of Nial's day. His law scenes are successful as epic narrations, and the great purpose of their introduction is abundantly justified. Nial is rightly set forth by their dark-gray background as the fair-dealing law-skilled sage, whose influence and example both in life and death are directing the turbulent, lawless, unorganised generation in whose midst he lived towards law, order, peace and progress. We have, of course, no quarrel with the tale-teller as long as the impression he produces on the mind is true and real. Who save a foolish commentator ever objected to the cannons of King John or the rapier of Hamlet? But the historian and the lawyer must know exactly what is true and what is merely the epic poet's subjective reality; hence the necessity and use of such careful and sagacious studies as the present one. It is not too much to say that (in spite of repeated warning from at least one quarter) the greater proportion of what has been written upon the

development of the Icelandic constitution and law is completely vitiated by the total neglect of the true epic position of the family Sagas and King's Lives. The actual creation of an imaginary character, a leading lawyer in this story, and a complete perversion of the origin of the Fifth Court, not to speak of chronological and genealogical difficulties and discrepancies, have been all accepted without question, and "reconciled and harmonised" with real facts by the help of that perverse ingenuity which will go any lengths rather than condescend to bow to the preliminary toil which every study requires. The second part, appendices upon the historical and literary difficulties, anachronisms, discrepant genealogies and the like, of the Saga is no less interesting and useful than the foregoing chapters. Detailed criticisms on the whole book would be impossible here. One or two mistakes may be noted. Mention is made more than once of "all the MSS." of *Landnámabók*, as if there were more than two—C and B; for E, the *Compilatio Sira Thórdar* of 1640, is only of value where it represents *Mela-bók*, and in ninety-nine cases out of a hundred simply follows C or B; while the other copies are just worthless altogether. The baseless and unreasonable respect paid to late paper copies in recent editions (of *Njala* itself, for example) merely cumbrous and disfigures the foot of the page and misleads the student, who does not know that their genealogies have all been traced, and that the variants they exhibit are but the freaks of ignorant or imaginative copyists. The conclusions of the older school of Icelandic scholars upon the age of vellums are far too quietly accepted by our authors; for these judgments are too often guesses, founded neither on comparison of native nor upon analogy with foreign MSS.—the only means of arriving at the truth of the matter. The importance of the genealogies of *Flatey-bók*, which exhibit the old pure text of the corrupt and mangled *Hyndlu-liód*, is not recognised. The examination of *Darrada-liód* (the true title, as its concluding lines show) is not satisfactory, the poem is a connected whole, though lines have fallen out here and there. Its true purport is seen from the parallel Irish legends and poems on Brian's battle. The corruption of the fragment of Thorstan Hall o' Side's son's Saga, where it copies the lost Brian's Saga, is not noticed. It is possible to get the right reading in some cases from setting it side by side with the text as the *Nial's Saga* MSS. give it. This book may furnish an excellent pattern for that minute and systematic criticism of the Icelandic family Sagas, which has been long called for, and the plan for which was set out some years back in the *Sturlunga Prolegomena*.

F. YORK POWELL.

ANCIENT NAVIGATION IN THE INDIAN OCEAN.

Peking: Oct. 18, 1884.

THE probability that the Devanāgarī writing was introduced to India by sea from Arabia or some other country in Western Asia is now generally admitted. The paper by Mr. Cust on this subject at the Leyden Congress, with the discussion which it originated, prove this. If the foreign origin is not proved, it is highly probable, and may be regarded as the opinion of the majority. The Southern Asoka alphabet, it may now be said, was introduced on the Indian Coast by merchant colonists, such as were in ancient times accustomed to settle in sea-ports to carry on trade. But, if writing came into India in this way, how did the Egyptian metempsychosis enter? The idea of a cosmogony with legends of the sea, a trinity of divine manifestations, the notion of a Saviour, and other like ideas not found in the Vedas,

may with great probability be regarded as having also entered by the same path. The same merchant colonies at seaport towns that made the introduction of a Semitic alphabet possible made the transmission of astronomical knowledge and of mythological and geographical legends from across the sea equally possible. India would, with the increase of trade, especially since the days of Solomon, become stocked with foreign ideas by means of the colonies speaking two languages that settled along her shores. These colonies would, as a matter of course, have their own temples, priests, and schoolmasters; and in the temples erected for the maintenance of their religion there would necessarily be images and pictures. The Hindus of those days were deeply sensitive to impressions of a religious and meditative sort. They would certainly not limit the acquisitions they chose to accept from the strangers to the art of writing. Nor would they first borrow an alphabet, and then borrow other things because they found the alphabet good. They would be more likely to take the metempsychosis first; and the wide view of the world, with its rocky mountain barrier forming the outer rim of a vast ocean dotted by islands, occupied by dwarfs and giants, and itself inhabited by various marine monsters, would suit them well also. They would see the strangers writing their information on papyrus, and they would adopt both the ideas communicated and the art of writing as precious possessions. The papyrus sheets representing cosmographical and mythological scenes which would be hung in the temples in the "chambers of imagery," would impress profoundly the meditative Hindu. In this way we may account for the Buddhist view of the world with its continents and seas. It was the result of Hindu thought ruminating on Mesopotamian, Phœnician, and Egyptian legends and pictures.

In Prof. Max Müller's *History of Ancient Sanskrit Literature*, the author draws particular attention to the abrupt change in the flow of Hindoo thought which took place after the Vedic age. A deluge of new ideas came in, causing fundamental changes in Sanskrit literature. This new influence has left its traces indelibly imprinted in the popular legends in the history of Buddhism and Brahmanism, and in the development of the systems of Hindu philosophy. It seems to me that commerce all round the Indian coast, and to a less extent the land trade through the mountain passes on the North-West of India, must have been the main source of the influences which then wrought so powerfully on the Hindu mind. At the same time trade was carried farther east to Birmah, the Malayan Archipelago, and Cochin China. The same influence was extending through all this wide region at the same time. Cassia and cinnamon had to be brought from Cochin China, because at that time China was the only country where this article was known (ACADEMY, Nov. 3, 1883, p. 299). How long ago in the passage of the ages trade was carried on between the West and Cochin China may be judged by the embassies to China in the eleventh century, to which M. Terrien de la Couperie has lately recalled attention, and much earlier in the third millennium before Christ, when the Chinese empire extended far to the south. But if we look for any contemporaneous effect in China such as may be regarded as parallel to that noticed in the Post-Vedic literature and religion of the Hindus, we must look for it in the period commencing with Lautze's *Tau te king*, and continued in the works of the Taoists Lie tsze, and Chwang tsze, the poet Chii yuen, and the geographical work known as the *Shun hai king*. These works embrace four centuries, and the whole of them are quite new in style of thinking and in their philosophical basis, as

shown by their having originated the Tanist religion. They contain a cosmogony like the Babylonian. They embrace a legendary account of the emperors Fuh, Shennung, and Hwangti. They represent the Taoist religion as originating with Hwangti and Taoist sages of his time. They deal profusely in fabulous accounts of countries beyond sea. They teach that ancient heroes and various new divinities had and have bodies half beast and half man. They taught immortal life for the virtuous ascetic. They depict a fairy life in floating islands of the ocean where death is unknown. They prefix to Chinese history a mythic period of enormous length, embracing the reigns of a multitude of fabulous kings. They have a trinity of sacred names, which as many excellent writers have thought, are a transcription for Jehovah and which I rather suppose to be the Babylonian trinity. Beside these novelties in Chinese literature we have the poetical philosophy of Chwang tsze and the poems of Chii yuen. We have the romance of Mu wang, and a complete system of astrology, with the chronology of the Bawboo books. The Astronomical Nomenclature that was new in this period embraced between twenty and thirty absolutely foreign terms, the original language of which has not yet been discovered.

Through all we observe, as in India, that the native mind became extremely active under the foreign stimulus, and when legend was admitted it was clothed at once in a Chinese mythic dress. In India the new alphabet was ascribed to the Devas, and both in India and China the new legends became, under the manipulation of native scholars, mythic addition to the native world of ideas. The sea more than the land has in the Oriental world been the principal medium for the transmission of mythological ideas and useful inventions, and this fact is due to the immense mountain barriers which separate from each other the countries which support large populations. This part of ancient history is unfortunately not to be recovered from the existing literature of southern Asia. No chronicles of the old navigation of the Indian Ocean before the age of Alexander have been preserved. But we know that Necho's mariners circumnavigated Africa in the sixth century before Christ, and that the ships of Ur (just within the mouth of the Euphrates) went to sea from that city at about B.C. 2300. What history does not record must be recovered by persevering archaeological research.

JOSEPH EDKINS.

CORRESPONDENCE.

"THE EMPIRE OF THE HITTITES."

London: Dec. 29, 1884.

With respect to Mr. Ball's letter in last week's ACADEMY, there is, I think, scarcely any point which it is necessary for me to notice except the assertion that I was in error when I stated that the horse is not represented in the Hittite hieroglyphs. On account of this assertion, I have examined anew the monuments from Jerablûs (a name which was probably derived from Hierapolis), and I most certainly cannot withdraw my statement. By the length of the ears, it is clearly shown that the ass, and not the horse, is intended. In Mr. Rylands's drawings some of the heads have assumed a rather more horse-like character than is to be seen on the monuments. In the inscription of Tarkutimme, one of the heads (that behind the king) has been somewhat elongated, so as to give some excuse for Mordtmann's mistake that the horse is intended. In the other case it is clear that the goat is represented; and, notwithstanding the elongation of the more horse-like head, there is in both cases a beard, which leaves no doubt as to the animal really intended.

The question is of some importance with respect to the age of the Jerablûs monuments. It may possibly turn out that they had their origin in a period anterior to the introduction of the horse among the Hittites.

That those who think that here and there in the Hittite inscriptions they can see a glimpse of meaning are merely constructing a "Nepheleococcygia" is a thing which no doubt it is easy, if not very wise, for anyone to say, especially if he have such intentions as those which Mr. Ball apparently intimates.

THOMAS TYLER.

London: Dec. 29, 1884.

I should have taken no notice of Mr. Tyler's depreciatory remark had I not considered the signature in the ACADEMY a guarantee for the fullest candour. He now admits that the statement he made about me was not in accordance with the information which he possessed, and he justifies his canon of criticism by legal custom, implying that his criticism was in accordance with the meaning of the passage as "known to the ordinary reader." Before showing that Mr. Tyler's assertion was not in accordance with the meaning of the passage as "known to the ordinary reader," I must notice an assertion and an insinuation. Mr. Tyler says "just before meeting me, Dr. Wright's error had been pointed out to him, as I have reason to know, in the British Museum," and then he insinuates that my construction of the passage arose from the error having been discovered. Now, "just before meeting" Mr. Tyler, I was going to the British Museum, and he knows that I met him coming out at the gate as I was going in. I had heard that he was running about from one to another in the Museum, quoting one sentence from my book, and declaring that I had made a mistake, and I was going to the Museum with the book to show what the plain meaning of the passage in its entirety was.

No error was pointed out to me in the British Museum, but a clause was suggested for one phrase to bring the sentence into verbal harmony with the scope and bearing of the passage, and to disarm "gimlet criticism." The clause, however, could not be printed as errata, and it was suggested that criticism that could not understand the scope of a passage without each word and clause being qualified was unworthy of consideration.

I should ill repay the unfailing courtesy of my friends at the British Museum by bringing any of their names into this personal matter, and it is quite unnecessary that I should do so. The question at issue between Mr. Tyler and me is a simple one, and I confidently appeal to every reader of my book as to "the meaning fairly to be inferred from the words employed."

Mr. Tyler becomes playful over the phrase "Semiticised Hittite," and professes not to know what it means. I must therefore refer to what I have written in my book to show how groundless is Mr. Tyler's insinuation that my assertion as to a certain name being "Semiticised" is an afterthought.

In the passage to which he refers I point out that the Hittite names which have come down to us are partly Semitic and partly non-Semitic. Referring to Hittites with pure Semitic names, I said:—

"A Hittite who had thrown in his lot with King David might be called Ahimelech, 'brother' or friend of the king, without being of Semitic origin, and a Hittite residing among the Canaanites might be called Beer, or 'Fountain,' from some special circumstance connected with a well or fountain" (p. 80).

Referring to the double names of Esau's Hittite wives, which have so puzzled commentators, I suggested that where in Gen. xxxvi. 2, Judith is called Aholibamah, and h

father Beeri is called Anah, they were "doubtless their old Hittite names," and I illustrated my point by the Persian title *Khidewi* changed into *Khedive* for the ruler of Egypt without making him a Persian, and I added:—"Foreigners writing Hittite names would write them, to a certain extent, in their own way. Take, for instance, the Egyptian Mazor, which was called by the Hebrews Mizraim, a dual form, by the Persians Mudraya, by the Assyrians Muzur, and by the Arabs Misr, each fitting the name into the groove of his own language" (p. 81).

The audacity of Mr. Tyler's insinuation will be appreciated when it is understood that these words were under his eyes when he wrote his critique, and that his attention had been called to them when he repeated his offensive insinuation. I did not use in my book the word "Semiticised," as I avoided as much as possible difficult terms; but when I illustrate my meaning by *foreigners writing Hittite words in their own way, and fitting names into the grooves of their own language*, I described the "Semiticising" process as clearly as I could by words. Passing from the category of Semitic or "Semiticised" names, I add—"The great mass of Hittite names that have come down to us are clearly of a non-Semitic origin" (p. 81).

I used to watch with much interest the Semiticising of foreign names in Syria. An eminent American friend of mine was called Bliss; but the natives, finding a difficulty in starting with a consonant, pronounced the name sometimes "Iblis," which is Semitic for "Devil." Another American gentleman, called Dennis, had his name Semiticised into "Danas" which means "dirt." The Arabs fitted the words into the groove of their own language, and the future gimlet and dictionary critic will doubtless feel quite sure that the gentlemen were Semites.

Arguing from the known, I believe that when the Hittites from the north came among the Semites with unpronounceable names, such as Thargathazas or Tarthisebu, some of them got pure Semitic names, and others, like my friends Bliss and Dennis, had their names occasionally Semiticised, and some of them may have received Semitic names like Judith and Beeri, while their Hittite names may have been Semiticised into such forms as Anah and Aholibamah.

I have no desire to dogmatise on any suggestion which I have advanced. My only object in writing is to correct mis-statements as to what I did advance. WILLIAM WRIGHT.

THE SOMA PLANT.

Dec. 27, 1884.

In common with many of your readers I have been impressed by Prof. Max Müller's very original idea that the soma plant was simply hops. Any confirmation of this, drawn from such a very disreputable source as gypsy, is, indeed, not worth much; yet it may be borne in mind that the Romany contains many odd and ancient fragments of old Sanskrit—like gems imbedded in petrified mud and gravel. In this tongue, *soma* or *sumer* (the pronunciation is not fixed) means a scent, smell, or flavour. Thus the hop gives the *sūma* or *soma* to the beer, or the lemon to punch. The fact that the hop is not found south of a certain range, or where the Hindus now dwell, rather proves than disproves Prof. Müller's theory. Having left the plant far behind, while yet retaining its tradition, it is extremely possible that the early Indians attached the latter first to one and then to another vegetable with a bitter or acid juice. The common gypsy word for hops is *lewinor* (German Romany *Löwina*), which is also the name for beer.

CHARLES G. LELAND.

*Some consider *Iblis* a "Semiticised" word.

SCIENCE NOTES.

MM. CHARLES AND GUILLAUME VAN STEINEN and M. Othon Claus have arrived at Belem, after having spent several months in a scientific journey through Northern Brazil, the principal objects of which were to ascertain the course of the river Xingu, and to study the anthropology of the native tribes inhabiting the regions bordering on this river. They report that the Indians are, physically, a very powerful race, and use weapons and tools of stone, metals being entirely unknown. Although the natives had never before seen a white man, they received the travellers with the greatest friendliness, supplying them with provisions and guides to conduct them over the cataracts. The country is described as eminently fertile, abounding in the *Siphonia elastica* (valuable for the production of caoutchouc) as well as in cacao and manioc.

THE Geological Survey of Sweden, under the direction of Prof. Otto Torell, has just issued a very useful map of the southern part of Sweden, on the scale of 1 to 1,000,000. The map is accompanied by an explanatory memoir by Dr. Nathorst, of which a French translation has been prepared by Mr. Kramer.

PHILOLOGY NOTES.

THE new number of Bezzenberger's *Beiträge zur Kunde der indogermanischen Sprachen* contains a paper, by Prof. Fick, on the original form of the Homeric hymns. It appears that the three hymns to Aphrodite (Nos. iv., vi., and x., according to Baumeister's edition) were sung by rival rhapsodists at Salamis, the capital of Cyprus. The hymn to the Pythian Apollo (No. ii.) was composed by a Boeotian before 595 (when the chariot-race at Delphi was introduced), and sung at the foot of Parnassus. The hymn to the Delian Apollo (No. iii.) was sung at Delos, and composed about the thirtieth Olympiad by Cynaethus, a Homerid of Chios. The hymns to Hermes (No. iii.) and Artemis (No. ix.) belong to Colophon, that to Demeter (No. v.) to Eleusis. Inscriptions show that in the dialects of Cyprus and Delphi the digamma (*vau*) was retained down to the fifth century; but in Ionic-Attic places, such as Delos, Colophon, and Eleusis, no trace of *vau* is found in the oldest monuments. With this the hymns agree. The *vau* is required by the three Cyprian hymns to Aphrodite and by the hymn to the Pythian Apollo; but it is quite otherwise with the hymns to the Delian Apollo, to Hermes, and to Demeter, in which it is impossible to restore the *vau* without spoiling the metre. The inference drawn by Prof. Fick is that each of these hymns was composed, not in the so-called epic dialect, but in the speech of the place at which it was sung, and he gives them in what he holds to be their original linguistic forms.

THE same number contains an etymology, by Mr. Whitley Stokes, of *amella*, a Gaulish plant-name preserved to us by Servius ad Vergil. Georg. iv. 271. This is explained by "binensug" (thyme) in a glossary quoted by Diefenbach, and a sister form, *amellum*, is glossed in Ducange by *μελίφυλλον*, *melissophyllum* (*apiastrum*). *Amella* may stand for *ampella*, with the loss of *p* regular in Celtic, and this may be cognate with Greek *ἄμψις*, Old High German *imbi*, and Latin *apis*, which has lost the *m* because the accent was, as in Greek, originally on the last syllable.

THE December Circular of the John Hopkins University contains a paper by Prof. A. M. Elliott on "A Philological Expedition to Canada." Prof. Elliott states that the use of the French language is decidedly on the increase. Not only is the natural growth of the *habitant* population more rapid than that of their

English-speaking neighbours, but in certain districts the descendants of English and Scotch settlers, bearing such names as Warren, Fraser, McDonald, &c., and having the marks of British ancestry in their blue eyes, light hair, and florid complexion, have become assimilated in language to the majority surrounding them, and are unable to speak a word of English. Prof. Elliott describes the *habitant* French as a direct development of the French of the sixteenth century. It has, however, been greatly influenced by contact with English. This influence is seen not only in the number of borrowed words, such as *biter*, to beat; *scréper*, to scrape; *le cheval a bolté*, the horse bolted; but in the general intonation, which is much quieter and more monotonous than in European French. One interesting fact mentioned by Prof. Elliott is that in French Canada the creation of new surnames is still going on. Thus—

"Monsieur Guérin has two sons, named respectively Charles and Jacques. The former is a special favourite of his father, and receives the soubriquet *La Joie*—i.e., Charles Guérin dit La Joie. As the said Charles grows up he drops entirely the name of his father (Guérin), and is only known as M. Charles La Joie, his brother all the time continuing to bear the original designation of his father's family."

FINE ART.

Les Manuscrits et la Miniature. Par Lecocq de la Marche. (Paris: Quantin.)

THIS is one of the volumes of the "Bibliothèque pour l'Enseignement des Beaux-Arts," and, if it be a sample of the rest, there can be no doubt that they will truly fulfil the purpose of their publication.

The author of the work before me is one of the keepers of the French national archives; he may, therefore, presumably be credited with an ample acquaintance with his subject. One of the results of this *quasi ex cathedra* character of the work is that it is not merely a compilation or even a history, but sets forth several original views with respect to the right treatment of the question, and especially with regard to its nomenclature and classification. The object of the book, according to the opening sentence of the Preface, is—

"Esquisser l'histoire du livre manuscrit depuis ses premiers débuts jusqu'à l'avènement du livre imprimé et spécialement celle de sa décoration par le pinceau."

In point of history, the writer takes as his first instances of MS. the Babylonian bricks and the stone or marble calendars of remote antiquity. Among existing documents of this description he cites the Arundel Marbles as a Greek example of a kind of lapidary chart which was at one time the usual form of public record. He then passes on to metals, and from these to vegetable substances, referring by the way to the most recent authorities on the several topics touched upon. He tells us from Pliny that the Romans reproduced on pieces of cloth the verses of the Sibylline oracles, and mentions a letter on papyrus, written, according to the same authority, by Sarpedon during the siege of Troy—a document which ought for ever to have settled the question of the terrestrial as against the solar basis of that famous myth. The Louvre possesses a fragment of papyrus dating from 273 B.C., and from recent study it appears that the Greeks used it in the seventh century B.C. for ordinary correspondence. Next is de-

scribed the roll and its construction—codices and their various details of form and decoration, already familiar to us from ancient writers. Leaving the materials, M. Lecoy then introduces us to the artist and speaks as of a common fact, that in the early Middle Ages a man would take a simple rough sheepskin and with his own hands convert it into a missal, illuminated and "noted" for music. "Graduale unum propria manu formavit, purgavit, punxit, sulcavit, scripsit, illuminavit, musiceque notavit syllabatim." Among other interesting particulars brought before the reader we learn that the process of the Inquisition against the Knights Templars was engrossed on a roll more than seventy feet long—a charge inevitably as fatal, though by no means as brief, as that brought by the Spartan judges against the poor Plataeans after the fearful two years' siege. With the introduction of parchment begins the systematic history of miniature. The use of linen paper, however, is spoken of as early as 1125, the most ancient fragment extant being that on which the Sire de Joinville wrote a letter to King Louis X. in 1315. Pens, pencils, inks, in short, everything belonging to the art of the scribe and the miniaturist, are minutely treated of and particulars given, from reliable sources, of the cost which the decoration of an illuminated book would reach when such books were executed for wealthy patrons. Altogether the little volume contains eight condensed chapters, three of which are taken up with what has been here glanced over.

Chap. iv. is "On Miniature in General, and especially in France," and here the writer expounds his ideas on classification, insisting that out of previous systems and nomenclatures has arisen all manner of confusion and misunderstanding. Alluding to the poetic conception covered by the word "illumination," he considers the name "miniature" to be an abuse of the true meaning of the word, which, of course, it is; but then it has fairly served its purpose. This is not the place to discuss M. Lecoy's discussions, or perhaps further original views might be developed on the question of names. It must be acknowledged that the cumbrous phraseology of the Benedictines and Count Bastard, acceded to by M. Ferd. Denis and M. E. Fleury, is anything but elegant or definite, and certainly of no practical use. M. Lecoy cuts the matter short by using the terms "hieratic" and "naturalistic," and at some length goes on to show the propriety and definite applicability of these terms. All miniature art in which church symbolism and clerical ideas prevail, he calls "hieratic." All those in which the study of nature is made clear, as distinct from the mere delineation of doctrinal matters, he calls "naturalistic."

Under these main headings he places the various examples in their respective national order. Thus he contends there is a real distinction between Roman, Merovingian, Carolingian, Romanesque, Gothic, and Renaissance.

As to the duration of the hieratic sway over miniature art, it begins, says our author, with the Merovingians, and lasts until the reign of St. Louis, being gradual both in its formation and in its decay. The sign of its death is the appearance of portraiture; but

when portraiture first appears is still a subject of dispute. Laborde assigns it to the thirteenth century, formulating his rule somewhat like this:—"In the twelfth century no portraits; in the thirteenth century nothing but portraits." But M. Lecoy thinks this too strict, which it certainly is. Everybody, however, must allow that the French miniaturists of the best Gothic time are the best miniaturists, taking them altogether and with all their qualities, of any time, for the miniaturists of the Renaissance—Italian or Flemish, however faultless they may be in technic—never surpass the great Gothic miniaturists in downright power of drawing. In composition and good taste the French miniaturists of the fourteenth century have never been surpassed. Less ideal than the Italian, less original than the English, less sentimental than the German, French miniature art is deficient perhaps in imagination; but still it holds its place, nor must it be forgotten that it has given the very name, as Dante says, to the splendid craft itself.

Chap. vi. treats of portraiture in other countries, and particularly Flemish. The following chapter deals with processes interesting to the practitioner. There are, says an authority quoted, eight colours—viz., black, white, red, yellow, blue, violet, green, and rose.

Lastly, chap. viii. speaks of the closed volume and its outside—an account of the progress of the binder's art appropriately concluding a volume full of information, which, if not always such as the reader can quite agree with, is rarely or never, within its chosen limits, chargeable with ignorance or want of grasp. Some statements may fairly be contested, some opinions challenged as a little too French, and some parts of the subject might be easily and profitably developed for a clearer and completer knowledge; but whoever wants to know about texts and illuminations, and such matters, without going too deeply into them, will not find a better or more readable guide than this compact little volume.

JOHN W. BRADLEY.

ART-BOOKS.

WE have received from Messrs. Macmillan a handsome portfolio containing some twenty proof impressions of woodcuts originally published in the *English Illustrated Magazine*. It affords satisfactory evidence—if such were needed—that the publishers had something higher in view than merely to start a new monthly at a popular price, or even to rival the Americans on their own ground. The writers of magazine articles, who form almost a class apart, can take care of themselves, if only because their audience is cosmopolitan. But it is a matter of national concern that the English school of wood engraving should be able to speak with the enemy in the gate. All the engravers here represented are (we suppose) English, in the sense that they are not American; but we must confess, under this aspect of the matter, to a feeling of regret that so few of them bear English names. We have observed the same thing, however, even in the so-called American school. If we must particularise where nearly all are excellent, we would give the chief praise to Mr. Theodore Knesing's rendering of Rossetti's "Lady Lilith." The same engraver has finely re-

produced Cranach's well-known portrait of "Luther" and Gainsborough's no less familiar "Mrs. Siddons." In a different style Messrs. W. and J. R. Cheshire have achieved success with Mr. C. Whymper's drawing of "Humming Birds," which illustrated an article of Mr. Grant Allen. We thought that Mr. Sandys's portrait of Mr. Matthew Arnold was lamentably marred by Mr. Octave Lacour when it first appeared in the magazine; but the effect as of tattoo marks is absent from the proof. Mr. C. Napier Hemy was fortunate throughout in the engravers of his Cornish scenes, the two best perhaps being those here given from Mr. Balclez Istvan and Mr. R. Paterson. But the entire contents of this portfolio form a lesson in wood engraving, which ought to prove no less instructive to our artists than to the general public.

Etchings of Old London. By Ernest George. (Fine Art Society.) These admirable etchings have something more than artistic value. They will rescue from oblivion many of the curious old houses and quaint bits of architecture which now exist or have till recently existed in odd nooks and corners of London, but are rapidly disappearing, some through natural decay and some to make room for "improvements." One, at least, of these plates—that of Temple Bar—represents a building already of the past, but it is scarcely in structures of this type that the art of Ernest George is seen to most advantage. The more irregular, the more quaint, the more "tumbledown" a building is, the greater is the field for this artist's love of the picturesque. Of his skill as an etcher, his firm draughtsmanship, his expressive touch, his management of light and shade, there is no occasion here to speak; it will be enough to say that the fine qualities already shown in his etchings in Belgium and elsewhere are fully as conspicuous in these later plates. Perhaps the best of all is the frontispiece, which shows us the fine old house in Bishopsgate, once the residence of Sir Paul Pindar, and (till it was pulled down, after many years' existence as a public-house) "the richest example of domestic architecture in London." But the scene in Wych Street, the houses overhanging the river at Limehouse, Foubert's Alley, and Bartholomew Close compete with it very closely, while the rest are not far behind. In the matter of figures the artist leaves something to be desired; many of them seem as if they would be more at home on the Continent than in London.

Vere Foster's Drawing Books. (Blackie.) The last instalment of this numerous and useful series of drawing books comprises two volumes on "Painting for Beginners," and two of "Studies of Trees in Pencil and Water-Colours." The former are anonymous, except for the dominant name of Vere Foster, who appears to occupy a position of an editorial character between author and publisher. They are sound little books as far as they go, teaching the elements of "washing" with much clearness by means of plain directions and well-executed plates. The studies of trees are by Mr. J. Needham, whose work is of a more ambitious order; but the coloured plates are not so good as the facsimiles of pencil drawings, and though both may be useful to the student and may aid him in discriminating the touches best adapted to generalise different kinds of foliage, they should be used with caution and not without direct study of nature.

Notes on Civil Costume in England. By the Hon. Lewis Wingfield. (Clowes.) The remarkable series of English costumes exhibited at the International Health Exhibition deserved a memorial, and some of the most striking of the figures are here fairly repre-

sented by chromolithographs after Mr. Lewis Wingfield, who has added a short, but interesting, essay on the "History of Costume in England," and some explanatory notes to each plate.

The Art Year-Book. (Boston, U.S.: New England Institute.) This sumptuous volume, with its gorgeous cover and numerous illustrations of all sorts and kinds, appears under the auspices of New England Manufacturers and Mechanics' Institute. The Preface is signed by John Mason Little, Vice-President and Chairman of Committee on Exposition (whatever that may mean), and countersigned by Frank T. Robinson, Art Director, Hotel Pelham, and on another page we are told that the book was made by Arthur B. Turnure. The Preface informs us that the object of this publication is to present to the world a volume in which the highest American art products of the year are represented by means of suitable graphic arts, and produced entirely by means of American brains, labour and material, the only exceptions being in the use of Chinese, Japanese and India papers to be found in the limited copies. The book thus presented with such a flourish of trumpets is nothing more than numerous examples of various graphic processes, some of them good, but none of them first-rate of their kind, accompanied by poorly written and inaccurate letterpress. Though the idea of the volume is a good one, and its "get-up" is striking, we should be sorry to accept it as in any way representative of the best art or taste of America.

EGYPT EXPLORATION FUND.

THIS season's work of the Egypt Exploration Fund has now begun. Mr. Petrie, shortly after the general meeting, sailed for the field of operations. In a few days he was established at Nebireh, the promising Greek site mentioned at the general meeting. This site is a short distance north-eastward of the station of Tell-el-Barud, on the railway from Alexandria to Cairo. Its position will be best understood, if it is described as west of Tanta, south of Rosetta, and near the edge of the Delta. Mr. Petrie's first report was posted on December 5, and on December 6 I received, through Messrs. Cook's Office at Cairo, a telegram informing me that an inscription, with the name of Naucratis, had been found by the fortunate explorer. The Committee of the Fund reserved this information as not sufficiently identifying the site. Mr. Petrie's report of the 5th, received on the 13th, gave the text of the inscription. His subsequent reports have repeated his conviction, therein expressed, that the inscription identifies Nebireh with Naucratis. It is true that the stone was not found *in situ*, but had been carried home to the Pasha's farm, yet certain circumstances point to conditions which no site but Naucratis could be expected to fulfil. The mound is almost composed of Greek pottery of all ages, and thus marks a settlement dating from, at least, the reign of Psammetichus I. to the Roman dominion. The historians and geographers indicate no other city in Egypt of which this could be true but Naucratis, a Greek emporium, with some six centuries of Hellenic life. The situations hitherto assigned to Naucratis are at no great distance northward, and it seems impossible that there should have been for centuries two Greek marts, Naucratis and another unnamed by history, near together, which would be the inference resulting from a denial of the correctness of M. Petrie's identification. Farther, the nearness to Saïs of this site, as compared with the others, favours the identification with the emporium granted by the Saïte king.

An inscription is thus given by Mr. Petrie,

with the addition of some obvious restoration:—

Η ΠΟΛΙΣ Η ΝΑΥΚΡΑΤΙΣ
 ΗΑΙΟΔΩΡΟΝ ΔΩΡΙΩΝΟΣ ΦΙΛΟ . . .
 ΤΟΝ ΙΕΡΕΑ ΤΗΣ ΑΘΗΝΑΣ ΔΙΑ ΒΙΟΥ . . .
 ΣΤΙΤΤΑΦΟΤΑΑΚΑ ΑΡΕΤΗΣ ΚΑΙ ΕΥΘΥΙΑΣ
 ΕΝΕΚΑ ΤΗΣ ΕΙΣ ΑΤΤΗΝ

From the form of the letters this inscription is of the Ptolemaic age, probably of the third century B.C. The most interesting facts it proves is that Athens had a temple here, and that Naucratis was rather on the footing of Alexandria and Ptolemais Hermin than of the native cities.

The second inscription, a short dedication to Ptolemy Auletes, reads:—

ΒΑΣΙΛΕΑ
 ΝΕΟΝ ΔΙΟΥ
 ΠΤΟΛΕΜΑΙΟΥ

The third is as follows:—

ΝΕΙΛΟΥΣΣΗΣ ΑΛΟΧΟΥ ΤΗΝ Δ ΕΙΚΟΝΑ ΠΑΡΘΕΝΟ-
 ΠΑΙΟΥ
 ΜΗΤΡΟΣ Δ ΗΜΕΤΕΡΑΣ ΣΤΗΣΑΜΕΝ ΕΝ ΤΕΜΕΝΕΙ
 ΟΥ ΘΕΟΝΟΣ ΑΛΛΑ ΖΗΛΟΣ ΕΝ ΑΝΑΡΑΙ ΓΙΝΕΤΑΙ
 ΑΝΑΡΟΝ
 ΟΙ ΣΤΗΣΑΝ ΓΟΝΕΟΝ ΕΙΚΟΝΑΣ ΑΜΦΟΤΕΡΩΝ

The occurrence above ground of three Greek dedicatory inscriptions, the last set up in a temenos, leads us to expect a harvest of new documents of the kind from systematic excavations.

Whether the learned world accept or not the identification of Nebireh with Naucratis, there can be no doubt that Mr. Petrie has selected for his work a site of no common interest—a site which, as affording a succession of vases and other antiquities of all ages of Greek art, is sure to contribute largely to the scientific knowledge of Hellenic archaeology, especially in fixing the age of the earlier and most debated phases of art. It is well known that, although the Egypt Exploration Fund has from the beginning engaged to pay attention to the Greek antiquities of Egypt, yet many of its supporters are solely interested in the Egyptian, and yet more the Biblical, problems, of which M. Naville has already resolved some, and is now in the land of Goshen steadily pursuing the same object; and, further, that a certain part of the society's funds is specially reserved for the territory of Zoan. It is, therefore, to be hoped that the lovers of classical archaeology will for this season at least do somewhat for the work in which Mr. Petrie is engaged.

REGINALD STUART POOLE,
 Hon. Sec. Egypt Exploration Fund.

CORRESPONDENCE.

THE WEST PARK BUST.

Ouddesden Palace: Dec. 28, 1884.

May I correct a mistake I made in the *Journal of Philology* (vol. xii., p. 296) in reference to a bust preserved at West Park, near Salisbury? I said (on the advice of others) that the bust was "perhaps that of a Roman emperor." An engraving in Baumeister's *Denkmäler* of the statue of the Lionhelmed Athena, now in the Villa Albani, made me enquire further, and Dr. Waldstein has been kind enough to inform me that, beyond all doubt, the West Park bust "represents the same type" as the statue in the Villa Albani. Apparently the latter is the only recorded example of the Lionhelmed Athena. I would add that the bust is not noticed in Prof. Michaelis's *Ancient Marbles in Great Britain*, and is only an example of the many pieces of sculpture, &c., which are lying hidden and uncatalogued in country houses, and concerning which Prof. Michaelis, in the last number of the *Hellenic Journal*, entreats for information.

F. HAVERFIELD.

NOTES ON ART AND ARCHAEOLOGY.

MESSRS. TOOTH & SONS have prepared for publication an exquisite etching by M. Chauvel, which renders—and we think almost more than renders—such beauty as there may be in a work of Mr. B. W. Leader's. The work is called "On the Banks of the Joy, O!" and it is a companion—and quite a worthy one, to say the least of it—to the famous "February Fill-Dyke" of the same painter. M. Chauvel has interpreted both in his art of etching; but he is, as we have almost implied already, so original an artist that it is with difficulty that he restrains himself within the limits of a mere translation. Chauvel's own method in the rendering of landscape is larger than Leader's. If it is less realistic in matters of detail, we are bound to say that it is more suggestive, and we confess that when the one artist is in alliance with the other we like what we may term their joint work. M. Chauvel, without being really false to his original, seems to have the gift of liberating Leader's touch and of conveying some quality of poetry into that which, as it stands on Leader's canvas, is wont to have an air of somewhat prosaic precision. M. Chauvel is assuredly one of the masters of his craft.

THE proposals of the Union Centrale with regard to the establishment of a Museum of Decorative Art at Paris have been definitely accepted by the Minister of Public Instruction. The Government will grant the site of the Cour des Comptes on the Quai d'Orsay to the Union Centrale, which is to erect the building at its own expense. After thirty years the Museum and its contents are to become the property of the State. The cost of construction is estimated at 4,000,000 francs. The journal *L'Art*, to which the original suggestion of this institution is due, complains that the Museum, according to the plan now proposed, is to serve merely for the gratification of amateurs, and not for the instruction of art-workmen.

MR. J. L. ATKINSON has just completed a mezzotint place of Mr. Millais's poetic study, "The Love Bird," exhibited in the Royal Academy, 1883. If the picture has lost some of its force by translation into black and white, it has gained in sentiment and refinement by its reproduction into the soft tones of mezzotint. The plate also shows that Mr. J. L. Atkinson is making progress in an art which has now but too few exponents, and is producing work worthy of his early master, Mr. Samuel Cousins. A trial proof of the plate may be seen at Messrs. Tooth's Galleries, Haymarket.

THE first number of the new series of the *Art Journal*, in its pretty new cover, seems to us to show that the proprietors have done wisely in reducing the price, and omitting two out of the three engravings on metal. The place of the latter is well supplied by an addition to those excellent wood-engravings which have always been a speciality of this magazine; and the etching this month by C. O. Murray, after a picture by Henry Mosler, of a wedding morning in Brittany, is admirable. Among other interesting articles is one by Walter Armstrong on the new Women's University at Mount Lee, built and endowed as a memorial to his wife by the late Mr. Thomas Holloway.

THE Christmas Number of this periodical is, as we have already announced, devoted to the work of Sir Frederick Leighton. The account given by Mrs. Andrew Lang of the art and career of the President of the Royal Academy is written with good taste and judgment.

THE bequests made by the late Baron

Davillier to the Bibliothèque Nationale, the Savres Museum and the Louvre, have been formally accepted by the French Government. The objects given to the Louvre have been placed in a portion of what was formerly known as the Musée des Souverains.

M. EUGÈNE MÜNTZ has been chosen to take the place of M. Taine as professor of Aesthetics and History of Art at the Ecole des Beaux-Arts.

THE STAGE.

M. SARDOU's new play, "Théodora," has at length been produced at the Porte St. Martin, where for three months it has been in preparation. It deals, as half the world knows by this time, with the character of an Empress who had no character to lose, and with the fortunes of a personage whose fortunes were wonderfully various. The subject is about as repulsive as was that of M. Sardou's last successful work, "Fédora," and again the interest aroused by the writer's development of his theme is chiefly one of curiosity. Even the critics most disposed to be favourable to M. Sardou confess the absence of charm, and aver that though they are stirred they are not touched by the succession of incidents which his ingenuity furnishes. The disadvantage under which "Théodora" suffers—the burden which the piece bears—is that which presses upon nearly every piece written to display the capacities of a given artist. Naturalness is almost invariably wanting to such a drama: the disproportionate importance of one of its characters throws the picture out of scale, and, moreover, the genesis of the work is a false one. The all-absorbing part is, of course, in the present instance played by M^{me}. Sarah Bernhardt, who has so completely recovered from her *crise de nerfs* of last autumn as to be able to perform it with unflagging energy. Whether, however, this "frêle comédienne"—albeit she be made "of steel"—will support the exertion with impunity, night after night, is the question which just now rouses anxiety in the breast of M. Francisque Sarcey. And, however this may be, it is certain that M. Heulhard's clever demolition of her claims as an artist has been somewhat premature. Of the remaining parts the two which are most important—or, more properly speaking, the two which are least effaced in the determined effort to bring prominently to the front the Empress-courtesan—are those enacted by M^{me}. Antonine and M. Marais. Not less remarkable than any single interpretation of a character is the *ensemble* produced by a long series of rehearsals, such as it is M. Sardou's wont to carefully superintend, and, again, the completeness of a *mise en scene*, which is of extraordinarily costliness.

MUSIC.

RECENT MUSICAL PUBLICATIONS.

St. Elisabeth. Oratorio. By Franz Liszt. (Novello.) Nearly ten years ago this work was performed at one of Mr. Walter Bache's concerts, but since then no choral society has ventured to take it in hand. The English musical public has not, as yet, given Liszt a fair trial. For many years it neglected Wagner and Berlioz, and it will be strange if the future shows that we have too long turned a deaf ear to the companion and friend of these two illustrious men. Liszt's piano-forte pieces and his orchestral compositions are not unknown to us; but he attaches more value to his masses and oratorios, and before we can pass judgment on him these must be heard. The short excerpts which from

time to time have been given at concerts have certainly not met with a favourable reception, so musicians manifest no curiosity, still less anxiety, in the matter. The vocal score of the *St. Elisabeth* just published by Messrs. Novello, gives us, of course, only an imperfect idea of the work. The composer, as is well known, handles the orchestra with great dexterity, but the score indications, so general in publications of this kind, are here totally wanting. There is a letter from Liszt to the clever arranger, Mr. W. Bache, acknowledging the indefatigable zeal which for many years he has displayed in his master's cause; and an interesting preface by Mr. C. A. Barry, giving an account of the libretto, and some remarks about the principal themes which are constantly recurring throughout the work. These have been culled by the composer from breviaries and choral books of the sixteenth and seventeenth centuries, or from Hungarian music. In reading through this oratorio we fail to understand the enthusiasm of Liszt's disciples. We come across many charming phrases, much that is skilful, but, on the other hand, the greater portion leaves either a very vague or else disagreeable impression upon our mind. The *leit-motive*, too, seem to be employed in such a mechanical manner. They come in little patches, or else are tediously developed: the logic, the insight, the ingenuity of Wagner are wanting. The oratorio is divided into six scenes, and of these the fifth and sixth appear to be by far the most interesting. No one could listen to the March in the "Crusaders" scene without being struck with the charming trio; but on turning to the preface we find that it is not Liszt's, but derived from an old Pilgrims' song, supposed to date from the time of the Crusaders. We will speak again about this oratorio, if we have "a more convenient season"—that is, if we have to attend a performance of it. The words are ably translated from the German of Otto Roquette by Constance Bache.

Organist's Quarterly Journal, vol. 8. part lxiv. (Novello), contains nothing of any special importance. The *Adagio* by O. Dienel is dry. The *Postlude* by W. N. Watson, with its uncertain tonality and stiff part-writing, would soon empty a church. The *Gavotte* by E. Walker is unsatisfactory in form and tonality, and, besides, not original. B. Gilholy's "Voluntary," H. Maxfield's "Andante," and J. Matthew's "Fantasia" are not interesting pieces. Part 64 is decidedly not a strong one.

Fantasia for the Organ. By W. Spark, Mus. Doc. (Novello.) The first movement is light in character, and the middle section in B flat pleasing. The *Andante* opens with a nice flowing subject, but the continuation is weak. The *Finale* is lively, and indeed the best of the three movements.

Golden Days. Boudicca. By Farley Newmann. (Brighton: J. & W. Chester.) The first is a *Gavotte*, but reminds us little of the eighteenth century, the "golden days" of the *Gavotte*. The second, *Boudicca*, is a March, weak both in character and form.

Album Leaves. By J. Gledhill. (Brighton: J. & W. Chester.) Three unpretentious pieces: the first, "In the Woods," has not much charm; the second and third are more pleasing, although the composer is too much influenced by Chopin in the one and by Mendelssohn in the other.

Two Dances in Slavish Style. By F. Sawyer, Mus. Doc. (J. & W. Chester.) These two pieces were written for orchestra, but here we have them arranged as duets for the piano. They appear rather interesting, but we should prefer to judge them in their original form.

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LITERATURE.

The University of Cambridge from the Royal Injunctions of 1535 to the Accession of Charles the First. By James Bass Mullinger. (Cambridge: University Press.)

IF Mr. Mullinger has the good fortune, given to so few historians of mark, to carry to its legitimate conclusion the important task which he has undertaken, his name will be enduringly associated with the history of his university. The second volume of his book has followed the first with no undue speed, but it more than fulfils the expectations raised by its predecessor. As the progress of his theme demanded, Mr. Mullinger shows himself more and more of a specialist, although again it is by no means only professed antiquarians for whom he has worked and who owe him thanks for his long and unstinted labours. Unlike those authors who, in their prefaces, are at the unnecessary pains of stating what their books will not be found to contain, Mr. Mullinger, in the pages introducing his new volume, plainly places before his readers "the high ideal which it has been his endeavour to realise." He subscribes to the opinion of Aschbach that the history of a university should deal, not only with its institutions and with the influence exercised upon its growth by events and transactions in the history of Church and State, but also with its scientific and literary life, as finding expression in the most noteworthy productions of its most eminent members. And, to my mind at least, he seems likely to succeed in accomplishing this threefold scheme without allowing his work to lose the requisite unity, and to become, like I must say Aschbach's own *History of the University of Vienna*, a rather formless mixture of narrative and *Gelahrtenlexikon*. We live in days when even very masculine readers might tremble if asked to digest an English Crevier; while, on the other hand, Mr. Mullinger's subject is too large to be dealt with in an attractive monograph like that in which Kampschulte related the rise and fall of the University of Erfurt. But our Cambridge historian is something more than readable; and he has caught from Mr. Gardiner, or taught himself, a manner of writing history singularly suitable to his theme. In general, he restrains without altogether concealing his enthusiasm, but here and there he allows it to break forth into passages of genuine, though temperate, eloquence. Such passages are that early in the volume, where the author hints at what the country, as well as the universities, may have lost by the total abolition of the monastic system, and that in which he deprecates the hard lot of a true student and thinker who had to quench his thirst by draughts such as refreshed (say) Gabriel Harvey or his adversaries. Of course, nobody knows

better than Mr. Mullinger that in such a book as his, dedicated though it be to an orator to whom Queen Elizabeth would have lost her heart, declamation would be altogether out of place. But his interest in his matter never flags, and communicates to his style a genial warmth. I do not refer to those instances in which readers for whom there exists "a dearer name" than Cambridge might be excused for considering that Mr. Mullinger "cantabrizes." He cannot be blamed for noting with a certain emphasis the fact that the University of Dublin was "far more largely inspired by Cambridge than by Oxford"; for dwelling with satisfaction on the conclusion that the *Institution of a Christian Man*, by which it was once hoped that even Charles V. might be brought over to the cause of Reformation, though not to that of the German Reformers, is "essentially an exposition of the Cambridge theology of the time"; or even for pointing out that in a very different assemblage of divines, those who met at Dort, four out of the five representatives of the Church of England, and the one representative of the Church of Scotland, were Cambridge men. Moreover, in the sixteenth century, at all events, as in some later periods, the rivalry between the two English Universities was not altogether that friendly rivalry which it is so pleasant to extol in our milder days. The greater share of patronage bestowed upon Oxford under Mary was, as Mr. Mullinger very distinctly shows, "the result of the greater degree of favour with which Catholic doctrines were there regarded." On the other hand, and not less naturally, Elizabeth's "first signal mark of goodwill was accorded to Protestant Cambridge"; and, on the whole, she had good reason for remaining true to her predilection; for Cambridge was once more the seminary proper of what, for a time at least, was to become the distinctive theology of the Church of England, and found its embodiment at different periods in two primates so dissimilar in many other respects as Parker and Whitgift. The preferences of James I. were, of course, more a matter of caprice; and Mr. Mullinger's story has, in more senses than one, to descend to the level of farce when he comes to narrate how the representatives of Oxford looked on with eager envy while at Cambridge beardless boys and graceless graduates were delighting the King by the performance of "Ignoramus." Yet it must be conceded that the universities owed something to James I. besides discriminating remarks on plays and acts. I wonder how many of our Conservative friends who refuse to listen to any proposal for depriving the universities of their representatives in Parliament are aware that it was James I. who first accorded the privilege which Oxford and Cambridge, at least, could now well afford to forego? It was under James, also, that the English universities acquired the right of filling up livings in the hands of Roman Catholic recusants, and that they, the colleges as well as the universities, were on three occasions exempted from subsidies. While Mr. Mullinger treats all questions affecting either of the two universities as such in the spirit of a historian, he is not unjust to those colleges at Cambridge which cannot boast a history so long or so illustrious as his own. Indeed, no passages in the pre-

sent volume are more interesting than those in which he relates the *origines* of some of the smaller colleges in the university. The early history of Magdalene, for instance, is that of a hard struggle for existence; the memories of its early straits clung to it even in the days of Fuller, who speaks of it as every year producing "some eminent scholars, as living cheaper, and privater, freer from *Town-tentations* by their remote situation." The remembrance of the beginnings of Emmanuel has been widely revived of late in connexion with the recent celebration of its tercentenary. The history of this college is intimately bound up with that of Puritanism, or rather of the Puritan ministry, since not a single fellowship in it was reserved for the civil law or for medicine. Thus it came to pass that during the Commonwealth period not less than eleven heads of other houses came from Emmanuel. Less familiar are the records, in its earlier years, of another college which shared the tendencies of Emmanuel; but, though Fuller calls Sidney the Benjamin of the colleges of Cambridge, it deserves most honourable mention as the first among them which opened its fellowships to candidates of Scottish or Irish birth. Milton's college was, of course, Puritan, as well as Cromwell's; but Mr. Mullinger gives an interesting account of the attempts made under the mastership of Valentine Cary (1609-1620) to alter the character of the college. It furnishes a curious illustration of the skill with which, in his earlier days, Buckingham knew how to conciliate the favour of the Puritans, that in 1622 he should be found successfully intervening to preserve Emmanuel from the possibility of a similar mastership. To an earlier date belongs the refoundation of Gonville Hall by Dr. Caius, one of the most original figures in the annals of the university, and, notwithstanding Shakspeare, one of the most pathetic. Such at least he seems to me, not only because of his part in the scene well described by Mr. Mullinger, when the master and founder of his college had to witness the burning in one of its courts of the "popish trumpery" which he had hidden away against the advent of better times, but in general as a man out of sympathy with his own college and with the university for whom he had done so much, but from whom he had come to differ in many things besides religious faith. Caius was a man above as well as behind his age. To return, however, to St. John's, Mr. Mullinger cannot but have found it difficult to abstain from an excess of detail concerning that foundation, more especially as in this instance he had at hand the most valuable history of a college which Cambridge possesses, viz., that by Baker, recently edited by Prof. Mayor. Although he cannot always assert of St. John's, as he can with regard to the period about 1540, that "to its lasting honour, it may fairly claim the distinction of including among its members at this time a majority of the most able teachers and the most promising students in the university," he dwells with just pride upon the various ways in which this college added to the sum-total of its fame even in the periods of decline which even large colleges have to undergo. Thus, in the first quarter of the seventeenth century, when St. John's

diminished both in numbers and in reputation for learning, not only was the most beautiful of its courts called into life and its library built, but several of its former fellows were presiding as masters over other colleges; while among the undergraduates within the walls of St. John's itself not a few were destined to become illustrious in the national history. By this time St. John's had already been far outstripped in numbers by Trinity, which thenceforth never lost the lead. Mr. Mullinger makes no attempt to detract from the magnificence which was the characteristic of Trinity, at all events from Neville's days; on the other hand, it is his duty as a historian to compare the church patronage of St. John's with that of Trinity, and to point out that in the long list of livings to which the wealthier college presents no *rectorial* living—i.e., none with the great tithes—appears as derived from monastic property. It is a curious speculation for the future what place in the hierarchy of Cambridge colleges may be destined for King's. Had the sixth Edward lived to the age at which the sixth Henry founded King's, it seems that an Edward's college might have risen to outshine all the other members of the academic sisterhood.

That Mr. Mullinger's work should admit of being regarded as a continuous narrative, in which character it has no predecessors worth mentioning, is one of the many advantages it possesses over annalistic compilations even so valuable as Cooper's as well as over *Athanas*, conscientious or the reverse. And to those who read this history of the University of Cambridge from the days of Thomas Cromwell to those of Northampton and Suffolk it will certainly not appear to lack dramatic interest, or even heroes of its own. Within the ninety years comprised by this volume, the university passed through vicissitudes graver than any experienced by it in other periods of the national history. In the troublous times of the Wars of the Roses, while the baronage was wasting itself away, the collegiate system at Oxford and at Cambridge benefited by the anxious piety of both York and Lancaster. In the days of the Commonwealth and the Protectorate the two universities had already fixed their roots too firmly in the national life to need to fear anything worse than a new model, and possibly an untoward competition from the outside. Whatever future may await the country, the universities at least, and Cambridge in particular, have lost no time in making to themselves friends of the spirit of democracy. But in the century of the Reformation the question was at one time simply this: whether a despotic government was about to give the colleges, which had already come to form the backbone of the university system, their *quietus*; whether, in a word, they were destined to share the fate of the monasteries and become the prey of the "gaping wolves" at the King's court. In the end, so far as the reign of Henry VIII. was concerned, the long-dreaded confiscation of the college estates, by means of an Act for the Dissolution of Colleges, was averted by one of those generous impulses of which King Henry was not altogether incapable even in his worst days, by the goodwill of Queen Katharine (Parr), and by the exertions of two illustrious members of the university, Sir Thomas

Smith and Sir John Choke, co-operating. But the seductive scheme was only abandoned in order to be revived under Edward VI., and even, if rumour is to be trusted, in the earlier part of the reign of Elizabeth. Other dangers threatened in or about the latter half of the sixteenth century, together with the greed of courtiers and the fickleness of monarchical favour. The worst of these, of course, sprang from the condition of the universities themselves; and there could be but scant consolation in the fact that, when Cambridge had sunk low, Oxford had sunk lower still, and those continental universities with which the English were in the closest contact had reached the deepest decline of all. In the last years of Henry VIII. the number of candidates admitted to the degree of B.A. at Cambridge seems to have fallen to an average of little more than thirty *per annum*, the list of university officers had to be reduced, the salary of one of the university lecturers stopped, and money borrowed to supplement the *fundo suspirantes nummos in imo*—the last £20 in the university chest. Nay, an even more humiliating expedient (as, at least, it would seem to our days) had to be resorted to: the "useless books" in the university library had to be sold, so that as late as 1574 it only numbered 180 books, as against 370 just a century before.

In part, no doubt, the decline of the English universities in the middle of the sixteenth century was due to common causes, the operation of which nothing short of an intellectual originality uncommon in corporate action could have enabled the academical bodies to resist. In England, as elsewhere, the Renaissance and the intelligent despots whom its influences inspired had overthrown the *régime* of the old scholastic studies, though how imperfect had been the victory over their method is shown by many things. Among these is the fact, excellently put by Mr. Mullinger, that even Calvinism, which was so soon to seek to leaven the whole lump,

"could not altogether shake off its scholastic modes of thought; and Whitgift and Cartwright, when they disputed respecting the Scriptural sanction for the prescribed usages of the Anglican Church, still deferred to traditional rules of logical form and figure, much as did the doctors of the schools a century before."

Royal injunctions were no more able than Acts of Parliament have been in later times to recast of a sudden the intellectual life of a community unable to forget the traditions of its past. It is surprising to find how far from radical were the changes effected in the ordinary courses of study by the establishment of the public lectureships in Greek and Hebrew, and at a rather later date of the Regius professorships. Indeed, it is questionable whether, while collegiate tuition became more instead of less active (for already the "main chance," if I may say so without irreverence, had become a controlling influence at Cambridge), one of the chief results of the new professorships was not the killing-off of that voluntary system of instruction which has never since been very vigorously revived in the university, except in the more doubtful form of the private tuition of later days. The changes made by the Statutes of 1549 in the arts curriculum (as remodelled on the

basis of the Injunctions of 1535) are chiefly noticeable as showing the desire to emancipate the university from the task of school work. Grammar was now discarded from the first year's course, Jesus alone, the Cavendish of its day, being left open to this schoolboy study, for which that of "mathematics" was substituted. But the Elizabethan Statutes of 1570 were capricious enough to put rhetoric in the place of what in those high-flown days was regarded as too mechanical a discipline. Logic was the chief prescribed study of the second and third years, but though Cromwell's Injunctions had prohibited the "frivolous questions and obscure glosses" of Scotus and the Scotists, it was not till the middle and latter part of Elizabeth's reign that the system of Ramus began to establish itself at Cambridge. Among the higher studies, those which led up to the degree of M.A., and proficiency in which was the test of matured scholarship, or, at least, the qualification for collegiate preferment, divinity held an unrivalled pre-eminence, and here, at least, it might have been expected that the times would have been favourable to the maintenance of a high level of attainments. But it is obvious enough that in England the new studies favoured by the Renaissance had not yet taken a sufficient hold of the academical mind to be able either to withstand the encroachments of theology, or to imbue with their own spirit the one study to which the changes, the reactions, and the counter-reactions of the Reformation period gave an unrivalled importance. English Protestant theology, on the one hand, as yet unequipped with systematised methods of attack and defence peculiar to itself, on the other hand, without a sufficient command of those materials on the use of which it depended as a branch of the New Learning, inevitably found it difficult to play the all-important part in English academical study which the force of circumstances had assigned to it. Hence, at first the aid of foreign scholars—Alesius, Bucer, Fagius at Cambridge—had to be called in; and then, after the Marian reaction had passed away, the university settled itself down to the controversy between eclecticism and Puritanism, which to us seems as unrefreshing as the great Oxford conflict of the nineteenth century, when all the memoirs concerning it have been at last published, may seem to the twentieth.

Other reasons for the decline of the intellectual vigour of Cambridge in the later Tudor days are to be sought elsewhere, and have been fully illustrated by Mr. Mullinger. In a word, the universities were no longer solely or mainly the abode of real students, but were becoming places where the young aristocracy and gentry disported themselves, and where even the sons of ropemakers imitated some of the extravagances of their social superiors. Undoubtedly, the collegiate system in its later development was not best adapted for the repression of this tendency; and the utterly indefensible abolition of the obligation to reside for the degree of M.A. (to be followed in due course by the abolition of all exercises or examinations for that degree) first created that broad gap between undergraduates and "dons," which remained unbridged, and which only the social changes of our own times have almost succeeded in

filling up. A more difficult question to solve is the effect upon the progress of the university of the constitutional changes imposed by the Elizabethan Statutes, more especially those relating to the election of the Vice-Chancellor and of the *caput*—changes which, as Mr. Mullinger shows, by no means owed their origin only to the fears excited by the teachings of Cartwright and his followers. While it is certain that the strong oligarchical element thus introduced into the academical system of government, the tardiness which came to characterise the progress of many things in the university was largely due, it is difficult to guess what that progress might have proved, had the "untamed affections" of the younger regents controlled the fortunes of Cambridge from Cartwright's days to our own. It is probable that to the conservative spirit which gradually gained the ascendant in the university may be attributed much of that feeling of self-dependence which has so honourably distinguished Cambridge. Even a time-serving head like Dr. Perne (otherwise to be remembered with respect and even with gratitude) was found on one occasion to resent a royal commendation to a fellowship at his college; for the rest, though commendations had "grown stale i' th' universities" before the days of the Civil War, perhaps nothing short of such a revolution could have broken up a baleful system, which is, on the whole, the least pleasing feature in Mr. Mullinger's picture of Elizabethan and Jacobean Cambridge.

I have, literally, only arrived at the beginning instead of at the end of my notes of specially interesting points in this volume. As observed, its story is not without its heroes, and it would have been interesting to examine Mr. Mullinger's contributions to a juster estimate of Whitgift than is to be found in certain other quarters. It is remarkable that Whitgift warmly recommended his old pupil, Essex, for the chancellorship of the university, to which he was elected in August, 1598—a date showing, by the way, that the Queen must already then have, in some measure, relented towards him after the famous explosion in the preceding June; for Mr. Mullinger notes that it was through her caprice that he had, seven years before, lost the corresponding honour at Oxford. Of his successor at Cambridge, and rival in political life, Robert Cecil, Mr. Mullinger draws a character which, I think, hardly does justice to his "far from contemptible powers," and which, perhaps, it was hardly necessary here to attempt at all. But, on the whole, there are few things in this volume which one might wish away; certainly these do not include a number of memoranda possessing a more general literary interest, and including a series of notes on the history of the academical drama, from "Pammachius" to "Ignoramus." From a literary, as well as from a historical, point of view, no book has been recently issued by the Press more worthy of the university than this volume, which few will close without rejoicing that its tale is still only half-told.

A. W. WARD.

The Relations between Religion and Science.
The Bampton Lectures for 1884. By the
Bishop of Exeter. (Macmillan.)

No one can lay down these lectures without a strong sense of their spiritual force and masculine piety. Dr. Temple's sermons are always telling, and these are certainly no exception, and when preached they must have been even more telling. They are full, too, of lucid exposition and fearless statement of opinion, which in an apologist are qualities very necessary and very uncommon. And this makes it all the more to be regretted that in what constitutes their main purpose—a discussion of the relations between religion and science—they give us little or no help.

Of the various subjects treated in the volume we have only space here to notice one, which is after all the main question in dispute—the question of miracles. What by ordinary people are accounted miracles, and by scientific men incredible stories, are to Dr. Temple interferences with a supposed uniformity of nature for a moral purpose, exactly paralleled by the action of the human will, that is to say, they are instances of higher or moral law superseding lower or physical law. This is Dr. Temple's contribution to apologetics reduced to its lowest terms, and, as will be seen, it rests upon the well-known rhetorical figure *paronomasia*. By moral law we mean right conduct considered as binding upon everybody, by physical law we mean generalisations from phenomena. In each case no doubt the term is a metaphor from jurisprudence, but the points of resemblance are different. Dr. Temple's argument, therefore, has no more value in logic than any other play upon words. It is almost incredible that Dr. Temple should not have seen this. As a matter of fact, he makes the equation easier for himself by using each term as far as possible in the sense of the other. Thus (p. 195) we are told that the moral law "often takes the form that, given certain conduct, there will follow certain consequences." On the other hand (p. 53), we are told that it may be our duty to "disobey physical laws." But even if *paronomasia* could be accounted a logical figure, there remains the word "higher" still unexplained. In the sense of moral law it is obviously meaningless; and how, we may ask, can one generalisation take higher rank than another? Here again, we are only dealing with metaphor.

It remains to consider what Dr. Temple has to say about the "uniformity of nature." He regards it as the scientific postulate which, nevertheless, is obtained by induction, and, therefore, is liable at any instant to be upset. The truths of physics do not, in his idea, share the same character of necessity as the truths of mathematics. "I am constrained to believe that two and two are four, and not five; I am not constrained to believe that if one event is followed by another a great many times it will be so followed always." But why is Dr. Temple constrained to believe that two and two always make four in the very teeth of the miracle of feeding the five thousand? Or if mathematical truth does not rest upon instances, why need physical? The savage does not admit that two and two always make four; he is in the same condition with regard to mathematical truth as Dr. Temple in regard to physics. He might admit that two and

two make four in eggs, and deny it as unproven in feathers. On the other hand, Dr. Temple's state of mind in regard to the necessity of mathematical truth is simply that of scientific men in regard to physical truth. To both, when their truth is once established, it becomes necessary. And the establishment of a truth in mathematics or natural science means simply this—that one term of the proposition shall be capable of analysis into the other, that an effect shall be wholly contained in its cause; and this is what is meant by the uniformity of nature. It follows, therefore, that Dr. Temple must either surrender his belief that two and two make four, or admit the equal necessity of scientific truth. If the one cannot be considered certain without a complete induction of instances, neither can the other; if one is established by showing a causal connexion, so is the other. It is worthy of remark that Dr. Temple, who, later on in the volume, when treating of morality, argues with great force against the supposition that the growth of the perception of a fact at all invalidates the fact, should himself point to the growth of the idea of cause in order to invalidate it.

To apply this to miracle. "If a miracle were worked," says Dr. Temple,

"science could not prove that it was a miracle, nor of course prove that it was not a miracle. To prove it to be a miracle would require not a vast range of knowledge, but absolutely universal knowledge, which it is entirely beyond our faculties to attain. To say that any event was a miracle would be to say that we knew that there was no higher law that could explain it, and this we could not say unless we knew all laws; to say that it was not a miracle would be *ex hypothesi* to assert what was false."

Now this need not be so. One scientific law cannot be higher than another; and a reported occurrence has only to be shown to contradict one ascertained law to be disbelieved or treated as a miracle. A stone crying out could at once be pronounced either impossible or, if properly authenticated, a miracle. So far, then, as Dr. Temple's object in these lectures was to show that miracles are not miracles at all, because there is no uniformity of nature for them to infringe, he cannot be said to have succeeded. On the other hand, the historical case against them is put with hardly sufficient force. Dr. Temple admits that for those recorded in the Old Testament there is no evidence; but he is inclined to give full weight to Paley's argument for those in the New. Now, in an eirenicon it is unwise to overstate one side of a case, and the case for the historical probability of miracles is certainly here overstated. Not that most of the arguments on the other side are not in some way recognised, but they are not brought together and applied where they would have the greatest effect. For example, it is said (p. 153) of the gospels that "the miracles are embedded in, and indeed intertwined with the narrative," but all the instances quoted where this really is so, are instances of works of healing which science is not disposed to consider miraculous. Again Dr. Temple admits (p. 154) that "the disciples had no strictly scientific conception of a miracle," which would mean that they, and certainly the next generation, would be eager to believe any wonder about some one they revered. And so, too, the statement (p. 209)

that St. Paul died *for* and *in* the belief that our Lord rose from the dead is no evidence for that miracle, it is evidence only for St. Paul's attachment to the spiritual truth which that fact represented to himself. Finally, and in a modern contribution to apologetics this is a grave omission, there is no mention of the fact that in the documents themselves there is evidence of an earlier and a later, so as to make it probable that textual criticism may have an important word to say on this side of the question.

About Dr. Temple's chapter on the Will we have no space to say anything, except to express our wonder that a writer who holds so strongly the doctrine of a spiritual principle in man which gives him his persistent sense of identity and responsibility, should hold that the will is free only now and then.

H. C. BEECHING.

Travels in the East: including a Visit to Egypt and the Holy Land. By his Imperial and Royal Highness the Crown Prince Rudolph. (Bentley.)

ROYALTY in our time is nothing if not literary. The Austrian Crown Prince, having visited the Nile and the Jordan (chiefly for the purpose of slaughtering every winged and four-footed creature that had the ill-fate to come in his way), has accordingly written a book; and it is not difficult to discover how his book has been written. He evidently kept a brief diary, or game-book, in which were hastily jotted down the particulars of each day's shooting. Returning home to the pretty study vignettied at the head of his first chapter, he recast and expanded this diary, padding it with voluminous quotations from Brugsch, and borrowing his local colour from Baedeker. The result is an imposing volume written in the sententious style of a school-exercise, and profusely illustrated with indifferent whole-page woodcuts after sketches by Pausinger. Regarded as a merely boyish effort designed for the gratification of his family, the prince's book might be allowed to pass without comment, were it not for the sporting details; but these are revolting. That a professed shot should desire to secure specimens of curious foreign birds and beasts is intelligible. That he should use his skill and risk his life to exterminate savage beasts of prey is worthy of all admiration. But it is neither intelligible nor admirable that any man, prince or peasant, should systematically slay every living thing, no matter how common, how harmless, or how abundantly bagged on former occasions. Nor is the slaying the worst part of it. We read again and again of birds and beasts severely wounded, tracked by their blood, and yet escaping to die in lingering agony. All this is told without a word of regret, except for the trophy that is lost. Some of the minor incidents are especially pathetic. A pair of ravens had built in the cornice at Denderah, and the prince actually shot the hen bird as she rose from her nest. At Luxor, among some outlying ruins near the sacred lake, a flock of migratory birds, "overcome by the fatigue of their journey, sat pitifully on the bare stones," writes the royal sportsman. Yet not even these wretched little travellers

were spared; "a brief crusade soon put an end to their troubled existence" (p. 130).

In Egypt, His Imperial Highness went only as far as the First Cataract. He does not appear to have seen a live crocodile; and not even in the way of sport has he anything new to tell. Near Erment, however, where there are some fast-vanishing remains of two temples, one dating from Thothmes III., and the other from Ptolemy IX., Brugsch Pasha, who accompanied the Crown Prince through Egypt, discovered part of an inscribed column in black granite, of the time of Amenhotep II. This important fragment, we are told (p. 132), was found during one of the prince's hunting expeditions, and has been transferred to the Imperial collection at Vienna. A translation by Brugsch is given *in extenso*. Couched in the fervid and elevated style of the famous "Hymn of Victory" of Thothmes III., and composed possibly by the same scribe, it proclaims the praises of the Pharaoh, "the king of the strong hand, whose bow no man can span, neither among his warriors, nor among the princes of the people, nor among the kings of Assyria." He is compared, in the usual strain of these panegyrics, to "the leopard in his wrath," to Horus, to Khem, to Ra, and to Amen; and he is especially designated as "the friend of the Great God Knum of Elephantine," to whom it is said "he gives this Temple," which he furthermore endows with offerings of bread, beer, wine, oxen, calves, doves, and winged fowls of all kinds in abundance. The stone bears date the fifteenth day of the month Epiphi, in the third regnal year of Amenhotep II. The text in part reproduces an inscription at Amada; but its especial interest lies in the fact that this fragment proves the former existence of a hitherto unknown and unsuspected temple dedicated to Knum by Amenhotep II. in the near neighbourhood of Erment, for further remains of which it might be well worth while to seek. Being no Egyptologist, the Crown Prince is not to blame for omitting to point out this important piece of inductive evidence; but it seems strange that it should not have been suggested to him by his learned guide. We are not told in what year the prince's Eastern journey was undertaken; but the internal evidence goes to show that it must have been previous to 1882.

AMELIA B. EDWARDS.

Safe Studies. By the Hon. Mr. and Mrs. Lionel A. Tollemache.

Stones and Stumbling. By the Hon. Lionel A. Tollemache. For Private Circulation. (C. F. Hodgson.)

THE bulk of the articles which form these two volumes appeared in the *Fortnightly Review*. In a modest and touching preface Mr. Tollemache answers those friends who have asked him why he has lately written so seldom "valetudinem causam, non ignaviam fuisse," and, with a sorrowful *viximus*, offers them, instead of new contributions, these gathered fragments of his literary life. It is ungracious to look at the title of a gift-book, and we should have said nothing of the harmless conceit were we not certain that the volumes will sooner or later be given to the

world. In that case the author will doubtless relinquish the amiable but futile effort not to scandalise weaker brethren, restore the article on "Courage and Death," which loses greatly by its present trifurcation, and follow the natural division into biographical reminiscences and moral and philosophical discussions. We think that the author, living, as he tells us, mostly abroad, has hardly realised the revolution in public opinion that has taken place since first he began to write. Mr. Tollemache's name is best known by his advocacy of Euthanasia, and some of us can remember the storm of indignation that that article provoked. We are no nearer to legalising Euthanasia than we were twelve years ago, and Mr. Tollemache's own zeal has waned with years that bring the philosophic mind—"not in our time nor in our children's time" is the proviso of his preface—yet we venture to affirm that if the article were now published for the first time it would excite as languid and as passing an interest as the earthquakes in Spain. (One suggestion in passing. Mr. Tollemache fathers the doctrine of Euthanasia on More. Why does he not refer to Bacon? In the *Advancement of Learning*, ii. 10, 7, he will find a more convincing argument *de euthanasia exteriori* than any derived from the imaginary *Utopia*.) Contemporaries of Mr. Tollemache who read, a month or two ago, an article by the most philosophic of our judges contending that Christianity was, on the whole, a mistake, and that now, at any rate, the world could get on just as well without it, could not help smiling as they recalled the *fluctus in simpulo* raised by that crude and halting propaganda of twenty-five years ago, *Essays and Reviews*. Thus, too, we feel that one of the most striking essays in the second volume—"Divine Economy of Truth"—though we still admire its trenchant logic and apt illustration, has, as a contribution to theology, become as obsolete as one of the *Provincial Letters*. There are people who still hold to verbal inspiration, as there are still Jesuits who found their morality on Escobar's Fathers, but we fear the former will be as impervious to Mr. Tollemache's logic as the latter have been to Pascal's irony. Mr. Tollemache lets us see that he was bred and born in the strictest sect of the Evangelicals, and that he rid himself, after a painful struggle, of that narrow rule "that doth the human spirit cool." He writes as one escaped from prison, not as a free thinker by birth; not like Renan, with a longing lingering look behind at the lost City of Is, but, like Christian, flying from the City of Destruction. His favourite poet is Lucretius, and his favourite motto is "Tantum religio potuit suadere malorum."

Far pleasanter reading, and of more permanent interest, in our opinion, though the author thinks otherwise, are the biographical sketches. With one exception these are *croquis*, not finished pictures, and all who read this one will regret that ill-health and physical drawbacks have prevented Mr. Tollemache from portraying the leading men of the day. He possesses in a high degree the first requisite of a biographer, the *admiratio Boswelliana*, and he combines with the exact memory of Mr. Hayward some of the sympathetic appreciativeness of Lord Houghton. Of Grote, Babbage, Wheatstone, Kingsley,

and Dean Stanley we have only a few personal reminiscences, some striking *obiter dicta*, and some capital stories. We can only find room for two of the stories. At an interview between Stanley and Pius IX., the Pope asked him "*Connaissez-vous Pusey ?*" Stanley thought he said, "*Étes-vous épousé ?*" (Stanley was an indifferent French scholar.) After this little misunderstanding had been cleared up, and the answer duly given, the Pope exclaimed, "*Pusey c'est une cloche qui sonne, sonne, sonne, pour inviter tout le monde à l'église, et qui lui-même n'y entre jamais.*" The other story is of Kingsley's handwriting, which in badness was next to Stanley's, though next by a long interval.

"I received from Mr. Kingsley a most kind letter inviting me to Eversley, and containing in the postscript the seemingly harmless assertion, 'My station is Wokingham.' I showed the letter to an extreme Tory and evangelical lady, in the hope that the sight of his autograph might soften, if not convert, her. She read patiently through the arch-heretic's epistle until she came upon the fatal postscript. She then exclaimed in a voice more of sorrow than of anger: 'Oh! how mistaken he is!' I modestly suggested that, in indifferent matters, such as the name of a railway station, even a Liberal would generally tell the truth. 'Oh! is that it?' she said; 'I thought the words were, 'My trust is the working man.'"

The full-length portrait to which we referred is that of Charles Austin, who, for the last fifteen years of his life, which, but for this record would be to the world at large a blank, stood to Mr. Tollemache *in loco parentis*. A striking parallel might be drawn after the manner of Plutarch between the two brothers John and Charles Austin and the Scottish pair, Robert and William Chambers. In either case the less gifted and less distinguished brother has managed to catch the eye and ear of the public, and as Robert Chambers has lately found a champion in Mr. James Payn against the popular verdict, so has John Austin in his friend and disciple, Mr. Tollemache. It is true that the last period of his life, when Mr. Tollemache knew him, was a period of partial eclipse, that his mental powers flagged, if they did not decline; that he became "a great intellectual torso"; yet we are keen to know everything about a man who exercised "a dominating influence" over Macaulay, who, to use Mill's own words, attached J. S. Mill to his ear, whom Sir Erskine Perry considered the superior of Macaulay, Sydney Smith, and Theodore Hook in talk, and of whom Mrs. Grote, the last woman in the world to flatter, wrote, "This accomplished gentleman and—I say it advisedly, considering myself qualified to apply the epithet—first of conversers." We have left ourselves little room for extracts, and must be content to quote a few of the *obiter dicta*. Charles Austin, of all his contemporaries at the Bar, was most impressed by Scarlett, who "to the world at large seemed to show no ability in pleading, but to have the good luck to be always employed on the right side." He was not an enthusiast for trial by jury. Its chief importance, he thought, lay in the fact that the judge, having to sum up, is bound to listen to the evidence. He records the opinion of Lord Lansdowne that Mr. Bright as an orator was fully equal to Charles Fox, and that

none of Fox's contemporaries were equal to Mr. Gladstone. He was a consistent utilitarian, and (a strange combination) a pessimist. Consequently, when pressed by logic, "he admitted that, if by lifting a finger he could annihilate the sentient universe, he should feel bound to lift it." Yet his practice was better or worse than his creed, as is shown by a story which we commend to the notice of the Bishop of Oxford and the anti-vivisectionists. Mr. Tollemache had refused to let his eyes be experimented on, unless he could be assured that the experiment was solely for his personal good. Charles Austin, on being consulted, acknowledged that this was a violation of the Utilitarian creed. "But would you have acted otherwise?" "I certainly should not," he answered, with a grim smile and presently added,

"No, you could not be expected to make a scientific martyr of yourself; but in a healthier state of society, a policeman would knock at your door and say, 'You must come with me and have your eyes experimented on; and if you go blind, remember that a few persons, some centuries hence, may possibly see the better for it.'"

We had intended to say something of Historical Prediction, which forms a happy bridge between theology and anecdote, and to have quoted one at least of Mrs. Tollemache's pure and simple lyrics, which her husband somewhat wickedly offers as an antidote to the volume labelled poison; but we must end with a hope that this imperfect notice will induce the author to let the public share the entertainment he has provided for the privileged few. May we suggest that he should add a notice of Mr. Mark Pattison, with whom during the last years of his life he lived in closer intimacy than any other of his men friends?

F. STORR.

The Wreck of the "Nisero," and our Captivity in Sumatra. By W. Bradley. (Sampson Low.)

THIS is a straightforward and unvarnished narrative, by the third engineer, of the misfortunes which a few months ago excited so much attention. If it leaves something to be desired—for instance, as regards the negotiations for their deliverance, the writer confines himself to what came within the cognisance of the captive party—it is, at all events, a simple and, in its remarkable simplicity, a very moving picture of their life and sufferings. It cannot, indeed, be said that these were very acute, though rendered deadly in some cases by the climate and adverse hygienic conditions. The food and shelter given, though telling on men without resources in themselves, and weighed down by the uncertainty and anxiety of their position, would have been sufficient to maintain health under the excitement of fighting or sport, or even of work. A large proportion of the deaths, besides, was from cholera, which was hardly "preventible." We are struck, by the way, with the efficacy which the writer frequently attributes to remedies supplied them by the natives in cases of severe sickness. It is evident that throughout, from the point of view of their Malay captors, no unnecessary severity was practised, far less any intentional cruelty. A considerable

amount, at all events, of the stores liberally supplied almost from the beginning, by the English authorities at Singapore, reached their destination. Nor was there any interference with the melancholy labour, which occupied much of the men's time and care, of preparing and fencing in their cemetery, and erecting memorials to their dead. A severe blow with the blunt edge of a sword, which the writer indignantly, and as a Briton naturally resents, was nevertheless really a very mild show of retaliation from a Malay rajah whom he had first threatened with a big stone, and then challenged to fight! In short, the most serious risk they ran, and certainly it was a very serious risk—was the being identified with the Dutch. The Rajah of Penom told them plainly that but for the chance of their having a Chinese interpreter, who informed him that they were not Dutchmen, every one of them would have been put to death. Nothing comes out more clearly in the narrative than the detestation in which the Dutch are held in that part of Sumatra, where their treatment of the independent tribes is, by all accounts, a great contrast to their enlightened administration of a subject race in Java. It is not unlikely that the Dutch local authorities may have desired to make the natives suppose that we were their allies; but their bombardment of Penom not only led to the hurried removal of the prisoners into the interior, but might have easily caused their massacre. On the other hand, it was only natural that the natives should, as they expressed it, look on the shipwreck as "the work of Allah . . . to be a means of getting their troubles with the Dutch brought to an end," and that they should make the best possible terms for themselves out of such a windfall. It seems probable, however, that if the English authorities had chosen to dissociate themselves from the Dutch, and to act independently, the natives would have willingly given up the prisoners to them on easier terms, and without the delays which led to so much risk and suffering. Of the accusation made or hinted by Dutch writers that the *Nisero* was carrying contraband of war to the Atchinese the author says nothing. He does, however, mention that a few days after leaving Bali Straits for Aden, "strange to relate, it was suddenly discovered that we were rather short of coals . . . and so the ship was put about for Acheen Head." The reader must judge for himself how much is implied by this.

We should like to know the origin of the term "Blunno," signifying, Mr. Bradley says, a Dutchman, but apparently not any other European. Possibly it is of kindred etymology to "Oui-oui" and "Goddam."

COURTS TROTTER.

NEW NOVELS.

Venetia's Lovers: an Uneventful Story. By Leslie Keith. In 3 vols. (Bentley.)

From Post to Finish. By Hawley Smart. In 3 vols. (Chapman & Hall.)

John Ford: his Faults and his Follies. By Frank Barrett. In 2 vols. (Ward & Downey.)

On the Square. (Dublin: Hodges, Figgis, & Co.)

Tower's and other Stories. By Tighe Hopkins. (J. & R. Maxwell.)

The Captivity of James Towker. By Henry Lloyd. (J. & R. Maxwell.)

A City Violet. By M. E. Winchester. (Seeley.)

Just about Christmas time the world at large is so obtrusively cheerful, not to say hilarious, that we may, perhaps, be all the better for something in the way of an antidote to the prevalent light-heartedness; and such an antidote we certainly have supplied to us in "Leslie Keith's" uneventful story of *Venetia* and her lovers. A certain royal personage, referring to his not very prolonged experiences, once remarked that in France we had known young gentlemen who "would be as sad as night, only for wantonness"; but if Prince Arthur had been a nephew of Queen Victoria instead of King John he need not even have crossed the Straits of Dover to find examples of wilful melancholy. The results of a year's subscription to Mudie's or the Grosvenor would suffice to convince him that some English novelists of the present are quite equal to the French young gentlemen of the past in the art of inducing spontaneous sadness, and that, indeed, they excel their predecessors, in as much as they are not only mournful themselves, but are the cause of mournfulness in others. Here, for example, is that very charming and graceful writer, "Leslie Keith," who is undoubtedly possessed of a capacity for delicate observation and a fund of quiet humour, which would amply suffice to produce a bright, cheery, and exhilarating story, but who perversely prefers to make us unhappy by forcing us to contemplate the sorrows of a young lady who is so delightful, and of a young man who is so manly and loyal, and in every way loveable, that in seeing them suffer, we, for our part, cannot escape the burden of vicarious suffering. Of course, in fiction, as in real life we expect occasionally to meet people who seem destined to an untoward fate—neither *Clarissa Harlowe* nor *Maggie Tulliver* could well be the heroine of a light-hearted novel; but in *Venetia's Lovers* the sorrow seems thrust upon us gratuitously, and we resent it accordingly. *Venetia Dundas* and *Richard Fraser* are just the sort of young people who seem to demand a smooth and sunny environment, and we somehow have the feeling that their biographer goes out of her way (we think "her" is the proper pronoun) to provide them with a cup of misery, full and overflowing. She must, however, regard it as a tribute to her power that we have made so much of our solitary complaint; for *Venetia's Lovers* is depressing in virtue of the vitality of its portraiture and the fine fidelity of its workmanship. *Dick* and *Venetia*, in the days when they are boy and girl lovers, are a delightful pair, and the winsome *Dinah* is equally fascinating, while *Lord Heatherleigh's* wooing and *Mrs. Murray's* "high-flying at fashion" are given with very delicate and piquant humour. The story of *Mrs. Murray's* attempt to establish an interchange of sympathies between the members of the Botticellian brotherhood and her old friends at Islington is genuinely amusing; and the only blot upon the book is the unreal and incredible *Mr. Challice*, who, very

clumsily but only too effectively, plays the part of the serpent, and brings to the other personages "all their woe with loss of Eden." Apart from him and his misdoings *Venetia's Lovers* is a very captivating novel.

We always know what to expect from *Mr. Hawley Smart*, and what we expect we always get. The title, cover, and contents of *From Post to Finish* are alike horsey; when we are not breathing the atmosphere of *Tattersall's*, we are inhaling the healthier but still horsey breezes of *Newmarket Heath*; and yet the story as a story will be found quite sufficiently interesting by people who never "backed the favourite," and to whom the paddock is a *terra incognita*. *Alister Rockingham* is "a fine old English gentleman, one of the olden time," with many of the virtues, but with one at least of the weaknesses of his tribe. He is an inveterate turf gambler, and as he places confidence in just the wrong people, his money goes with terrible rapidity, and his fortune and his life come simultaneously to an end. His son *Gerald*, a manly lad, with no profession, and not overburdened with brains, finds himself left pretty nearly penniless, with a mother and sister partially dependent upon him; and as his sole intellectual acquisition consists of a knowledge of horses, he decides to become a stable-boy, and enters under an assumed name the establishment of the trainer who has had much to do with his father's ruin, but who has also become himself the father of a very charming daughter, between whom and *Gerald* there have been various tender passages. The new stable-boy proves himself the master of a vicious animal which nobody else can manage; rides him in a big race, and wins; becomes a popular jockey; makes a fortune, with which he buys back the paternal estate; and finally marries the pretty *Dollie Greyson* and, we suppose, lives happily ever afterwards. The story is well told, is full of stir and movement, and is sure to be found attractive by ordinary novel-readers, as well as by the turf audience to whom it specially appeals.

There is a good deal of cleverness and originality in *John Ford*, though the construction of the story is of the slightest possible kind. The great charm of the book is to be found in its literary style, which in its simplicity, ease, and directness, reminds us of some of the classical novels of the eighteenth century. *John Ford* himself is the son of a village blacksmith, and is, when we make his acquaintance, an apparently untamable young cub. His cubbishness, not to say blackguardism, would probably soon have landed him in gaol had he not happened to fall in love with a certain *Miss Westlake*, a ward of the village squire. The story of the manner in which love works out his redemption is told by *Mr. Frank Barrett* with a good deal of power and realistic vividness; and it is clear that his sketches of rural life are an outcome of personal and intimate knowledge. The only prominent defect of *John Ford* is that it is little more than a study of a single character, and that the subsidiary personages in the narrative are somewhat shadowy. Even *Ruth Westlake* is so very unsubstantial that we never learn the secret of the inspiring

influence which she exercises upon her very unpromising lover.

If the truth must be told concerning *On the Square*, we fear that the critic will not win the goodwill of the anonymous author; for the truth is, that we have seldom read a more utterly rubbishy novel. A leading incident—the personation of a murdered man by his murderer—is stolen unblushingly from *Henry Dunbar*, but it is much marred in the stealing; and certainly there are not at present any signs that *Miss Braddon* has found a formidable rival in the teller of this supremely ridiculous story. We have the accomplished murder just mentioned, an attempted murder, which does not come off successfully, an abduction which is a trifle more absurd than most of the abductions of fiction, and various other attractions of the same kind. We might add that the title of the book is so irrelevant as to be altogether meaningless; but this is a minor detail hardly worth mentioning.

The name of *Mr. Tighe Hopkins*—or is it *Mrs.* or *Miss Hopkins*?—is entirely unfamiliar to us, but we shall be glad at any time to meet again the author or authoress of *Tower's* and its companion stories. The tales are all pleasantly light without being provokingly trivial, and the author strikes with unflinching good fortune a vein of genuine fun, or of unstrained pathos. The title-story is, we think, one of the least successful, and "The Lady of the Pier" is an undue elaboration of a very insufficient motif; but "Pepinwater," which tells how a young lord disguised himself as a carrier and what came of the adventure, is in its way quite perfect; while "The Wood Nymph," "Miss Rose Chester," and "A Very Modern Love-Story," are equally good. It is seldom that a volume of this kind is so readable and enjoyable.

In *The Captivity of James Towker* the humour is more farcical than in *Tower's*, and not so much to our taste. In form it is a continuous tale, but in substance it is a series of narratives very slenderly connected with each other, and dealing for the most part with the adventures of a set of practical jokers. We must confess to having paid the tribute of laughter to the story of the man who is persuaded that he has, in a state of intoxication, committed a murder, and is induced to fly from justice in a most grotesque disguise; but, howsoever good this kind of thing may be, a very little of it goes a long way, and satiety follows quickly upon satisfaction. Still, in the course of a long railway journey, it would not be difficult to plod on to the end of the volume, in order to learn how the unfortunate *Towker* escapes from the clutches of the merciless *Mrs. Jubb*.

A City Violet is of the same character as *Miss Winchester's* previous stories, which have won considerable popularity among lovers of juvenile religious fiction. We think that even as a didactic tale it would have been all the better for being less aggressively edifying; but *Miss Winchester* naturally adapts her work to the tastes of her probable readers. Children of the more serious kind will be pleased with the story, which is very gracefully told, decidedly interesting, and much more healthy in tone

than many books of a similar order. It has, in short, all the merits of its pretty predecessor, *A Nest of Sparrows*.

JAMES ASHCROFT NOBLE.

RECENT VERSE.

Somnia Medici. By John A. Goodchild. (Kegan Paul, Trench & Co.) This volume is much above the average. The author has, at least, the gift of direct and forcible expression. Here and there (perhaps in imitation of Mr. Browning's wonderful emphasis), there is some sacrifice of music to the necessities of the thought. A sonnet beginning, "None mourn this hideous sodden heap of clay," is undoubtedly as direct as prose could be. In no other sonnet has Mr. Goodchild quite realised the full scope and proper aim of sonnet structure. There is a vigorous assault on the anti-vivisectionists, from a medical man's point of view. The narrative poems, "The Idiot," for example, strike us as less excellent. "A Story of Paralysis" is rather an appalling title. If doctors at leisure on the Riviera must perforce write poetry as a relaxation, let such of us as are victims to insomnia pray of them not to give us "Nocturnes on Neuralgia," "Fancies on Fever," "Studies of Small-pox," and similar enlivening strains. Mr. Goodchild's "Paralysis" touches the limit of the nervous powers of the weaker brethren.

A Sheaf of Ballads. By J. J. Britton. (Elliot Stock.) We have no worse fault to find with Mr. Britton's poems than to say that they are inaccurately labelled. Few of them are ballads in any proper sense of the word; some of them are narrative poems, and the remainder are ballad romances. They are chiefly from old sources, and are none the worse for that. Some are modern as to origin. The best in our judgment is "La Reine Margot." The "Legend of St. Augustine" shares with several of its companion poems a certain indefiniteness of story. The lines of incident are never very clearly cut, and a good deal of the effect of strong situations is lost from this cause. A love story called "Carrella" opens exceedingly well, but falls off considerably in dramatic strength towards the close. The heroine's later spirituality is hardly in accord with her earlier life. It is at once less natural and less lovable, and gains nothing in womanliness from its too rigid purity. The short poems in the volume are below the level of the longer works. The fragments entitled "Smoke Wreaths" have the strongest pretensions to lightness of touch:

There—just outside my window as I sit,
A slender silver birch there is;
I may not see it, all is very gloom,
And yet 'tis ever there, I wis.
My thoughts go wandering from this darkling room

To where the night-born creatures swiftly flit.
'Tis there—and its leaves rustle—hark!
And lies its whole stem ever on the stark
Broad bosom of the outer dark;
No lives a white soul compassed round by woe,
Nor all who should its silver presence know.

These lines (awkward in certain phrases) afford only an imperfect idea of the merit of this volume. Mr. Britton is clearly a writer of promise.

Poems, Real and Ideal. By George Barlow. (Remington.) There is not much to say of Mr. Barlow's poetry that has not been said repeatedly. That it is fluent, and often eloquent; that it is full of sweet sound and is sometimes destitute of any higher quality, may still be said in a general way of Mr. Barlow's

verse. Without special invention, without substance of thought, with only a narrow range of feeling, and with a most fatal tendency to gravitate to the praises of roses and sea foam, whatever the subject treated of, the voluminous work of this tireless and unconquerable poet is apt to weary the most patient and sympathetic reader. The present volume is, strange to say, appropriately named. It contains both real poems and poems that are ideal, at least in a dubious sense. The philosophical implication in the title we cannot take it upon ourselves to discuss. A great part of the book is made up of sonnets. Mr. Barlow can undoubtedly write fourteen lines in the legitimate sonnet structure with as much force and swing as most men; but then the force is too often wasted force, and the swing, so far as essential substance goes, would, perhaps, be better described as fling. We have here, for example, a poem entitled "Bethlehem and the Green Park," and the only reason for its existence, so far as we can see, is to say that even as Ruth sat at the feet of Boaz in the barley-fields of Bethlehem and as a soldier sits in the Green Park with his arm about his sweetheart's waist so love is immortal. Mr. Barlow is obviously abreast of the period as to intellectual interests. We gather that he is a politician of the colour of, say, Mr. Joseph Cowen; that he is a worshipper of Victor Hugo and Sarah Bernhardt, and a doleful prophet as to the future of England.

Musa Silvestris. By Gerard Bendall. (Kegan Paul, Trench, & Co.) The average volume of verse is so entirely without noticeable quality good or bad that it is not always easy to hit upon the simplest phrase that will distinguish it from the many volumes of its kind. It is therefore refreshing to meet with a book like this having one positive property by which it may be known. That property is boundless egotism. The great Shakespearian sonnet, which bears witness to the dramatist's consciousness of his own genius and to his anticipation of immortality, is really a very modest and reticent effusion compared with the poemlets of this little booklet in which Mr. Bendall foretells the golden future that awaits his "rhymes most sweet" and "long lines musical." The poet assures a young lady who ventures to ask for rondeaux and triolets that his stronger line will outlast the cheap display of such outlandish forms, and that fresh for his praise she herself shall to "endless time endure." It would perhaps be a tiresome, and certainly a profitless, task to follow Mr. Bendall through those devious poetic by-paths in which he is determined to bend all other bardic functions to the function of personal prophet. Sufficient to say that the noble poet is conscious of the superiority with which he sits high up above "the fevered follies of the day."

Athelney, and other Poems. By Eliza Down. (Bell.) These are well-meaning poems of no remarkable quality. The author shows some knowledge and much love of nature; her verse, though not distinctly devotional, is deeply imbued with religious fervour. A poem on Garfield has feeling, but lacks intellectual force; and the same may be said of the lines on the death of the Princess Alice.

Songs and Poems. By A. Stephen Wilson. (Edinburgh: Douglas.) The writer of these poems has both powers of thought and powers of expression. There is so much that is good in the book that it is with a sense of comparative disappointment that we find nothing that is very good. No excess, and no glaring immaturity, disfigures any part of the book; but then no special and individualising merit discloses itself. Several batches of what are called "Crumbs of Bread" (irregular fragments of the nature of epigrams) show a certain gift

of emphasis and condensation. Here are a few of the "crumbs":—

The record of her life will tell
She had done worse had she done well.

Whate'er I know with me will die;
Whate'er I teach death passes by.

This maxim Christ Himself endorsed:
The wickedest are not the worst.

There's many a man requires God's grace
To shield him from a pretty face;
But there is many a pretty face
Which holds its own against God's grace.

We should be prepared to meet with a noticeable book from the writer of these poems.

Robert de Bruce. By David Graham. (Chapman & Hall.) There is no more dramatic, or even theatrical, quality in this historical play than in the great body of what are called "closet dramas." A certain cumbrousness of line, especially at the beginning, suggests that this is perhaps a first effort. In that case it is creditable without being specially promising. The best situation, we think, is that in which Badenoch sees the vision of himself lying dead; but this is merely in monologue, and has not even a strong psychological interest. The play improves rapidly towards the close, and is, on the whole, an interesting production.

Rienzi and other Poems. By the Rev. W. H. Winter. (Dublin: McGee.) This little volume is dedicated to Prof. Dowden in a few words of graceful and well-merited praise. The verse is not of remarkable quality, but then it is usually modest as to tone, and that of itself is a virtue. An undercurrent of somewhat confident self-assertion is, however, not difficult to trace—

Mayhap yet, that this my rill
If heaven is kind unto me still,
Will grow into a mighty stream
Bearing merchant-vessels tall,
Taking goods both great and small,
Cargoes—thoughts of noble men
Written with a golden pen—
To enrich the nation's heart,
Of its greatness build a part,
And I yet may catch the gleam
The consecration and the dream,
When I long in patience wait
And make life a poem great.

Legenda Monastica, and other Poems. (Oxford: Mowbray.) This book does not bear an author's name on the title-page. We gather from the dedication that it is the work of the Superior and Sisters of S. Thomas-ye-Martyr, Oxford. It may be the production of one mind only. The narrative poems, at least, are all, we should say, from the same hand. The poems are devotional. They are by no means ambitious as poetry, but they are of good quality. A moral aim is always apparent. The stories in verse are concerned with monastic life, and afford a clear picture of its asceticism. The best of the series, perhaps, is "The Abbot's Story," after which "Brother Wilfrith's Story" follows closely. These simple narratives afford a good deal of pleasure. The book as a whole is sure to be widely read among Catholics.

Poems. By the late Thomas George Youngman. (Kegan Paul, Trench & Co.) Sentiment is the distinguishing feature of the late Mr. Youngman's poetry. Pure and noble, if never of special elevation, is the feeling pervading these poems. A sonnet on the Vale of Llanberis is as good as anything else in this volume. The address to the Laureate is good in another way.

Life Songs. By the Marchioness of Waterford and the Countess of Tankerville. (Nisbet.) This gorgeous volume consists of verses, illustrations, and illuminations. The verse is for the most part homely and good, but is not distinguished by any special literary quality. The illuminations are often truly beautiful. The

ustrations are no less excellent. Especially agreeable to the eye, and well felt as to scenic effect, are the little "patera" landscapes in their soft and dreamy blue. The treatment throughout is the reverse of what is called conventional. Art to the talented authors is not merely allied to nature (as artists of Mr. Walter Crane's aims are earnestly and consistently protesting that it is), but the mirror and counterpart of nature. The book as a whole is a remarkable production.

The Rueing of Gudrun, and other Poems. By the Hon. Mrs. Greville-Nugent. (Bogue.) This volume partakes largely of the special mediæval spirit signalised by the advent of Morris and Rossetti, who are obviously the models on which some of the poems in it are produced. Of experiments in foreign forms of verse Mrs. Greville-Nugent gives us enough and perhaps to spare. We have chants royal, the ballade, sestines, the villanelle, trios, rondeaux, and the rondeau redoublé. In addition to these exotics—if Mr. Lang will still permit us to describe them as such—we have the more acclimatised sonnet, songs in various measures, and a translation from the *Inferno*. It will thus be seen that Mrs. Greville-Nugent is fully equipped among the kettledrum poets. Naturally, symbol plays an important part in this volume. The book closes with a poem entitled "The Buried Book," which is further described as In Memoriam Dante Gabriel Rossetti. The well-known story of Rossetti's first volume is told with sympathy if not with any particular directness, force, or picturesqueness. The motives assigned for the exhumation are perhaps not quite satisfactory either as a record of fact or as incidents in an heroic narrative. The following suggests no higher motive than envy:—

"But time too swiftly ran,
And younger men began
With heated lips, to vaunt their new-found fame;
Mocking his feeble flight,
Till in his grief's despite
The poet woke to right his clouded name;
And give the narrow world he once forsook
The new-born wonder of his buried book.

Boys Together, and other Poems. By Margaret Scott Taylor. (Kegan Paul, Trench & Co.) *Boys Together* is the story of two schoolfellows, whose subsequent careers are divergent. The poem has some tenderness of feeling, but no special literary force. The descriptive pieces are perhaps the best in the volume. The poems on Derwentwater and Rydal Water, however, will scarcely realise the scenes to persons to whom they are unknown. "A Lancashire Lad's Wooing" and the "Prodigal's Return," are, as their names may show, chiefly sentimental.

Love's Letters. By a Violinist. (Field & Tuer.) This "modern antique" of the printer's and bookbinder's craftsmanship, bound in parchment, lettered in gold, adorned with rustic cuts, and tied on three edges with yellow silk ribbon, is, as a poem, perhaps the most solemn and awful warning since *The Death-Wake, or Lunacy*, against the delirium of what is known to some young poets as "passion." The ribbons suggested that extremely delicate disclosures were to be made in the bound-up pages. This surmise was verified; but we must leave our readers to their own conclusion as to the nature of the disclosures which justified such a symbol of secrecy. The "Violinist" has all the reckless self-abandonment peculiar to one well-known phase of the distemper.

"Behold!" I cried, "Behold, how fair to see
Is this white wonder!" And I wished thee
well;

But, like a demon out of darkest hell,
I sought thy sire, and claim'd thee on the plea
Of bad old Shylock; and there came to me
The far-off warning of a wedding-bell."

This conscious villany on the part of the dis-

ciple of bad old Shylock becomes distressing at a later stage.

"I urged my suit. 'My bond!' I did exclaim
'My pink and white, the hand I love to press,
The golden hair that crowns her loveliness;
And all the beauties which I cannot name;
All, all are mine, and I will have the same.'
And then I trembled in my love's excess."

Whether the gentleman eventually succeeds in having the same is not so important as that he arrives at a reasonable notion of his condition—

"Yes, I was mad. I know it. I was mad."

Unhappily not any subsequent "sorrow," or "regret," or "confession," saves this follower of bad old Shylock, this imitator of a "demon out of darkest hell," from an outburst like the following:—

"And could I enter Heaven, and find therein,
In all the wide dominion of the air,
No trace of thee among the natives there,
I would not bide with them—No! not to win
A seraph's lyre—but I would sin a sin,
And free my soul and seek thee elsewhere."

The Violinist has our sympathy as a lover, our pity as a poet, and our sorrow as a man. What more could he wish for? He has his bond.

Conradin. By Lieut.-Col. Rous. (Kegan Paul, Trench & Co.) The author tells the story of Conrad the Fifth with no little vigour and dramatic force. The usurpation of Manfred, his overthrow and death, the struggle of Conrad with Charles, the betrayal and execution, are narrated with power. The verse is the heroic couplet, and it is well sustained. Occasional lyrical interludes in lighter measures are equally well written. We think we like best the minstrel's song beginning—

It was the bishop William
Came sailing o'er the sea
With news of the loss of the Holy Cross
In distant Galilee.

Dudley Castle. By Edward White Bewley. (Wymon.) *Dudley Castle* is (to use John-sonian language) the most portentous poetic monument that has yet encountered our knowledge. To give the very vaguest idea of the metrical quality of the poem is beyond our power, and to convey a notion of what the entire work is about is equally an impossibility. There is a certain "young Hubert" who visits iron mines in the "wild black country." Beyond this statement of the constituents of that curious compound *Dudley Castle* we should consider it too venturesome to go. We may add, however, that a vague shadow of a mysterious Alice occasionally flits across the fair surface of this luminous creation. Our readers shall judge for themselves:—

"On that old tower long, in abstract mood,
He stood; he thought of her whom he had
woo'd,
In distant shire, and hoped to make his wife.

Was he to bring loved Alice here?
So delicately beautiful, so dear!
Could she live in this arid blight?
Is this a place for ladies?
Can angels live in Hades?
Can roses blush in sulphur? or the lily in smoke
bloom white?"

Really, this is not the place for conundrums. The author is better in humour. There is a funny story of a poor fellow named Joe, who accidentally tips himself into a furnace, and is burnt to a cinder. His wife comes and laments his loss. She remarks that to save her husband she would gladly have thrown herself into the flames, "had she known" that he meant to overbalance himself.

"Then her feelings to mock and to harrow,
His own jacket she saw on a barrow,
O'er her mind flashed a vacant arm chair, &c."
She survived nevertheless. A portrait of the author accompanies the volume. Quite a harmless elderly gentleman.

NOTES AND NEWS.

MR. J. H. MIDDLETON has written the article on "Raphael" for the forthcoming volume of the new edition of the *Encyclopædia Britannica*.

MESSRS. RICHARD BENTLEY & SON will publish in the course of the present month an English edition of Dr. Gindely's *History of the Thirty Years' War*, translated from the original by Prof. Ten Broeck. A companion volume to the work will appear about the same time, in uniform size—viz., *A Memoir of Gustavus Adolphus*, by Dr. Stevens, recently Ambassador of the Government of the United States at Stockholm.

MESSRS. BENTLEY will also issue shortly a translation of M. Renan's *Nouvelles Etudes d'Histoire Religieuse*, from the pen of M. Raphael Leclerc Beaufort.

MR. J. S. COTTON's work on India, which forms half a volume in the "English Citizen" series, has been translated into Guzarathi by Mr. Chimanlal Harilal Setalvar, a graduate of the Bombay University. It is printed and published at the little town of Khadia, in the District of Ahmedabad, and the copy sent to us has been handsomely bound at the Byculla Press, Bombay. The translator has aimed throughout at giving the substance of the original in his own vernacular rather than a translation word for word; and he has not scrupled to modify a few passages in which Mr. Cotton seems to him not to have represented the facts quite accurately.

MR. ROBERT BROWN, JUN., has in the press *The Phenomena*; or, "Heavenly Display" of Aratos, done into English verse. The work will contain an introduction, notes, and appendices, and sixty-eight engravings from rare works, MSS., Euphratean boundary-stones, and other sources, of the constellation-figures and mythological personages mentioned in the poem, together with a folding map showing in colours the constellations on the equinoctial circle with the stars adjacent, for the year 2084 B.C., in illustration of the archaic statements preserved by Aratos, and hitherto unexplained. Messrs. Longmans & Co. are the publishers.

OLIVER CROMWELL's alleged "royal descent" from the Stewarts—moralised over by Carlyle and others—will be denounced as a fabrication by Mr. Walter Rye in the forthcoming issue of the *Genealogist*.

MAJOR G. A. RAIKES has in the press a work called *Roll of the Officers of the York and Lancaster Regiment*, which will record the services of all the officers of the regiment from the date of formation of each battalion to January, 1885, and will comprise upwards of 2,000 names. This book is to be followed by *The History of the York and Lancaster Regiment*, in three volumes, which it is stated will be the first history ever written of any territorial regiment. Messrs. R. Bentley & Son are the publishers.

THE Institution of Civil Engineers, which was established for the promotion of Mechanical Science, has just entered upon its sixty-eighth year. According to a list corrected to the Jan. 2, 1885, it now numbers 4,668 members of all classes, distributed thus:—1,447 members, 1,889 associate members, 508 associates, 20 honorary members, and 804 students. Ten years ago the gross total was only 2,491.

IN his recent message to Congress President Arthur specially mentioned the question of International Copyright. This has led the *Publishers' Weekly* of New York to propose a draft embodying the principle of domestic manufacture. The Dorsheimer bill, it will be recollected, studiously ignored this point.

WITH reference to a statement in the ACADEMY last week regarding Dr. Richard Allstreet's

connexion with the *Whole Duty of Man*, we hear that the Bodley Librarian has officially accepted Mr. C. E. Doble's conclusions by placing the series of works referred to under Allestree's name in the catalogue.

A VERY interesting sale of works relating to the French Revolution will be held in Paris on January 19, and is expected to last ten days. The collection was formed by Count B. de Nadaillac, and comprises many works which were purchased at the sale of M. Rochet-Deroche's interesting library of the same kind. Among them are several MSS. of Babaut, a very rare edition of the *Petit Gauthier*, and the sole extant copy of the *Logographe*, a journal in which the debates of the National Assembly were reported in full. It was in the box allotted to the reporters of this journal that Louis XVI. and his family sought refuge and appealed to the National Assembly for protection after the events of August 10. Most interesting of all is a collection of twelve volumes of Marat's works, which he had got together himself with the intention of bringing out a fresh edition. These volumes contain a quantity of marginal notes in ink, written by Marat; but he met with his death before they could be printed, and the volumes were preserved by his sister Albertine, at whose death they were sold for a mere song.

In the *Chicago Scandinavia* for January Mr. Clemens Petersen criticises with some severity Mr. Gosse's article on "Norwegian Literature," in the *Encyclopædia Britannica*. Mr. Petersen, like most of the other contributors to the *Scandinavia*, writes very eccentric English, but his remarks are not without interest.

MR. ROUND will complete in the *Antiquary* for February his "True Story of the Leicester Inquests (1253)," proving the entire falsehood of the narrative accepted by the late Mr. J. R. Green and other writers, and impugning the Report on the Leicester Muniments by the Historical MSS. Commission.

WE are informed that Dr. Franz Hirsch will retire from the editorship of the *Magazin für die Literatur des In- und Auslandes*, on April 1, and that Dr. Eugene Oswald will then resume his London letters to that paper.

COMMENTING on the announcement (apparently taken from our own columns) of a forthcoming periodical devoted to the antiquities and history of the Isle of Man, the *Polybiblion* observes:—

"Il faut croire qu'elle rectifiera la bëve commise par Walter Scott dans son roman de *Péroril du Pic* dans lequel il a fait de la châtelaine de l'île de Man, Charlotte de la Trémouille, Comtesse de Derby, une catholique altière, quand son histoire et sa correspondance font connaître qu'elle était d'un caractère aimable et qu'elle était élée protestante, comme sa mère, Charlotte de Nassau, fille de Guillaume le Taciturne."

PROF. HIRAM CORSON, of Cornell University, is to deliver during the coming term at the Johns Hopkins University, Baltimore, a course of twenty lectures on Shakspeare. The first lecture will be given on January 23. The Johns Hopkins students have founded this winter a society for the study of Shakspeare, which will be carried on under the general guidance of Dr. Browne and Dr. Wood.

THE January number of the *Antiquarian Magazine* contains, *inter alia*, a paper by Mr. E. Solly on "Swift's Cadenus and Vanessa," and also one by Mrs. C. G. Boger on "King Alfred and St. Neot in Somersetshire."

AT the Royal Institution Prof. H. N. Moseley will on Tuesday next (January 13) begin a course of five lectures on "Colonial Animals: their Structure and Life Histories"; Prof. Dewar will on Thursday (January 15) begin a

course of eleven lectures on "The New Chemistry"; and Dr. Waldstein will on Saturday (January 17) begin a course of three lectures on "Greek Sculpture from Pheidias to the Roman Era." The Friday evening meetings will begin on January 16, when Prof. Tyndall will give a discourse on "Living Contagia."

THE ordinary Wednesday evening meetings of the Society of Arts will recommence on January 14, when Mr. R. H. Tweddell will read a paper on "The Employment of Hydraulic Machinery in Engineering Workshops." The following are the papers arranged for subsequent evenings:—"Labour and Wages in the United States," by Mr. D. Pidgeon; "The Influence of Civilisation upon Eyesight," by Mr. R. Brudenell Carter; "The History and Manufacture of Playing Cards," by Mr. George Clulow; "The Musical Scales of Various Nations," by Mr. A. J. Ellis; "A Marine Laboratory as a means of Improving Sea Fisheries," by Prof. E. Ray Lankester; "Recent Improvements in Coast Signals," by Sir J. N. Douglass; "The Evolution of Machines," by Prof. H. S. Hele Shaw; "Education in Industrial Art," by Mr. Charles E. Leland; "The American Oil and Gas Fields," by Prof. James Dewar; and "Past and Present Methods of Supplying Steam Boilers with Water," by Mr. W. D. Scott Moncrieff.

OBITUARY.

OUR readers will have learned from the daily paper the news of the death of the Bishop of London, which took place on Tuesday morning. Dr. Jackson's life contained little which calls for comment in a purely literary journal. Although he took a first-class at Oxford, he was never considered eminent as a scholar, and his only published work, with the exception of a few sermons and visitation charges, was a little volume on *The Sinfulness of Little Sins*, which has gone through a score of editions. He was born in February 1811, and was educated under Dr. Valpy, at Reading Grammar School. From Reading he went to Pembroke College, Oxford, and in 1833 took, as we have mentioned, a first-class in classics. In the following year he obtained the Denyer Theological Prize, and in 1835 became curate at Henley-on-Thames. In 1836 he was appointed headmaster of a proprietary school at Islington. As rector of St. James', Piccadilly, he acquired considerable reputation as a preacher. He several times officiated as select preacher at Oxford, and in 1853 was chosen as Boyle Lecturer. In the same year he was appointed by Lord Aberdeen Bishop of Lincoln. His administration of the affairs of his diocese was so free from public display that he remained almost unknown; and much surprise was expressed when, in 1868, it was announced that he was to succeed Dr. Tait as Bishop of London. The selection, however, seems to have been justified by its results. If Dr. Jackson was more withdrawn from the public eye than many of his predecessors, he does not seem to have proved unequal to the onerous charge which was laid upon him; and probably none of those who have held the same high office for so long a period have been able to retain so much of the approval and esteem of men of all parties and schools.

It is with deep regret that we hear of the death of Dr. Andrew Findlater at Edinburgh on New Year's day. For some time he had been more or less of an invalid, and had ceased from those active labours as an editor which, for so many years, had made him the centre of a wide circle of literary friends. These friends, as many of them as survive, will not readily forget the most genial and gentle of men, ripe in learning and with a generous welcome for every new effort to enlarge the boundaries of

knowledge. Born in 1810, and educated at the University of Aberdeen, he first settled down in 1853 into that career with which all the rest of his life was to be associated. In that year he became connected with Messrs. Chambers the Edinburgh publishers. Under his editorship *Chambers's Encyclopædia* acquired the great public favour which it continues to enjoy. Himself a large contributor to it, he had the gift of attracting and retaining willing and able assistance. So also when Messrs. Chambers projected their *Etymological Dictionary* the rich stores of his knowledge were brought to its aid. For the Educational Course, published by the same firm, he wrote several of the "Manuals" and edited some of the others. In all his work he was thorough, and though the educational aim of most of it was against its making much show, yet none the less were the quality of his mind and the extent of his learning such as to call forth, among the many who knew him, a sincere grief at his passing away.

MAJOR-GEN. GIBBES RIGAUD, who died at 18 Long Wall, Oxford, on January 1, was born in May, 1820. Both his elder brother, Dr. Rigaud, the Bishop of Antigua, and his father, Stephen P. Rigaud, the Professor of Astronomy, were Fellows of Exeter College, Oxford, and General Rigaud had for many years past studied the history and traditions of the university and the city of Oxford, with which his family was connected so intimately. About thirty years since he drew up a paper on the "Lines formed round Oxford, with notices of the part taken by the university between 1642 and 1646"—a useful chapter in the history of the Civil War—and his enthusiasm for the subject remained unabated to the last. The founding of the Oxford Historical Society met with his warmest support, and had his life been spared his contributions would have added to the value of its publications. He contributed to the chatty pages of *Notes and Queries* many interesting notelets containing his reminiscences of Oxford life a generation or two since.

MAGAZINES AND REVIEWS.

THE January number of *Temple Bar* contains some "Recollections of Mark Pattison," written by a young graduate of Lincoln College to whom the late rector evidently extended an unusual share of his intimacy. Mark Pattison was a many-sided man, and he had the habit of showing different sides of his nature to different people. The writer in *Temple Bar* has succeeded, with no less tact than boldness, in drawing a sharply-defined portrait of him as he showed himself to many during the last years of his life—keenly interested in all literary topics; not anxious to obtrude his company or counsel, but prodigal of both where they were desired; somewhat chilling to the enthusiasm of youth, but making more than amends when his interest had been aroused by good work. To those who were privileged to know him—especially the non-residents—Oxford is no longer quite the same place, for there is none left to represent as he did the ideal of learned leisure and a wise old age. When the time comes for writing his biography, these faithful "recollections" in *Temple Bar* will not be overlooked.

Blackwood's Magazine contains, as is fitting, an appreciative sketch of the life and works of Sir Alexander Grant. There is a good Chinese story, "Within his Danger," written by one who is well versed in the social life of China. It reads like a modern version of a tale in the "Arabian Nights." An article on "A Quartette of Italian Novelists" ought to turn attention to the modern literature of Italy. Farina, Verga, Matile Serao, and the Marches

Colombi, are all writers of fiction who deserve to rank high at the present day. Verga's "I Malavoglia" is the first step in the creation of a naturalist school in Italy, which aims to be purer, stronger, and more truthful than that of France. The life of a family of Sicilian fishermen, the entire life of the village in which they live, is drawn by Verga with a force and vividness which no writer has attained since Balzac.

Macmillan's Magazine shows an increasing tendency to wander from literature into political and social subjects. The only article of general interest this month is an amusing sketch, by H. D. T., of the perils which threaten to beset the editors of posthumous papers, and the intrigues to which their publication gives rise.

The new series of the *Expositor*, with which the name of Nicoll, once so honourably known to Orientalists, is most appropriately connected, opens with a paper read at the late Church Congress by the Bishop of Durham. Popular in the best sense, it brings before the mass of intelligent readers the gleanings which a single year (1883) has yielded in the field of New Testament archaeology—a year, no doubt, destined to receive a white mark. Dr. A. MacLaren follows with a first paper on the "Epistle to the Colossians"; like the article on "Dives and Lazarus," by Dr. Marcus Dods, it represents the better type of homiletical exegesis. Prof. Henry Drummond begins a weighty and eloquent discourse on the "Contribution of Science to Christianity." Mr. Gosse, in his own charming style, sketches the life of Bishop Martensen; but are we bound to accept his estimate of Martensen as "the greatest Protestant theologian of the present century"? Prof. Strack's survey of recent foreign books on the Old Testament promises to be most helpful, while a few concluding pages are usefully occupied by short notes, or Brevia, of which the only fault is their fewness.

THE December and January numbers of Grätz's *Monatsschrift* contain two noteworthy articles by the principal editor, one discussing the military history of the Jews in Palestine at the close of the second century, the other explaining some difficulties in Jewish traditions of the early post-Christian period. Dr. Frankl continues his learned Karaite Studies, and collects the data on the famous family of the Kimchi. Dr. Kaufmann treats of the date of the composition of Ibn Ezra's commentary on the Pentateuch, and defends Juda Moscovi against the charge of falsehood.

LETTER FROM EGYPT.

Cairo: Dec. 29, 1884.

READERS of the ACADEMY are, doubtless, already aware of the important discovery made by Mr. Flinders Petrie. He has found the long-lost site of Naucratis, which the language of Herodotos had erroneously led former explorers to seek at the mouth of the ancient Kanopic arm of the Nile. It turns out to be really a considerable way inland, on the banks of a canal which now joins the Nile above Kafr-az-Zayab, and not far from the railway station of Teh-el-Barûd. It is known as the Tel-en-Nebirah, from the name of the neighbouring village of Nebirah, which seems to stand on the site of a Roman temple. Even apart from the discovery of a Greek inscription which settles the question of the ancient name of the place, the large extent of the mounds, the entire absence in them of Egyptian remains, and the enormous quantity of Greek potsherds of all periods, from the prehistoric to the late Roman, would be quite sufficient to show that the site could be no other than that of the famous emporium of the early Greek settlers in Egypt. I spent a couple of days there with

Mr. Petrie last week, and we determined, I believe, the position of the Hellenion, or common sanctuary of the Greek inhabitants of the town, which, in accordance with the statement of Herodotos, consisted of an altar and temenos, or sacred enclosure, surrounded by a lofty wall of brick. The excavations which Mr. Petrie has begun on the spot may be expected to yield important results for the history of early Greek art and writing, even if they produce but little in the way of striking monumental remains. I may mention in passing that a fortnight ago I picked up a fragment of archaic Greek ware among the ruined houses on the north-eastern side of the temple of Bubastis, near Zagazig, though the rest of the pottery I noticed on the spot belonged to the classical epoch.

M. Maspero is already at Thebes, where he is engaged in excavating at Medinet Abû. He has made a good many additions during the past year to the Bûlak Museum, including some Greek inscriptions, so that his invaluable *Guide du Visiteur*, which has just appeared, already needs a supplement. During his absence Brugsch Bey is watching over the interests of the Museum, and preparing a work on the site of On, which will be full of new and important material, and is likely to excite a good deal of controversy among Egyptologists and Biblical scholars, on account of its novel conclusions.

I will end my letter with a copy of an inscription on a stone found last year by Dr. Lansing in a village between Kûs and Koft, where it was being used as a door-step. As will be seen, it is dated in the eighteenth year of Septimus Severus.

1. ΤΗΕΡ ΔΙΑΜΟ[ε] ΝΗΟ ΚΑΙ ΑΙΩΝΙΟΝ Ν . . .
2. [Κ]ΤΙΟΝ ΑΤΤΟΚΑΤΟΡΟΝ ΕΥΘΗΡ[ΟΤ ΚΑΙ]
3. [ΑΝ]ΤΙΝΙΟΝ . . . ΕΥΕΒΟΝ . . .
4. [ΚΑ]Ι ΙΟΥΛΙΑΣ ΔΟΜΝΑΣ ΜΗΤΡΟΣ Α . . .
5. [ΚΑ]Ι ΤΟΤ ΟΙΚΟΤ ΑΤΤΟΝ ΕΠΙ C . . .
6. . . ΑΡΧΩ Α[Ρ] . . .
7. . . ΚΡΑΤΙΟΤ[ε] ΕΠΙΟΡΡΑΤΗΟΝ . . .
8. [Α]ΠΝΑΕΑΤ ΤΟΤ ΚΥΡΙΟΤ ΤΙΟΗΟ[Υ]C . . .
9. . . ΤΟ ΤΙΟΤ ΤΡΗΕΩC ΑΡΧΙΕΡΕΩC . . .
10. [Π]ΕΟΗΟΤC ΚΑΙ ΑΜΜΑΝΟC ΕΕ[Ν] . . .
11. [Π]ΑΡΑΘC ΑΡΑΠΗΝΟC ΟΥΤΕΙΑΝ[ΟΤ] . . .
12. . . ΟΝΤΟC Ι ΗΗ || ΦΑΡΜΟΤΕΙ Κ

A. H. SAYCE.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ANTONA-TRAVERSE, C. Studi su Ugo Foscolo. Milan: Brigola. 3 L. 50 c.
- BRIEFWEGESEL zwischen Jacob u. Wilhelm Grimm, Dehmann u. Gervinus. Hrg. v. E. Ippel. 1. Bd. Berlin: Dümmler. 10 M.
- DEL BALZO, C. Napoli e i Napolitani. Milan: Treves. 15 L.
- HAUSELMANN, J. Anleitung zum Studium der decorativen Künste. Zürich: Orell Füssli & Co. 4 M. 50 Pf.
- MIRACLES de Notre Dame par Personnages, publiés d'après le Manuscrit de la Bibliothèque Nationale par Gaston Paris et Ulysse Robert. T. VII. Paris: Firmin-Didot. 10 fr.
- RONCALLI, N. Diario dal 1849 al 1870. Turin: Bocca. 14 L.
- SOUVENIRS historiques de la Marquise Constance d'Aséglio née Alberti. Turin: Bocca. 8 L.
- SPINELLI, A. G. Bibliografia Goldoniiana. Milan: Rebeschini. 8 L.

THEOLOGY.

- CONSOETI, G. Spiegazione del libro dell' Apocalisse. Naples: Tip. dell' Ancora. 6 L.
- HUBER, H. Nomenclator literarius recentioris theologiae catholicae theologos exhibens, qui inde a concilio Tridentino floruerunt aetate, natione, disciplinis distinctos. Tom. 3 fasc. 3. Innsbruck: Wagner. 3 M. 60 Pf.

HISTORY, LAW, ETC.

- BIPPI, S. Sulle antiche carceri di Milano. Milan: Rebeschini. 10 L.
- DEUSCO, P. A. Anarchia popolare di Napoli dal 21 Dicembre 1798 al 23 Gennaio 1799. Naples: Furchheim. 3 L.
- GESCHICHTSBÜCHER, die d. Deutschen Reiches, m. Erläuterungen hrg. v. C. Besold. 1. Th. Bürgerliches Recht. 2. Bd. 1. Abth. Erlangen: Palm. 11 M.
- MITTELLUNGEN aus der völkischen Geschichte. 13. Bd. 3. Hft. Riga: Kymmel. 4 M. 85 Pf.
- MONUMENTA Germaniae historica inde ab a. Chr. D usque ad a. MD. Scriptorum tom. XVII. Hannover: Hahn. 28 M.

- NEYMARCK, A. Turgot et ses Doctrines (1727-81). Paris: Guillaumin.
- OHLENSCHLAGER, F. Die römischen Grenzläger zu Pasaun, Künzing, Wieselburg u. Sraubing. München: Franz. 1 M. 80 Pf.
- QUELLEN zur Frankfurter Geschichte, hrg. v. H. Grotendorf. 1. Bd. Frankfurt-a.-M.: Jügel. 10 M.
- QUIDDE, L. Die Entstehung d. Kurfürstentums. Eine verfassungsgeschichtl. Untersuchung. Frankfurt-a.-M.: Jügel. 2 M. 80 Pf.
- RECHTER, U. URGUNDEN, schleswig-holstein-lauenburgische. Bearb. u. hrg. v. P. Hasse. 1. Bd. 2. Lfg. Hamburg: Voss. 4 M.
- ROTH, F. Die Einführung der Reformation in Nürnberg 1517-26. Würzburg: Stuber. 5 M.
- VETTER, F. Das S. Georgen-Kloster zu Stein am Rhein. Ein Beitrag zur Geschichte u. Kunstgeschichte. Lindau: Stettner. 1 M. 20 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BEITRÄGE zur Biologie der Pflanzen. Hrg. v. F. Oohn. 4. Bd. 1. Hft. Breslau: Kern. 5 M.
- CHIAPPELLI, A. Sul carattere formale del principio etico. Padua: Drucker. 2 L. 50 c.
- ECKSTEIN, F. Das Phänomen der Verdichtung. Eine naturphilosoph. Studie. Wien: Manz. 1 M. 20 Pf.
- FISCHER, A. L. Die Sonnenflecken u. das Wetter. 4. Hft. Beobachtungen seit 1. Juli 1883. Erfurt: Villaret. 1 M. 60 Pf.
- JANKA, V. de. Hedyseae europaeae. Berlin: Friedländer. 1 M. 20 Pf.
- KESLER, H. F. Beitrag zur Entwicklungsgeschichte u. Lebensweise der Aphiden. Leipzig: Engelmann. 3 M.
- LAAS, E. Idealismus u. Positivismus. Ein krit. Auseinandersetzung. 2. Thl. Idealistische u. positivistische Erkenntnistheorie. Berlin: Weidmann. 16 M.

PHILOLOGY, ETC.

- ERMAN, A. Aegypten u. aegyptisches Leben im Altertum. 1. Lfg. Tübingen: Laupp. 1 M.
- GRIMM, J. u. W. Deutsches Wörterbuch. 4. Bd. 1. Abth. 2. Hälfte. 8. Lfg. Geist-Gemüt. Bearb. v. R. Hildebrand. Leipzig: Hirzel. 2 M.
- SPITZER, J. Lautlehre d. arkadischen Dialektes. Kiel: Lipsius. 1 M. 60 Pf.
- TROCHER, L. Zwei Göttinger Machsorhandschriften, beschrieben. Göttingen: Dieterich. 8 M.

CORRESPONDENCE.

THE UNIVERSITY OF LONDON.

Kew: Jan. 2, 1885.

In the ordeal of criticism to which the University of London is just now subjected, if we should be generous, we may, at least, claim the right to speak frankly. For my own part, then, I feel bound to say that there is scarcely anything in the admirable article of Prof. Karl Pearson with which I do not entirely sympathise and agree. I demur very much to the defence of the existing arrangements set up by Mr. Henry Clarke. And as I have served the office of one of the examiners in the university, and in that capacity have more than once examined for the D.Sc. degree, I can speak with some confidence as to the little value it possesses as an incentive to anything that deserves to be called thorough and exhaustive study. I admit that the B.Sc. degree, as at present conferred, is a useful test of a fair rudimentary scientific education. I dare say the details of the examinations might be from time to time improved. If there were, as would be the case at Oxford or Cambridge, a board of studies charged with the duty of watching their working, changes which the experience of the teachers and examiners showed to be desirable would from time to time be readily made. The examinations in this way would keep touch with the available instruction. I do not say that it is impossible to get such changes made now; but the process requires more energy and persistence than every one has the disposition to give. Still, the remedy for this state of things is one of the reforms which must come in due time.

Mr. Clarke is, I think, in error—at any rate, as regards the B.Sc. examinations proper—in saying that there is any alternative allowed between the pass and the honours. The requirements of the former must be satisfied before the latter can be attempted. The number of candidates who bring up the results of more preparation than is required for the pass is never very large, and in my experience the standard of ability shown is not very high. I have no hesitation in saying that the average of the honours papers is—as

regards my own subject—decidedly inferior to those which have been submitted to me for the natural science tripos at Cambridge.

No doubt this is partly to be accounted for by the fact that the candidates, to a large extent, can neither afford the time nor the expense of devoting themselves to honour reading; but I think a deeper-rooted explanation is to be found in the fact that the London educational bodies do not for the most part afford any means of instruction of the higher kind such as is to be had at Oxford or Cambridge. I do not myself see how this defect is to be remedied without giving the teaching bodies more endowment. The number of honour students must always be relatively small, and the appliances and accommodation alone required for their instruction can never be supported by any fees they could afford to pay. Here, again, the isolated position occupied by the university as a mere examining board, occupied solely with the business of pronouncing judgment on the outcome of the work of the teaching bodies, leaves these without any support in the quarter from which it would have most weight in getting any material help to better fit them to accomplish the tasks which the university demands of them. The university frames syllabuses; but, unluckily, these do not act as charms in effecting the erection of laboratories or the endowment of chairs. If the university ever took occasion to review the work it is doing, it might produce some effect by pointing out how badly the work of the higher education is cared for in London.

This being the state of things, it is scarcely to be expected that the D.Sc. degree can produce any very useful results. As I have said, I am quite prepared to concede that the B.Sc. degree marks the acquirement of a tolerable rudimentary education in science. Ambition to obtain the further degree ought to be an inducement to students to seriously specialise themselves to show some capacity of using the tools of knowledge with which they are equipped. The difficulty of getting the necessary training in London is, from the circumstances I have pointed out, not small. A large number of our younger scientific men have, however, found the help in foreign universities which their own metropolis at any rate is unable to give them. What I should like to see is that any B.Sc. who had succeeded in making some addition to the field of knowledge should be able to offer his work as the ground on which he might claim to proceed to the D.Sc. This principle, it is true, has been so far acceded to, that original work may now be offered in lieu of some part of the examination prescribed. But the change has produced little result at present, and for my own part I shall not be satisfied till examination in awarding the superior degree in science is wholly discarded and original work made compulsory. In my judgment the habit of acquiring knowledge at second-hand is beyond a certain point positively mischievous. Instead of encouraging "true mental training, which can only arise from thorough and exhaustive study" it appears to me that the perpetual atmosphere of examinations, which is as the breath of the nostrils in Burlington Gardens, is the most effectual means of suffocating it.

I will not dwell on the extraordinary distribution of scientific knowledge into sixteen branches, under one or other of which the candidate for the D.Sc. must present himself. It is sufficient to say that in my own subject nothing is at present recognised but vegetable physiology on the one hand and systematic botany on the other. Comparative anatomy—at the moment the most fertile field of discovery in the study of vegetable organisms—is only admitted by the university on its animal side. Were practical teachers associated with the work of the university, a clean sweep would

soon be made of limitations so antiquated as these.

The pith of the whole matter lies in this:—Examinations are only a means; to the University of London as at present constituted they are a final aim.

W. T. THISELTON DYER.

"CUSTOM AND MYTH."

1, Marlborough Road, W.: Jan. 5, 1885.

Mr. Brown is justified, I think, in blaming me for calling the asparagus of the Ioxidae "an ancestral plant." What I mean is this: in Australia, for example, or Africa, or America, we find that there are many stocks which are named after and venerate certain vegetables, and in Australia, at least, they count cousins with these herbs. In Attica we find many demes also named after vegetables, and it appears to be thought probable that many of the demes were styled from the *γέρος* previously settled there. If this be so, there must have been *γέρος* named from plants, in Attica, as there are totem kindreds named from plants among rude races all over the world. But we know very little of the *sacra* of the *γέρος*. We do not know that they venerated the plants from which, perhaps, they were at one time named. I thought I had one example of a *γέρος* revering a plant, namely, the Ioxidae. They were descended from Theseus, according to their belief, by his connection with Perigyne, daughter of Sinnis. Neither man nor woman of the stock would burn, but, on the other hand, honoured and revered, the asparagus, and *στρούθ*, "a shrubby plant," says the dictionary. They explained this custom by a myth, alleging that their ancestress had prayed to and been favoured by asparagus (Plutarch *Theseus*, vii.). Certainly, to call the asparagus "an ancestral plant" was to substitute my inference for Plutarch's facts. But my inference still seems to be a plausible explanation of what will be admitted to be a curious thing, that a *γέρος*, claiming descent from Athenian Theseus, "held in honour and worship" a plant, just as if they had been totemists. But, it may be answered to me, that the Bruces do not eat, but worship and honour, a spider. Certainly I do not claim the Bruces as totemists, though I wish we had some evidence for a Spider totem kin in pre-Christian Scotland. I make my adversaries a present of the Bruce business, which seems a very good parallel to the asparagus of the Ioxidae. Perhaps they will find, if they look, that I mention Aryan totems as things but dimly indicated, though the convergence of the hints of totemistic practices towards one point, to which exogamy and traditions also tend, seems not without importance. By the way, the "bright" bear must surely have been the white or Polar bear. There is nothing very "bright" about the brown bear, but the Polar bear deserves the name. Perhaps our Aryan ancestors came from the Arctic Circle, where bears are bright, or, at least, white.

A. LANG.

"BEZONIAN."

Cambridge: Jan. 3, 1885.

This Shaksperian word has been discussed by Dyce, Staunton, and others. I am principally concerned with its etymology.

Dyce speaks of the word as being "of Italian origin"; but I shall show that he is wrong, for the word is certainly French. Staunton says, "a term of contempt derived, it is thought, from the Italian *bisogno*, which Cotgrave explains 'a filthie knave or clowne, rascall, bisonian, base-humoured scoundrell.'" But the word which Cotgrave thus explains is not the Italian *bisogno*, but the French *bisongne*. Dyce concludes that, because of its (assumed) Italian origin, it properly means a needy fellow, a

beggar. This is the right sense, certainly, but it does not prove an Italian origin.

None of the writers really explain the *form* of the word; they throw no light on the suffix *-ian*; yet this is just the very thing that settles the matter. This suffix is due, in fact, to the suffix of the French present participle. The original French is *besognant*, which Cotgrave duly cites, and explains by "working, labouring, travelling, busying himself"; but he omits to tell us that the original sense of *besogner* was "to be in need." This omission is easily supplied by examples to be found in Littré, Burguy, Bartsch, &c. Combining all our information, we shall find that the form is French, that it is a present participle, and that the literal sense is "a begging man, a beggar." As used in Shakspeare, it may be exactly rendered by the equivalent modern English slang phrase "you beggar." The present note was suggested by my finding the word in actual use in Anglo-French. I may again remark, parenthetically, that Anglo-French abounds with illustrations of English which have not by any means been fully sifted.

In the *Testamenta Eboracensis*, i. 159, is an undated will (about A.D. 1391) of William Moubray. The testator wills that his funeral shall be conducted at a small expense, "*œunz ascun mauniori ou assemble, ou ascun autre vaynglori*," in order that the money thus saved may be given to the poor for the good of his soul; or, as he expresses it, "*issint qe mez bienz a dispender sur tiel vaynglori povunt estre dones as pours besoignantz pour mon aulme*."

The French word is not borrowed from Italian, but is only cognate with it, and from the same source. As to this source, which is Teutonic, see Diez, s.v., *sogna*, and the English *essoin* in the Supplement to the second edition of my Dictionary. Littré discusses the prefix *be-*, but does not convince me; the more likely explanation is that it is the Old High German *bi* (German *bei*).

WALTER W. SKRAT.

"AUREUS DE UNIVERSO."

St. Catharine's College, Cambridge: Dec. 24, 1884.

Will you allow me to appeal to the wide circle of your readers for information which I have not as yet been able to find?

Caxton, when continuing Higden's *Polychronicon*, apologises for his work, and says he can get no books of authority from which to draw, only one named *Fasciculus Temporum*, and another called *Aureus de universo*. The former is well enough known, but for the latter I have, as yet, sought in vain. Caxton's continuation embraces English and French history between 1358 and 1460. It seems to me that *Aureus* probably means *Liber aureus*, but of this I am not sure. Doubtless it was some early printed book.

There is a note in Dibdin's edition of Ames's *Typographical antiquities* which states that by *Aureus* is meant *Petrus Aureolus*, but anyone who looks at the writings of that author will see that he could not be Caxton's authority on the history of England and France.

J. RAWSON LUMBY.

VALERIUS FLACCOUS.

Combe Vicarage, near Woodstock: Jan. 3, 1885.

In this day's ACADEMY Mr. Whitley Stokes cites some words of the Book of Armagh, comprising the following:—

"*astriferas non iaduxerat bosferus (leg. Hesperu) umbras.*"

These words seem to him to be founded on those of Valerius Flaccus (vi. 752):—

"*Nox simul astriferas profert mortalibus umbras.*"

The similarity does not appear to me sufficient to justify his inference.

As to "astriferas," Statius (*Theb.* viii. 82, 83) has this sentence:—

"Non fortius aethera voltu
Torquet, et astriferos inclinat Jupiter axes."

As to "induxerat [not "protulerat"] umbras," Horace (*Sat.* I., v. 9) has this (thought by Orelli to be, perhaps, taken from Ennius):—

"Jam nox inducere terribis
Umbras, et coelo diffundere signa parabat."

J. HOSKYNs-ABRAHALL.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Jan. 12, 8 p.m. Inventors' Institute.
8 p.m. Society of Arts: Cantor Lecture, "Climate, and its Relation to Health," by Dr. G. V. Poore.
8 p.m. Royal Academy: "Velasquez and the Spanish School," by Prof. J. E. Hodgson.
8 p.m. Aristotelian: "Lucilius Vanini: his Life and Philosophy," by Miss C. E. Plumpton.
TUESDAY, Jan. 13, 3 p.m. Royal Institution: "Colonial Animals," by Prof. Moseley.
8 p.m. Biblical Archaeology: "The Babylonian Kings of the Mythical Period," by Mr. T. G. Pinches.
8 p.m. Civil Engineers: President's Inaugural Address, by Sir F. Bramwell.
8 p.m. Anthropological Institute: "Account of a Collection of Human Skulls from Jervis Island," by Mr. Oldfield Thomas; "Notes on some Tribes of New South Wales," by Mr. A. L. P. Cameron.
WEDNESDAY, Jan. 14, 8 p.m. Geological: "The Metamorphism of Dolerite into Hornblende-Schist," by Mr. J. H. Teall; "Sketch of the Geology of New Zealand," by Capt. F. W. Hutton; "The Drift Deposits of Colwyn Bay," by Mr. T. Mellard Read.
8 p.m. Society of Arts: "The Employment of Hydraulic Machinery in Engineering Workshops," by Mr. Ralph H. Tweddell.
8 p.m. Microscopical: "Notes on the Life History of some of the little-known Tyroglyphidae," by Mr. A. D. Michael; "A New Species of Acineta," by Mr. C. Thomas.
THURSDAY, Jan. 15, 3 p.m. Royal Institution: "The New Chemistry," by Prof. Dewar.
4.30 p.m. Royal Society.
8 p.m. Linnean: "On Plants collected by Joseph Thomson in the Mountains of East Equatorial Africa," by Sir J. D. Hooker and Prof. Oliver; "Flora of Madagascar," by Mr. J. G. Baker; "Orchids of Madagascar," by Mr. H. N. Ridley; "Japanese Colydiidae," by Mr. D. Sharp.
8 p.m. Historical: "Difficulties in Writing Oriental History," by Major-Gen. Goldsmid.
8 p.m. Royal Academy: "Rubens and the Flemish School," by Prof. J. E. Hodgson.
8 p.m. Civil Engineers: "Physiography," by Mr. John Evans.
8.30 p.m. Antiquaries: "Two Heraldic Panels," by Mr. J. O. Robinson; "Some Inscriptions from the Catacombs at Rome," by Mr. A. G. Hill.
FRIDAY, Jan. 16, 7.30 p.m. Civil Engineers: Students' Meeting; "Secondary Batteries," by Mr. F. Geere Howard.
8 p.m. New Shakspeare: "The Authorship of 'Henry VIII.," by Mr. Robert Boyle.
9 p.m. Royal Institution: "Living Contagia," by Prof. Tyndall.
SATURDAY, Jan. 17, 8 p.m. Royal Institution: "Greek Sculpture," by Dr. Waldstein.

SCIENCE.

Comparative Anatomy of the Vegetative Organs of the Phanerogams and Ferns. By Dr. A. de Bary. Translated and Annotated by F. O. Bower and D. H. Scott. (Oxford: Clarendon Press.)

A TRANSLATION of Prof. de Bary's *Vergleichende Anatomie* was so obviously desirable in the very highest degree that it may be regarded as having come to us almost in the natural course of things, though none the less is it a matter of gratification that it has come. Difficulty might have been anticipated in finding translators specially qualified for the task—one which is in general so seldom rewarded with due appreciation, and in this particular case so likely to offer subject for criticism. That Mr. Bower, in whose hands original anatomical research has been so fruitful, should have laid aside from it the time and labour for a share in this work may be explained largely by the enthusiasm with which Prof. de Bary inspires his pupils, and by the fact that he is one of the few in this country to whom the wealth of the original

was familiar. Much more than a mere translation was necessary, since suitable English equivalents for many German anatomical terms did not exist to the translator's hands. These had to be "invented"; and undoubtedly this part of the work must have been of more anxious consideration than any other. From another point of view, however, the book is peculiarly adapted for translation, dealing as it does in general with well-ascertained facts—a state of things unshaken by controversy, and to be affected by the progress of science more in bulk than in arrangement. For this reason the delay that has taken place in its production here matters little, so far as it has reference to current literature.

A review of the original at the time of its publication in 1877 appeared in the pages of the ACADEMY, and, therefore, the present notice may be confined to the translation, and to an estimation of the place it will occupy in our scientific literature. Just as the translation of Sachs' *Lehrbuch* marked an era in the teaching of botany in this country, so I venture to think this book will mark another in the progress of those taught by the former. In the earlier days botanical text-books were plentiful enough, but they were mostly designed for the purpose of enabling students of medicine to acquire the small and necessary knowledge of the subject demanded of them by their examiners. He who penetrated beyond this found storehouses of information on classification, external morphology, and the like; but for histology and physiology a number of statements, sometimes conflicting, often unintelligible, fearful and wonderful in arrangement, and for the most part fit only for the flames. The "happy British child" of the poet, if he intended to become a botanist, was driven to other tongues, when warned in time to save himself the trouble of having to unlearn and lament in after years. The few distinguished plant anatomists of the generations preceding the present younger one were mostly "self-made."

Of recent years there has been all round an increased attention to vegetable histology, embryology, and physiology throughout the country; and notably at South Kensington, Cambridge, and Edinburgh, botanical schools have arisen in which the value of these branches of botany has been recognised to the full. Perhaps in certain quarters this new movement has been advanced to the undue exclusion of systematic botany, and it is possible that the eminent position held by our countrymen in this department may be in this way endangered for a time. Anyhow, no one can dispute that such a training in morphology as is now to be had without leaving this country is by far a better education for systematic work than the old somewhat superficial and uninviting practices. The danger lies in the seductiveness of the morphological studies. To a very enthusiastic class of workers the present volume contains a useful warning:—

"It was more the object of this work to put that stage of development which is called mature to the fore, since the present overruling preference for the earlier stages has often brought it about that in the 'voir venir' the things themselves, which are to be produced, are neglected."

To the class, already numerous, and always

increasing, who have in recent years received preparation for the work of independent research, the translation of the *Vergleichende Anatomie* will prove a very great boon, while of not less service to the older generation, many members of which have been disabled from reading the original. It is purely and simply a book for workers—at once a digest of a vast mass of material admirably arranged and set forth, and a guide through difficulties. No doubt, it will be treated also as a mine by the writers of simpler text-books, and since these must go to authority for many of their facts, the translation may be welcomed both by such writers and their expectant readers.

On the execution of the translation Messrs. Bower and Scott are to be unreservedly congratulated. It not only follows the original with fidelity, but it is lucidly and concisely written, and free from the faults of style so common to translations from German. Perhaps the section relating to the disposition of vascular bundles is the best of all, though it is precisely here that trouble must have occurred. As to the new terms provided, the best testimony I can bear is in the confession that numbers of them, at first reading, escaped me as new—some from their natural likeness to the originals, other from their manifestly fitting character. There may be some hesitation in accepting one or two of them, but, failing readiness to suggest better, silence will be most becoming.

It is to be hoped that one of the first effects of the book will be the doing away with certain archaic terms which still linger in use. These undoubtedly served well enough when education in the minute anatomy of plants finished with the inculcation of the striking fact, that "plants consist of two kinds of cells—some long, the others more or less round or square." With possession of undoubtedly the best text-book of the subject (which, I should say, is worthily "got up" in its English form by the Clarendon Press) one may safely indulge in hopeful anticipations as to the future of anatomical studies in this country. Eager students are not wanting and their studies have already been fruitful of result. Botany does not lag behind in the great advance of biological science that is taking place in our midst.

GEORGE MURRAY.

FRÖHNER'S "KRITISCHE ANALEKTEN."

AMONG the most important contributions to the criticism of Latin and Greek authors that have appeared of late may be ranked the *Kritische Analekten* of W. Fröhner, in the supplementary volume of *Philologus* for the present year. The writer has combined archaeological research with philological dexterity in a very masterly and (what is not usual) very interesting way. In ninety-five pages Fröhner discusses and corrects a large number of *cruces* in the less known classical authors, as well as various obscure points in Greek and Latin epigraphy. Among the more interesting authors reviewed may be mentioned Fronto (pp. 49–52), the *Historia Augusta* (pp. 29, 30), Pliny the Elder (15–20), Statius, Valerius Flaccus, Tertullian, the *Anthologia Graeca*, the *Anthologia Latina*, Kaibel's Collection of Greek Inscriptions, &c. Though small in compass, the little volume is worthy of the most careful and even repeated study. In many cases its author has had access to sources not available to others, and, throughout, research, in the best sense of the term,

advances *pari passu* with memory and philological acumen. It is difficult, where so much is good, to specialise particular points which seem to settle incontrovertibly passages that have been much fought over. One or two, however, may be mentioned. The palimpsest of Fronto (p. 28, Naber) has these words: "Jouem patrum ferunt cum res humanas a primordio conderet, ænum in medium uno ictu percussum in duas partis undique paris diffidisse." Fröhner reads *ouum*, and explains of the world-egg of the Orphic cosmogony. Equally ingenious is his explanation of the well-known difficulty in *Mart. v. 12*:—

"Uno cum digito uel hoc vel illo
Portet Stella meus decem puellas."

Martial is there comparing an acrobat, who supports seven or eight boys on his shoulders, with his rich patron Stella, who carries about on any single finger ten girls. Why *girls*? Fröhner, in opposition to Mr. King, ingeniously explains of the distinction between male and female gems; but the passages of Theophrastus and Pliny quoted to prove this have a value quite beyond the particular application. One of the happiest specimens of Fröhner's learning is the discussion on the Gnostic inscriptions, pp. 42-44, which may, we think, be henceforth regarded as quite cleared up. The criticism of Bahrens and Lucian Müller is severe, but (at least, in the passages of Luxorius under discussion) deserved. Has Fröhner noticed the single lines quoted from Luxorius in a *Philippus Glossary* discovered by me and published in the *Journal of Philology* (viii. p. 122), and from that by Bahrens in vol. iv. of his *Poetæ Latini Minores*, p. 440? I observe that in one of the emendations of the Christian poem directed against the revivers of pagan ceremonies in the fourth century A.D., I have anticipated by sixteen years Fröhner in reading *factos* for *facto*. The Greek inscription, No. 260 in Kaibel, has turned up at Marseilles (Fröhner, p. 23); from this it would seem that we must read in the second distich

ἔ τὸ πρὶν ἐν Χαλδίῳ, νῦν δ' εἰς Ἀχέρντα μολοῖσα,
Ἐκτερέμας τῶν πρὶν νυμφίδιον θαλάμῳ.

But this is only one of a great many corrections which will have to be made in that interesting volume. R. ELLIS.

OBITUARY.

IN many of the scientific circles of London the well-known form and genial presence of Mr. Alfred Tylor, who died on December 31, will be much missed. During the last thirty years he had contributed numerous papers to various scientific journals—especially to the *Philosophical Magazine*, the *Geological Magazine*, the *Journal of the Geological Society* and that of the Anthropological Institute. Among his principal papers are those relating to the flint-implement-bearing gravels of the Valley of the Somme, and to other quaternary deposits. It was he who first suggested the recognition of a "pluvial period" as necessary to explain some of the phenomena which perplex the student of pleistocene geology. Mr. Tylor, at the time of his death, was a member of the Council of the Anthropological Institute, and had contributed to that body several papers, including one "On the Origin of Numerals." His latest writings dealt with the subjects of Roman London and primitive metallurgy. Mr. Tylor died in the sixty-first year of his age, and his remains were interred last Tuesday in the Friends' Cemetery at Reigate.

We also note with regret the death of Mr. Alexander Murray, formerly director of the Geological Survey of Newfoundland, and author of a treatise on the geology of that island.

CORRESPONDENCE.

"THE EMPIRE OF THE HITTITES."

Preston Rectory, Wellington, Salop: Jan. 5, 1885.

IF Mr. Tyler and others interested in the Hittite question will carefully examine under a lens the two heads of the animal on the boss of Tarkondēmos (Tarriktimme), I think they will hesitate before pronouncing the head to be that of a goat. The figure at the back of the king in the seal-impression before me is more clearly delineated than that which is opposite to his face; but both figures must stand for the head of one and the same animal. Dr. Mordmann first of all decided for a goat's head, subsequently he thought the character stood for that of a horse. Mr. Sayce once thought it was a horse's head, now I believe he decides for the goat. Mr. Ball (*ACADEMY*, December 27) interprets, rightly I think, the symbol to be a horse's head. Mr. Tyler (*ACADEMY*, January 3) objects to the horse on account of the beard, and pronounces in consequence in favour of the goat. But, is this appendage the beard of the animal? To my eye it is extremely unlike a goat's beard, which is more or less pendent, while the appendage in question represents a stiff, semi-quadrangular body, with a bifid apex, attached at its base to the animal's cheek, and issuing from it at right angles. It is easier to say what the appendage is not than what it is. It seems to me to be part of a bridle or head-gear of a horse. The whole contour of the head I take to be a very fair representation of the head of a horse. The straight, elongated bony head, the large full eye, the prominent forehead, the well-marked cheek-bone, and the small pointed erect ears, are all well delineated in the head at the back of the king. The engraver has carried the outer line of the ears down to the forehead in front of the eye, with a projection which, perhaps, may be intended for the fore-lock. The Hittites were a horse-loving people. Prof. Sayce suggests that the country of Ermē, over which Tarkondēmos ruled, is in the neighbourhood of the Cilician range of mountains, called Arima by the classical geographers, near the river Kalykadnos, a district which, I may mention, was celebrated for its breed of horses. According to Herodotus (iii. 90), the Cilicians once used to pay a tribute of 360 white horses to Darius every year. It is possible that in the name of Tarriktimme or Tarkutimme there may be something involving the idea of horse-breaking or superiority in horses, as in the Greek ἵπποδαμος applied by Homer to a Trojan, and ἵπποκρατέω; but this is pure conjecture.

W. HOUGHTON.

SCIENCE NOTES.

IN the January number of the *Geological Magazine* Dr. H. Woodward publishes an interesting article on the gigantic dinosaurs which have been well-known for the last sixty years under the name of *Iguanodon*. After sketching the history of our knowledge of these fossils, he enlarges on the remarkable discoveries of *iguanodon* remains at the Bernissart colliery, between Mons and Tournai in Belgium. From some Wealden deposits, curiously occupying an old depression in the coal-measures, there was obtained a few years ago an extraordinary assemblage of fossils, including more than twenty specimens of *iguanodon*. From this collection two entire skeletons have been skillfully prepared by M. De Pauw, and are now exhibited in a huge glass-case erected in the courtyard of the Natural History Museum at Brussels. One of these specimens belongs to a new species, to which M. Boulenger, now of the British Museum, gave the name of *Iguanodon Bernissartensis*, while the other is referred to the old species *I. Mantelli*. These remains are

being carefully studied and described by M. L. Dollo, of the Brussels Museum, and have already thrown much light on the structure of the dinosaurian skeleton.

PHILOLOGY NOTES.

M. TERRIEN DE LA COUPERIE has completed his investigation into the history of the aboriginal tribes of China, and in the course of his studies has made some most important discoveries with reference to the ethnology and philology of Eastern Asia. He has succeeded in tracing many of the non-Chinese tribes from their earlier homes in Central and Eastern China to their present locations on the borders of Burmah. Careful research has enabled him to confirm by linguistic proofs those conclusions at which he, in the first instance, arrived by gathering up the fragmentary indications contained in the Chinese records.

MEETINGS OF SOCIETIES.

PHILOLOGICAL SOCIETY.—(Friday, Dec. 19, 1884.)

PROF. SKEAT, President, in the Chair.—Mr. James Lecky read a paper on the phonetic theory of verse. He considered that to analyse English verse on a phonetic basis necessitated a departure from the conventional prosody at several points. The current orthography must for this purpose be replaced by a phonetic notation, providing signs for all the significant sounds, as well as for at least three degrees of stress and five of length. The pronunciation to be examined would be that associated naturally with the meaning, and not that of "Routine-scansion," i.e., the well-known artificial mode of reading, in which mechanical patterns in length and stress were substituted for the complicated, irregular ones of natural speech. The common misapplication of the terms "iamb," "trochee," &c., to relations of stress instead of to relations of quantity, would be given up, as it confused both the theory of ancient and of modern verse, and deprived us of suitable names for quantitative metres. The division of verse into feet by means of a vertical stroke, had, as usually employed, no bearing on quantity or stress and depended on no intelligible principle. The proposal now made was to begin the foot always with the strong syllable, in harmony with the prose notation adopted by Mr. Sweet and M. Paul Pierson. A weak initial syllable would be put before the stroke and called an "anacrusis." The foot then became identical with the "stress-group." The so-called "ascending" and "descending" metres were due to a misunderstanding of the distinction between the foot and the phrase; a weak syllable might begin a phrase, but could not begin a foot. The practice of Messrs. Melville Bell, Sweet, Evans, and Pierson in marking various degrees of stress in front of the syllable and not within it, was defended on the ground that the syllable as a unit of stress was indivisible. The structure of verse, discerned as such by the ear, depended on equality or proportion of time, marked off by pauses or by variations of stress. Time or quantity might be perceived in (1) sentences, (2) lines, (3) feet, or (4) syllables. The faintest approach to verse was found when successive sentences were of proportional length, as in verses and responses of a liturgy. Verse proper began when design in the length of lines was perceptible by the ear. The phonetic line was identical with the "breath-group," or with a constant fraction of the same. A higher type of verse arose from the division of the line into feet (stress-groups) of proportional length. This was the meaning of "rhythm." But the highest type of verse was caused by the division of the stress-group into pulses of equal length. The time occupied by a syllable might be a fraction or a multiple of the pulse. This was the meaning of "metre." It required some proportion of length to exist between successive syllables. Even this condition was sometimes realised in English verse, as shown by the fact that certain lines, though containing two syllables to the foot, sounded in ternary metre; while others, containing

three syllables to the foot, had a binary effect. Contrary, therefore, to former opinions, quantity in English did not depend solely on stress; and many metrical designs, though possible in the middle of a line, were impossible at the end. Variations of "metre" were produced (1) by altering the division and coalescence of pulses; (2) by altering the number of pulses into which the stress-group was divided (substitution of triplets); and (3) by joining the end of one foot to the beginning of the next under one syllable (syncope). Variations of "rhythm" were produced (1) by altering the phrasing from "basic" to anacrusis; (2) by altering the position of the caesura; (3) by altering the length of line; (4) by altering the number of stress-groups into which lines of the same length were divided; and (5) by the discord of rhythms (syncope). Notice had also to be taken of varieties of speed. Many apparent irregularities could, by these processes, be brought under rule. The usual statement that stress was indifferent in ancient prosody and quantity indifferent in modern was misleading. Stress recurring at irregular intervals of time would not give the sensation of equal feet. But in classical metre the ictus was probably artificial, displacing the natural prose stress, which latter did not appear to influence quantity. In English verse much variation of rhythm, metre, and speed was tolerated. Many compositions had only peculiarities of quality, such as alliteration (to mark the beginnings of stress-groups) and rime (to mark the ends of lines), but no regularity of length either in syllables, feet, lines, or sentences. This ambiguous species, between verse and prose, might be called *Recitative*, following a suggestion made by Mr. B. H. Hutton. Below this, again, was mere orthographic verse, which might depend on the number of syllables or of stress-groups. Neither of these conditions would suffice to give equality of length. This irregular composition was probably due to the imitation of older writers, whose works might have been rhythmical and metrical as pronounced two or three hundred years ago, and had only lost their quantitative form through the transformations of the spoken language since their time. Much so-called verse in French was of this disintegrated and archaistic type. What was called prose-poetry would differ from prose only as regards meaning, or also as regards style (diction, grammar), but not as regards phonetic form (quality, quantity, stress). In conclusion, it was suggested that no systems of theory were likely to influence the practice of versifiers; and that the only useful application of the science was to provide a simple literary notation for all the kinds of phonetic material employed in prosody.

GEOLOGISTS ASSOCIATION.—(Friday, Jan. 2.)

Dr. HENRY HICKS, the President, read a paper "On some Recent Views concerning the Geology of the North-west Highlands." He stated that as the *Proceedings* of the Association contained several papers dealing with the controversy concerning the rocks of the North-west Highlands of Scotland, he thought it advisable to call the attention of the members to views contained in an important article published in *Nature*, November 13, by the Director-General of the Geological Survey; and in a "Report on the Geology of the North-west of Sutherland," by Messrs. Peach and Horne, in the same number, which cannot fail either to change entirely the future character of the controversy, or bring it rapidly to a satisfactory issue. Because of the positions held by the chief disputants on the one side, the controversy had assumed, to a great extent, the appearance of being one between official surveyors and some amateurs who had been led to study the questions involved in it. The well-known and widely-accepted views, first put forward by Sir R. Murchison, that there were clear evidences in the North-west of Scotland of a "regular conformable passage from fossiliferous Silurian quartzites, shales, and limestones upwards into crystalline schists, which were supposed to be metamorphosed Silurian sediments," were fully adopted by the official surveyors, including Sir A. G. Ramsay and Prof. Geikie, and also by the late Prof. Harkness and others, who had examined the areas. Prof. Nicol, of Aberdeen, however, for many years stoutly

contested Sir R. Murchison's views, and maintained that they were based on erroneous observations. Unfortunately his views did not meet with much approval at the time. In the year 1878 Dr. Hicks reopened the controversy by calling attention to some sections examined by him in Ross-shire, which he maintained did not bear out the views of Sir R. Murchison. He also suggested a modified interpretation of the views of Prof. Nicol. Since then different areas in Ross and Sutherland have been examined by Mr. Hudleston, Prof. Bonney, Dr. Callaway, Prof. Lapworth, and Prof. Blake; and their conclusions showed that, though slight differences of opinion prevailed on some points, yet with regard to the main questions all were agreed as to there being no evidence in the areas examined by them to support the Murchisonian views of a conformable upward succession. Many other facts also of great importance were brought out in these enquiries. Dr. Hicks expressed gratification at the candid manner in which the whole question had been dealt with by the director-general and the surveyors in their recent report, and at their readiness in acknowledging that, after due examination in the course of surveying and mapping parts of the areas referred to, they had found the "evidence altogether overwhelming against the upward succession which Murchison believed to exist."

FINE ART.

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SIXTEENTH EXHIBITION OF WORKS BY THE OLD MASTERS AT THE ROYAL ACADEMY.

(First Notice.)

THE ITALIAN SCHOOLS.

THE present exhibition contains no works by a fourteenth century Siennese artist. The catalogue does indeed assign an "Assumption" (251) to Duccio, but the picture is by some mediocre fifteenth century painter of the school. The little "Madonna" (210) on a gold ground is possibly a genuine work of Matteo da Siena, the hair of the virgin being treated in his style. School pictures of the same period are the "Madonna with Angels" (232) and the interesting fresco of S. Catherine of Siena enthroned (243) wrongly ascribed to Cosimo Roselli. The latter picture was clearly an altar-piece painted for the chapel of a convent of Dominican nuns, and it is much to be wished that its provenance should be put on record.

The early Florentine school is likewise but poorly represented. Four works by followers of Giotto are hung, but none of them are important. The little triptych of the "Virgin and Child with Saints" (224) has a certain decorative effect. The "Virgin and Child with Angels" (226) is ascribed to Jacopo di Casentino for no good reason, while two "Crucifixions" (229, 234) are, equally without foundation, accredited to Cennino Cennini. All three works can only be accepted as productions of the early Florentine school. The "Allegory" (254) ascribed to Signorelli, but certainly not by him, is more probably the work of Piero di Cosimo, recalling, as it does, not alone his manner of painting, but even more the peculiar class of subject he was fond of. The so-called "Procession" (220) is the journey of the Three Kings. It contains elements reminiscent both of Gentile da Fabriano and Fra Angelico, and thus stands close to Benozzo Gozzoli. It can hardly be by him, at however early a period, and is, therefore, probably the work of an immediate pupil of his. The "Madonna" (231) is a more learned, though less fresh, production by a pupil of the same master. The tempera painting of the "Coronation of the Virgin" (235), ascribed to Filippo Lippi, can be by no other hand than that of Botticelli. It was

painted during the youthful period of the artist, and in the face of Christ shows him strongly under the influence of Filippo. The picture was originally the lunette of some large altar-piece, and may have been painted (though we do not think so) in Lippi's studio to surmount a central panel by the master himself. The circular "Madonna" (244) is a picture of Botticelli's school, and possesses many attractive qualities, the sentiment of affection being sweetly expressed in the Virgin's face. From the immediate neighbourhood of Botticelli come the set of pilaster panels of saints (255, 256) ascribed to Filippino Lippi. Here, as in so many other instances, the chief value of the panels is lost, because no record is preserved as to the altar-piece of which they originally formed a part. The "Story of Jupiter and Calisto" (212) is the front panel of a *cassone*, certainly not by Filippo Lippi, but only a mediocre work of the school; its chief excellence is purely decorative. The little "Entombment" (217), ascribed to Andrea del Castagno, cannot be by him, for it shows the unmistakable traces of Botticelli's influence. It is really a heavy work by a poor artist of the end of the fifteenth century. A larger "Entombment" (255), ascribed to Francesco Bianchi, is an anonymous picture by a weak Florentine of the period. To Raffaellino del Garbo, a name in this case used rather to denote the style and period than to indicate a definite craftsman, the lovely little *tondo* of the "Virgin and Saints" (203) is ascribed. It is a perfect gem of colour, and is full of the tender sentiment which the better artists of the period never failed to infuse into their pictures, however small the scale; but I do not behold Raffaellino's hand in it. Domenico Ghirlandajo is accredited with a half-figure of "S. George" (208), which by rights belongs to one of his followers, perhaps Granacci. The "Virgin and Child" (225), called of Fra Bartolommeo, is the best of the Florentine pictures shown. It is graceful in composition, tender in sentiment, and very soft in tone. A close examination, however, throws doubts upon the immediate authorship of the Dominican, and we find ourselves led to think rather of his companion and fellow-worker Albertinelli, by whom I have little doubt the picture really was made. Four small panels (213), once forming parts of a predella, are ascribed to the same artist. Andrea del Sarto's name is affixed in the catalogue to a small and beautiful "Holy Family" (171). Certain parts of the picture, such as the head of the child, bear a strong resemblance to his authentic works, but the Virgin's head differs from the usual canon of an artist who seldom varied from his habitual types.

There is only one Umbrian picture—a "Madonna" (214)—ascribed to the school of Raphael. It does indeed contain certain Raphaellesque elements, but they are derived not from him directly, but from the sources whence those qualities came to him. The picture is not of a high order of individual merit, but cannot fail to possess something, at any rate, of the sweetness which pervaded the Umbrian school.

Passing to the north of Italy we are at once met by a really important work, the portrait inscribed, though not in contemporary characters, "Philippus Beroaldus" (209). It is a bust in profile, sharply outlined against a plain dark background. The face is modelled with much care by means of fine grey shadow, and resembles a low bas-relief. The hair is long and almost golden in colour, and is surmounted by a black cap. The finish of the whole is excellent, and the work is done in a style almost Flemish. Mr. Willett's panels (236-241, 245-250) are further examples of the same series as those shown last year. Together with many

more, they formed a frieze round the upper part of the walls of a small room in the Gonzaga Palace of San Martino, near Mantua. Each panel contains a bust portrait, usually in profile, and treated with a kind of humour; the background of each is a barrel-vaulted archway. The general opinion seems to be that they were painted either by Borgognone himself, or by some one very near him in point of style and date. Three anonymous pictures of the Milanese school remain to be noticed. The first is a "Holy Family" (173), given to Marco d'Oggione, but which it is safer to leave anonymous. It has a look of flatness all over, as though the final glazings had never been applied, or had been flayed off by some cleaning process. The picture, nevertheless, has many good and pleasing qualities. The "Madonna" (222) is a pleasant school-work of the same period. Bottinone (meaning Buttinone of Treviglio) is named as the painter of a very interesting and not unbeautiful "Madonna with Angels" (228), on what authority we cannot say. The picture, especially in the face of the Virgin, contains decided Milanese elements, but certain of the angels recall Florentine types. Pieces of glass or crystal are let into the panel as ornaments here and there, in an old-fashioned way. The work is, in fact, what the Italians would call a *pie*, and was produced by a man of no originality, but capable of assimilating from others. In that second-hand way he made what is certainly a pretty picture.

Another *cassone* panel, bearing representations of the "Triumphs of Love and Chastity" (218), is most unfortunately ascribed to that weak Giottist, Dello Delli. It is without question a Veronese picture, painted under the influence of Vittore Pisano, as anyone may see who will compare a figure prominent in the foreground of this panel with that of "S. George," by Pisano, in the National Gallery.

Francesco Francia, Lorenzo Costa's follower and the first great painter of Bologna, is well represented by the fine and finely-preserved picture of "S. Rook" (176), bearing the authentic signature "*Francia Aurifaber moceccii*." The figure of the saint is painted with much care. There is a want of genuineness, or, at any rate, of spontaneity, about his expression, and the landscape background is, as usual, hard and devoid of atmospheric effect; nevertheless, there is much sound work in this panel, and not a little promise of future development.

The Paduans are represented by a poor "Crucifixion" (223) of Mantegna's school, and by an excellent half-figure, "S. Catherine" (216), which is one of the most attractive pictures ever painted by Carlo Crivelli. The expression of the countenance is full of deep feeling, the forms are remarkably graceful, and what colour there is, besides the gold, combines with it into a perfect harmony of low tones. The picture is a masterpiece, and is one of the most precious examples of religious art in England.

We are thus led on by an easy sequence to the school of Murano, the parent school of Venice, to which Crivelli owed no small debt. One of its earliest important masters was Bartolommeo Vivarini. The "Death of the Virgin" (206) bears his signature and the date 1480 upon a scroll. It was painted during the decay of the artist's powers, and will not compare with his productions of only six years before. The Paduan element in it has been carried to an extreme, but with little real understanding of what it was that the best Paduan artists were striving for. A genuine and signed picture by Giovanni Mansueti, a pupil of Bellini, whose works are seldom met with out of Venice, is the "Holy Family" (207). It is painted in a soft and delicate manner, the influence of the master being especially visible in the old man's head. The Virgin and Child are distinctly Mantegnaesque. A gray tone pervades the whole, and

the tones of all the colours are low. Of other works of the same school, the "Madonna with two Saints" (211) is ascribed to Girolamo da Santa Croce. The little panel is not by that painter, though it is clearly an early work by some pupil of Bellini's closely allied to Cima. The faulty proportions of the figures and the design of the draperies, borrowed from various sources, betray an inexperienced hand. "The Adoration of the Magi" (227) is not by Catena, but was painted by some Germanising Venetian of little importance in the early years of the sixteenth century. To about the same epoch belong two very interesting panels, the "Fishermen at Evening" (205) and the "Battle Piece" (253). In the former the car of Diana is seen drawn across the water, while some fishermen are plying their craft in the shallow waters of the foreground. Here the influence of Giorgione is apparent. The colouring is very lovely, especially at the left end of the panel. A large representation of the "Raising of Lazarus" (165) is a moderately good example of Bonifazio's style. The influence of Palma can be plainly traced in the head of Christ. Titian is accredited with a very beautiful "Madonna" (158) belonging to the Marquis of Lothian. The Virgin's face is not altogether satisfactory, but has probably suffered from repainting. The landscape background, however, is of great beauty, quite in the manner of the great colourist. Two pictures are ascribed to Veronese, though not with equal probability. At a first glance we feel inclined to call "The Punishment of Actæon" a work of Tintoret's, but a closer examination shows that it can only have been painted by Veronese and under Tintoret's influence. Gorgeous draperies and sumptuous architecture are the usual subjects of Veronese's work, but here no such accessories are present. We are shown only a few nude female figures bathing. Actæon in the background has a stag's head in place of his own, and one of the nymphs attracts the attention of the dogs to the peculiar metamorphosis. The whole is a fine harmony of warm browns and sallow greens. The rapidly painted sky and trees perform their functions to perfection, whilst the almost mysterious play of light produces a pleasing effect of mystery. A moment's inspection of the "City of Venice in adoration before the Madonna" (168) is enough to show that Veronese had no hand in the painting of it. The proportions of the figures are all wrong. The picture is clearly the work of a follower. The best of the Venetian paintings exhibited comes last in point of date. It is one of Francesco Guardi's most successful smaller works, and represents the Piazza Colleone on the occasion of some great ceremonial (154). The statue of Colleone is in the foreground on the right, behind it is the church of SS. John and Paul, and right opposite the spectator is the Scuola di San Marco, into which a procession of high ecclesiastical and civil functionaries is entering by an outside staircase up to the first floor. The piazza is filled with an animated crowd, easily and naturally rendered in the facile manner of the artist.

There remains only one more Italian picture to be mentioned, the "Priest Singing" (180). The man is extraordinarily large and stout, and is depicted on a scale of more than life-size. His coarse face is painted with much power, and his huge enveloping red robes are massively rendered with heavy rich tones of colour and an imposing breadth of light and shade. His vellum music book is likewise skillfully handled, in a manner almost worthy of Rembrandt. The picture is, however, undoubtedly Italian, painted somewhere about the end of the sixteenth century, but by whom, and even in what school, I am as yet quite unable to pronounce.

W. M. CONWAY.

GAINSBOROUGH AT THE GROSVENOR.

THE Exhibition of Gainsborough's pictures, following that of the work of Sir Joshua Reynolds, naturally suggests a comparison between the two great English masters of the latter half of the last century. This has, however, been drawn too often to make the temptation to draw it here irresistible. Indeed, perhaps the temptation is rather the other way. It would be pleasant for once to forget, if possible, that there was ever such a painter as Sir Joshua, and to study and enjoy the character and charm of Gainsborough, without being disturbed by the shade of his great rival. But this is almost impossible; one is so absolutely the complement of the other, that like night and day, sun and moon, and almost, we might say, man and woman, their likeness and unlikeness, their distinctness and independence, form a bond which it is difficult to ignore. Strongly marked as their individualities are, the two seem to make one whole, which represents fully and fairly the art and society of their age.

No one who remembers the warm glow which was characteristic of the canvases which decorated the walls of the Grosvenor this time last year, can help being struck with the milder radiance which fills them to-day. The warmer creams and browns and reds which Sir Joshua deemed essential to the chromatic effect of a picture have given place to grays and greens and blues, warmed with tender yellows and buffs to a colour-heat seldom exceeding that of those coronas which, like ghosts of rainbows, hang round the moon on warm misty nights. Although the epithet cold would be false and unfair to Gainsborough's colouring, he distributed his warmth so that the prevailing tone of his pictures is a tender opalescence. This is not only true generally but particularly. Though few artists have ever rendered the warm penetrating glow of sunset with greater skill, the tone of such exquisite pictures as "The Harvest Waggon" and "The Cottage Door" is always subdued, and when he introduced a red coat, as in his naïve portrait group of Mr. and Mrs. Thomas Sandby, the colour is too strong to be thoroughly in harmony with its surroundings. The cheerfulness and freshness of this picture make it delightful; but if we seek in it for some passage which is characteristic of Gainsborough's genius as a colourist, we must look at neither the red coat nor the greens and browns of the trees which balance it, but at the pearly combinations of pink and gray and blue in the lady's fashionable dress. We may, therefore, regard Gainsborough as the moon to Sir Joshua's sun.

By similar analogy, we may speak of Gainsborough's art as feminine in comparison with the more masculine spirit of Sir Joshua; not that Gainsborough was effeminate any more than he was cold, but because his sympathy was ever towards the tender and gentle, rather than the robust and vigorous qualities of mankind. His ideal of a man was a gentleman, and his ideal of a gentleman was a man who was gentle. His range of sympathy and perception was not so wide as that of Sir Joshua, who could seize the character of his sitter, and depict it without regard to his own personal standard. It is the "disposition" rather than the character that Gainsborough sought to express, and this "disposition" he made conform to his own notions of what a disposition should be. Cheerful, amiable, refined and inclined to be sentimental, perhaps, is the character of English society of his period, according to Gainsborough; virtue rather than energy, intelligence rather than sagacity, good nature rather than wit, beam from his pleasant faces. He would expunge all traces of ill-temper from the face of a lady who from Mr. Stephens' account would appear to have been a vixen, and had no horror of the lackadaisical, if one may judge from his portrait of one of his daughters. In his likeness of Sir John Skynner,

we see an active intellect rather than judicial power, and in his Dr. Johnson the features are softened and paled down till all the force and ruggedness of the marvellous mask are lost. It is plain that Gainsborough had also predilections as to physical charms. Unconsciously no doubt his and had a bias to certain curves and even to certain features. A firmly marked and arched eyebrow, a nose somewhat long and aquiline, a mouth with thin upper and full under-lip, with the ends turned up and dimples in the corners, oval contours and speaking eyes, would evidently have been characteristics of his ideal woman if he had painted her. Many portrait painters seem to have such an ideal mould from which veracity plucks unwillingly the faces of his sitters.

But, though such an exhibition as this tends to show with greater clearness than usual the personal limitations of a painter, it also exhibits the full area of his powers; and to this more pleasant side of the subject it is time to turn. Regarded as a painter of portraits or of landscapes he is one of the greatest and most original of the English school. The contemporary of Reynolds and Wilson, he kept clear of both, and became great by means of his fidelity to his innate genius. He is the undoubted founder of the English school of landscape. While Wilson based his art on Claude and Italian scenery, Gainsborough found a more congenial source of inspiration in Dutch art and the scenery of England. In many charming little early works here, we may find traces of the study of Berchem (58) and Ruysdael (perhaps of Rembrandt), and Wilson (24), who was his senior; but all his later and greater works were his own, giving us glimpses of the scenery and climate of England such as no painter had ever given before. And they are all imbued with a spirit of romantic rusticity, a little sophisticated perhaps, but none the less English and his own, which was to live through Morland and Collins, and many others, down to the present time. In the grand massing of clouds and foliage, and in bold illumination—or, in other words, in scenic design—he was an originator in whose steps both Constable and Turner may be said to have trod to some extent, while his sea-pieces, though they may remind one of the Dutch school, show observation and inspiration of his own. In liquid silveriness both of water and air, the large "View at the Mouth of the Thames" lent by Sir R. P. Beauchamp, is a masterpiece; and the light lap of the water in Mrs. Clarke Kennedy's "Seaside Landscape" (137) is only one of the many merits of this charming composition. A third fine coast scene is that belonging to the Duke of Westminster (152). Although "The Harvest Waggon" (33), lent by Lord Tweedmouth, is said to have been Gainsborough's favourite painting, and is enlivened by its admirable figures, it is surpassed in some qualities by the same owner's "Landscape, with Figures and Cattle," which seems to us at once a reminiscence of Both, and a prophecy of Turner. Of the small pieces of this class, Mr. R. K. Hodgson's "River Scene with Cattle" (180) is the most solid and luminous. Part at least of this composition was repeated by Gainsborough in a picture exhibited at Burlington House last year or the year before. The motives of his landscapes were often repeated by Gainsborough. The grand "Cottage Door" belonging to the Duke of Westminster (98) is more or less like numbers 212, 192, and 45. Altogether, perhaps, there has never before been such an opportunity of studying Gainsborough's development as a landscape painter; and it is a pity that there are none of his sketches here in pencil and chalk, which are inimitable in their way.

Gainsborough's love of nature extended itself to his portraits. Their most essential characteristic is their simplicity. When he attempted to pose his figure, as in the portrait of Colonel St. Leger (23), lent by the Queen, he was not

always successful. He preferred a naturally easy to an artificially dignified attitude, as we see in his portrait of Lord Mulgrave (181), lent by Mr. Bingham Mildmay; and it was seldom that he was so successful in a dramatic pose as in his portrait of Garrick (7) now in the possession of the Town Council of Stratford-upon-Avon. But, on the other hand, with what instinctive pleasure he seized upon the graces of purely natural gesture, the charms of accidental grouping, too simple to be noticed as beautiful by the ordinary observer! With what an air of gallantry "Parson Bate" sets forth for a walk in the country with his stick and dog! This fine picture (171) belongs to Mr. J. Oxley Parker. As simply grouped are the painter's two fine daughters (91) in a picture lent by Mr. S. Whitbread, and the two figures in Lord Donnington's picture of "The Countess of Sussex and Lady Barbara Yelverton," in which we see the mother's sweet face echoed in that of her daughter (35)!

Despite the absence of some famous pictures, it cannot be said that Gainsborough is not worthily represented here. In "The Blue Boy," or that celebrated version of the subject which belongs to the Duke of Westminster (62), he is at his best. We see his characteristic colouring carried to perfection, and his natural sense of elegance and distinction stimulated to unusual excellence by rivalry with Vandyck. This picture would hold its own in a gallery of masterpieces of portraits gathered from all countries. His divination of what is gracious and exquisite in woman is shown in many pictures. For charm of colour and general sweetness nothing exceeds Mrs. Frances Susanna Basset, born Cope, afterwards "Lady de Dunstanville," (59) which is lent by Mr. G. L. Basset, and "Lady Sheffield" (47) "Mr. Fitzherbert" (10) "Georgiana (the famous) Duchess of Devonshire" (145) "Lady Margaret Lindsay" (160) are a few of many portraits of beauties which charm by sweetness of "disposition" quite as much as by beauty or mere technical dexterity. Other ladies who have no supreme physical attraction, as the first "Countess of Spencer" (168) and "Mrs. Heberden," (179) delight us scarcely less; and we are captivated even by such a plain old lady as "Mrs. Walker" (39). This power of interesting us in the personality of his sitters, a power possessed by Rembrandt perhaps more than any other artist, is shown in several portraits of men, and in none more than in Mr. J. W. Noble's portrait of "William Jones" (111), a good-natured old gentleman of whom we should like some more information than is given by the note in the catalogue. The fact that he was great uncle of the late Miss Warre, of Hestercombe Park, Taunton, scarcely satisfies the human sympathy excited by the kind old features.

Not that we are not grateful to Mr. F. G. Stephens for the many interesting notes with which he has illustrated the catalogue. They will add much to the intelligent appreciation of the collection by the ordinary visitor, and if revised with the necessary care, will form a record of permanent value to the student. To the catalogue we must refer our readers for an account of Gainsborough's transparencies, some beautiful specimens of which are exhibited by Mr. G. W. Reid, and for a record of the numerous beautiful and interesting pictures which we have not been able to include in the scope of the present article.

COSMO MONKHOUSE.

THE CATON INSCRIPTION.

MR. ROBERT MOWAT, of Paris, the editor of the *Bulletin épigraphique*, has favoured us with what seems to be a plausible suggestion respecting the interpretation of the Roman inscription referred to in the following paragraph from

Mr. W. Thompson Watkin's *Roman Lancashire*, p. 182:—

"In 1802 there was found, after a high flood, in the bed of a little stream called the Artle Beck (which coming from the south falls into the river Lune), near Caton, about four miles east-north-east, in a straight line from Lancaster, a very fine milliarium of Hadrian. It is a cylindrical column about seven feet high, nearly four feet in circumference, and is now preserved in Mr. Gregson's grounds at Caton.

IMP · CAES
TR · HADRIA
AVG · P · M · T · P
COS · III · P · P

X · M · P · III

The only difficulty in this is in the last line, where the form before the M is puzzling. Were the stone similar to others of its class it should have here given us the Roman name of Lancaster."

Mr. Mowat assents to the remark contained in the last sentence of this quotation, observing that the distance of three Roman miles seems to be measured from the old wall at Lancaster. His suggestion is that the reversed X stands for *Castris* (*Kastris*), "from the camp." We are unable to agree in Mr. Mowat's conclusion that the Roman station at Lancaster had no other name than *Castra*; but it is in every way likely that in its own immediate neighbourhood a Roman station or town would more frequently be mentioned under the designation of *Castra* (or possibly *Castrum*) than under its proper name. That this was often the case appears evident from the fact that the Anglo-Saxons borrowed the word "*ceaster*" to denote a Roman town; and it is worth noting, as a possible relic of older usage, that both *Eboracum* and *Deva* are sometimes spoken of in the Saxon Chronicle simply as *Ceaster*, without the usual prefixes. *Deva*, indeed, still retains this shortened name in the form *Chester*. It does not appear that any exact precedent occurs for the use of the reversed X as a symbol of *castra*; but it is in accordance with general epigraphic analogies, and yields in this instance so appropriate a sense that there seems to be strong ground for accepting the interpretation as correct. Mr. Mowat's expansion and translation of the whole inscription are as follows:—*Imp(eratori) Caes(ari) Tr(aiano) Hadria(no) Aug(usto), p(ontifici) m(aximo), t(ribunicia) p(otestate), co(n)s(uli) tertium, p(atr) p(atricae). K(astris) m(illia) p(assuum) tria.* "To the Emperor Caesar Trajan Hadrian Augustus, high pontiff, invested with the tribunicial power, consul for the third time, Father of the Country. From the Camp, three miles." Mr. Mowat observes that the titles here ascribed to the Emperor Hadrian refer the date of the inscription to the time comprised between the years 121 and 123 of our era.

CORRESPONDENCE.

"THE LIFE OF HABLOT BROWNE."

Highgate: Jan. 7, 1885.

My attention has been drawn to two letters referring to my *Life of "Phiz,"* the first of which purports to correct certain unimportant dates and statements in that work, and the second letter corrects the first.

I have only to say that I obtained my information from the present head of the artist's family and others (as fully explained in the Preface to the book), and this was printed only after his revision of the statements in type.

D. C. THOMSON.

NOTES ON ART AND ARCHAEOLOGY.

THE excavations undertaken at Sunium by the German Archaeological Institute have been rewarded with results of considerable import-

ance. The ground-plan of the temple of Athene has been fully ascertained. It appears that the longer side of the building had thirteen columns, not twelve, as is indicated in the plan given by Blouet in the *Expédition de Morée*. The frieze, portions of which had been discovered and copied by travellers at various times, has now, it is believed, been entirely recovered, though the sculptures are unfortunately not in a good state of preservation. It has also been ascertained that the marble temple, which dates from the Periclean age, was built over an earlier edifice of calcareous tufa, and followed the same general plan, though the older building was somewhat smaller.

FROM the *New York Commercial Advertiser* of December 6 we learn that Mr. W. Hamilton Gibson, the well-known artist, has discovered at Sandy Hook, Conn., a painting which he confidently believes to be an original Claude Lorraine. The picture, which is on panel, was rendered wholly invisible by an accumulation of dirt and a thick coat of gummy varnish. The removal of this covering brought to view a landscape resembling in character the subjects of many of Claude's well-known works, and including two pools of water, a stone bridge over a stream, a view of distant mountains, and two figures—a shepherd in a blue blouse, and a woman with a red garment about her shoulders and a basket on her head. On the back of the panel was the signature "Claud Lorrain," with the monogram C.L. beneath. Mr. Gibson admits that the precise subject is not to be found in the *Liber Veritatis*; but he maintains that the work presents marked resemblances to many of Claude's unquestioned productions, and that its merits are such as to forbid its being ascribed to any inferior hand. If Mr. Gibson's discovery should prove genuine, there can be no doubt of its extraordinary importance.

THE *édition de luxe* of *Romeo and Juliet*, illustrated with photogravures from original drawings by Mr. Frank Dicksee, which was published in October last by Messrs. Cassell & Co., is already becoming scarce, and the publishers now give notice that in accordance with the right which they reserved to themselves they have increased the price from £3 10s. to £5 5s.

THE forthcoming volumes of the "Bibliothèque Internationale de l'Art" are *Les Musées d'Allemagne*, by M. Emile Michel; *Ghiberti et son Ecole*, by Mr. Charles Perkins; and *Histoire de la Miniature byzantine*, by M. Kondakoff.

THE *Courrier de l'Art* publishes a letter from M. J. A. Durighello relating to the discovery at Sidon of some prehistoric remains, including eight flint spear-heads and seven flint axes, with several skulls and fragments of bones. The objects were found at a depth of eleven metres.

THE bound volume of *Little Folks* (Cassell) reached us too late to be noticed among "Gift-Books"; but it is fairly entitled to a mention here, if only because of the unusual excellence of the colour printing in the frontispiece. The other full-page illustrations in various tints are also creditable. But, of course, the chief attraction lies in the letterpress, which we have found to supply a fresh zest to youthful palates surfeited with richer luxuries.

THE STAGE.

It would be difficult to say anything novel about the single pantomime which draws London; but it had better just be recorded that "Whittington" is the title and subject of Mr. Harris's gigantic production at Drury Lane, that Miss Fanny Leslie is its principal actress, Mr. Campbell and Mr. Nichols its principal actors, that a lady

who goes by the name of *Aenea* shows herself a mistress of graceful motion, and that many dancers—children and grown women—add to the interest of the spectacle and to the organised bustle of the stage. "Whittington," whether we like it or no, is indeed a triumph for the manager whose lavish enterprise has established at the theatre a tradition of success. We have not ourselves seen the pantomime, but this is how all the world speaks of it.

INSTEAD of seeing the pantomime, we went again the other evening to the nobler spectacle of "Hamlet." In this performance at the Princess's, the taste and the material wealth bestowed on the production would alone have ensured some measure of popularity; but we prefer to find in the extremely able manner in which the piece is acted the real reason for its continued attractiveness. The performance was criticised in some detail in these columns soon after it was first given, and there is not very much to add to what was then said. It may, however, fairly be reported that the run of the piece has thus far aided instead of diminished the effectiveness of the performance. Mr. Wilson Barrett is even more satisfactory than when he—equipped with weeks of rehearsal, and, doubtless, years of study—he first essayed the character of Hamlet. He now feels—and, perhaps, it is not too much to say that his performance shows—the advantage of contact with many successive audiences. Miss Eastlake has made yet more remarkable advance as Ophelia, for in her case there was greater room for progress. Even at the very first the lady had purged herself of mannerisms, which in her later performances of poetic melodrama had begun to beset her. She was pleasant in the earlier scenes; touching in the mad scenes. But she has now gained in power, and, judging from the fashion in which she enacted, the other evening, the most trying portions of a never very grateful part, Miss Eastlake must now find herself in the very fullest possession of her means. It is quite worth saying to those who have seen the Princess's "Hamlet" once, that, if they see it again, they will find it has gained in acceptableness. It is, as a whole, a performance for which the playgoer may be grateful.

MUSIC.

RECENT MUSICAL PUBLICATIONS.

Cantate Domino and Deus Misereatur. By G. F. Cobb. (Novello.) The author not only gives us a setting of two canticles, but also an interesting Preface, in which he discusses the question of "unison" writing in church composition. It is quite evident from the tone of his remarks, and from the simple and tuneful character of his vocal music, that in publishing these pieces he hopes to contribute something that may be of practical use to the Church's service of song. He wishes congregations to take a direct share in choral worship, and, in the majority of cases, this can only be done satisfactorily by the adoption of unison form; for Mr. Cobb says very truly "the organisation of anything like satisfactory part-singing can only be undertaken in very exceptional cases." The organ parts of the two canticles are written with taste and judgment. Of the two we prefer the second. Page 8 is very effective, but the second passage for "boys" commences too much *à la* Mendelssohn. In an Appendix Mr. Cobb gives some passages in four-part vocal harmony to be substituted when desirable.

WE have likewise three English Ballads by the same composer, published by Reid Bros., London. The melodies of all three are simple and pleasing. In the first "Ah! County Guy, the hour is nigh," the accompaniment is cleverly developed from the subject of the Hour Chimes of Great St. Mary's, Cambridge. The second, a nautical ditty, "A wet sheet and

a flowing sea," is built upon a long pedal note. The third, "She is not fair to outward view," has an accompaniment which is more in organ than pianoforte style.

The Maiden and the Sea. By W. Mason. (Wood.) A plainly written, but by no means ineffective, ballad.

The Three Roses and Hope and Love. By H. Logé. (Brighton: J. & W. Chester.) Two light and rather graceful songs. In the first the accompaniment begins well, but gets thick and less interesting towards the close.

The Healing of Blind Bartimæus. Anthem by F. H. Burstall. (Novello.) The music is restless, and the short snatches of melody are not striking. The choral parts are the best; and there are passages in the closing movement which seem to show that the composer is capable of better things.

The Child Jesus. By Karl Hahn. (J. F. Schipper & Co.) The opening of this "carol of praise" reminds one a little of the second scene in "Tannhäuser," while the middle section has a very Mendelssohnian swing about it. There are one or two nice phrases in the song; but, after all, the most attractive part is the frontispiece.

New Series of Christmas Carols. Words by Mrs. Hernaman. Music by A. Redhead. (Griffith, Farran, & Co.) This series is specially intended for children, but some of the melodies contain uncomfortable intervals, and the accompaniments do not show a very practised hand. Of the ten, the last four are the most successful.

The Musical Circle. Vol. V. (H. Vickers.) This volume, published at a shilling, contains certainly a great deal for the money. There is rather a mixed collection of songs, pianoforte solos, and dance music. Why introduce Chopin's "Funeral March" with alterations and additions, and simplifications, which rob it of all charm? Schumann's "Abendlied" is given as a pianoforte solo, but without the composer's name. It would have been better to have given it and left out Chopin's name to the former piece.

MUSIC NOTES.

THE first Monday Popular Concert of the new year was well attended. The only attraction was Signor Piatti's new sonata, which, of course, drew many violoncello players, professional and amateur. Before Christmas it was announced as a sonata for violoncello (obligato) and pianoforte, but now as one for the two instruments: the pianoforte plays but a very secondary part in it. The four movements of the work are clear as to form, and there are many passages which show off to the best advantage Signor Piatti's brilliant talents as an executant; but in the themes and development there is nothing specially novel or important. The eminent player received quite an ovation at the close. He was carefully accompanied by Mme. Haas, a pianiste not new to these concerts. Her solo was Bach's organ Prelude and Fugue in A minor, arranged for pianoforte by Dr. Liszt. The choice was scarcely a wise one. The lady did not do full credit to herself, and the selection was scarcely worthy of a classical programme. Both the Prelude and the Fugue were played in a very neat and praiseworthy manner; but such difficult transcriptions demand a performer of exceptional force and individuality. Mme. Haas was encored, but her rendering of Chopin's Nocturne, op. 9, No. 1, was not satisfactory. Miss Carlotta Elliot sang with great taste songs by Franz, Godard, and Gounod. The quartets were Beethoven in C minor, op. 18, No. 4, and Haydn in D minor, op. 42.

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THE want supplied by this book is one which must have been felt by many for the last fourteen years. When the struggles and vicissitudes of half a century had at last achieved the liberation and union of Italy, it became desirable to have a connected survey of the sequence of causes that led up to the event. It is too soon to have a history of this period in the completest sense, but not too soon to have the facts told consecutively, and with the due proportion which is almost sure to be impaired in an impression of current affairs gathered from newspapers. Mr. Probyn's book is a clear, straightforward, well-written narrative of less than four hundred pages, "a concise account of the chief causes and events which have transformed Italy from a divided into a united country." He does not claim to have had access to any unpublished documents, but his "reading or consultation" of the sixteen books enumerated at the end of his Preface has been supplemented by "personal knowledge of Italian affairs" acquired by residing the greater part of each year in Italy and among Italians from 1859 to 1867, and again in 1870-71.

To us, now, the victorious conclusion seems a certainty from the first; it was far otherwise to those who watched or shared the struggle through its earlier and longer part. We may count the Neapolitan revolution of 1820 as the beginning of the movement for Italian freedom which triumphed finally in 1870. Between these dates lies exactly half a century; yet in 1850, when three-fifths of that period had passed, it required very unusual faith or very unusual sagacity not to think the cause hopelessly ruined.

The division of the country into small states, while on the one hand it makes the narrative somewhat desultory, on the other hand adds a dramatic element in the gradual converging of their different paths toward the common goal, and also affords much variety of study to the political observer. The kingdoms of Naples and Piedmont are, of course, the extremes of contrast. Naples served to show the worst of what Italy was, Piedmont to show the best promise of what she might be. As to Naples, it would have seemed incredible beforehand that one throne would be able to exhibit in succession four such dastardly tyrants as Ferdinand I., Francis I., Ferdinand II., and Francis II. Through forty years of tyranny broken by revolts they punctually perform their allotted part in but slightly varying routine. In 1820 the people rise, Ferdinand I. grants a constitution in all haste, and takes the oath

to it, adding of his own accord: "Omnipotent God, who with infinite penetration lookest into the heart and into the future, if I lie, or if one day I should be faithless to my oath, do thou at this instant annihilate me." In 1821 the Austrians have been invoked, the king is a despot again, and condemning hundreds to death and banishment for the crime of having kept the oath he broke. In 1848 the people have again risen, and Ferdinand II., passionately demanding the red cockade, "for it is the colour of the heart," swears another oath:

"In the dread name of the most Holy Omnipotent God, one and triune, to whom alone it is given to read the depths of the heart, and whom alone we invoke as Judge of the purity of our intentions, and of the frank loyalty with which we have decided to enter on this new path of political order, having heard with mature examination our Council of State, we have resolved to proclaim, and now proclaim irrevocably as sanctioned by us, the following constitution."

Before the year is out he has earned his name of "Bomba" by his murderous victory over his own town of Messina, and obtained Austrian absolution from his oath. The result is thus described by the very moderate and conservative historian Luigi Farini, quoted by Mr. Probyn:—

"Naples was the prey of furious rage; whoever was known for his love of Italy and fidelity to the constitution—ministers, senators, deputies, magistrates, priests—were either obliged to find refuge on board foreign ships from the snares of spies, and so seek safety in exile, or, afflicted with every kind of moral and physical evil, were thrown into prisons with murderers; whoever was irksome to the infamous swarm of spies and false witnesses who headed the police, was the object of accusation and inquisition; some were calumniated from private revenge, and some for gold; there was no guarantee for civic right, no legal check, no share in the Government, nothing but insolent tyranny."

A cheering contrast to all this is found in the annals of Piedmont. A large part of the book is naturally given to that home of struggling constitutional liberty, the political centre round which the fragments of hopes shattered elsewhere gathered and grew. Mr. Probyn takes a thoroughly English delight in celebrating the virtues and success of this most constitutional state and its last king. And certainly when Parliamentary institutions are blamed for inefficiency, it is worth while to remember that no state could have shown, considering the circumstances, more steadiness, energy, and tenacity, than the Piedmontese. What vacillation there was, was mostly personal to the kings. The most painful period was that immediately after the accession of Charles Albert in 1831, when the king's inclination to inaction, or even reaction, was so marked as to incur the positive hostility of the party of *Italia Giovine*, whose single-minded enthusiasm could not tolerate hesitation. Charles Albert seems to have been a puzzle to himself. "He more than once said, 'Is it not true that I am an incomprehensible man?'" Yet even during that period the internal administration of Piedmont was in many ways good, as well as the organisation of the army, and all improvement of Piedmontese resources was to the

future benefit of all Italy. And considering the great odds in Austria's favour, some hesitation in taking the field against her was excusable.

One attractive feature in a history of the Italian *Risorgimento* is its production of notable men. Mr. Probyn's book is of course not on a scale to give room for biographic portraiture, but the part played by individuals is for the most part clearly marked. Of the four men, however, on whom the corners of the fabric of Italian unity might be said to rest—Cavour, Victor Emmanuel, Garibaldi, and Mazzini—the two former receive, perhaps inevitably, a good deal more mention than the two latter, especially the last. Garibaldi's achievements are well though very briefly told, and due tribute paid to his devoted heroism. As to Mazzini, with all his uncompromising tenacity, he was so strangely self-effacing that it is hardly unexpected to find his name appear but seldom in a narrative of the struggle of which he was the very soul. Once, indeed, his light could not be hidden, and that was when it shone on the Capitoline Hill. The story of the Roman Republic of 1849; of the deceptive promise of Pius IX.; of the treacherous and deadly action of the French government under Louis Bonaparte's presidency, and of its general Oudinot (not without indignant protest of a minority in the French Assembly, and of the French envoys, d'Harcourt and Lesseps); of the gallant defence of the city—19,000 half-trained men under Garibaldi holding a French army of 35,000 at bay for a month—all this is very briefly told in the eighth chapter. "So fell Rome," says Mr. Probyn,

"her soldiers fighting to the last extremity; her people vying with each other in maintaining the glorious but unequal struggle; her rulers firmly rejecting every dishonourable proposal, and as firmly declaring that Italians, and Italians only, had a right to decide what should or should not be the government under which they would live. Assuredly such men are rightly held to have deserved well of their country."

They did deserve well, and the defence of Rome, though hopeless, was by no means useless. It showed that even under the shade of the Vatican the new hope of liberty could make men; that Italy possessed an incomparable military leader for the war of liberation; and that the prophet of the creed of "Young Italy" was a man as far as possible remote from fierce fanaticism—a man wise, generous, and resolute, hating nothing but baseness, embodying his principles in such action as proved their claim to a loyalty more than personal.

For Victor Emmanuel Mr. Probyn has nothing but admiration. A complete estimate of that singular character, composite rather than complex, with its juxtaposition of strength and weakness, dignity and grotesqueness, must wait for some later historian. Cavour's personality also has materials for further analysis; but nothing can destroy the main grounds of the praise here lavished on him. No slight element of his fame is, as Mr. Probyn points out, that "there was one principle Cavour was determined to uphold at all costs, that of doing everything with and by the representatives of the nation. 'Any one can govern,' he said, 'by a state of siege.'"

What parted Mazzini from Cavour and his school of diplomatic emancipators was doubtless that to Mazzini the political seemed only a part of the moral emancipation to be achieved; he desired to arouse a ceaseless, self-sacrificing enthusiasm, which, when it triumphed (as it must at last), would leave the nation not only free, but heroic. *Dis aliter visum*; but there are surely occasions when one can fully sympathise with this distrust of diplomatic policy. Such an occasion is the armistice of Villafranca in 1859, when the French emperor, having patched his rotting throne by as much fighting as he thought safe, first betrayed Venice to his foe, and then stole Nice and Savoy from his friend.

Mr. Probyn seldom pauses to heighten the effect of facts either by descriptive amplification or by rhetoric; but he gives a vivid picture of the effect of Louis Napoleon's betrayal of Venice:—

"But if it be easy to understand the resentment so generally felt by the Italians, it is difficult to give an idea of the grief which filled the hearts of the Venetians. Their hope and joy had increased with each success of the allies. These feelings gave way to full assurance when from the top of the Campanile of St. Mark the masts of the allied fleets could be descried. Already the citizens began to count the days till they should be free. Already had they planned how the remains of their beloved and honoured Manin should be brought from the land of his exile and reverently laid within their own Venice, which he had served so faithfully and loved so well. . . . Suddenly Venice was confronted with the dread reality that she was to continue beneath the old, leaden, hated yoke. For the time no other feeling showed itself save that of dull, deep despair. To enter into a Venetian family in those days was like entering where death had struck down some member especially beloved."

The defence of Venice against the Austrians in 1849—as heroic as the defence of Rome, and more prolonged—is well told in the eighth chapter, and all honour paid to the leader. After the four names above given, that of Daniele Manin must rank next in the roll of the founders of Italian unity. Nor could there be a more signal instance than Venice to illustrate the old moral of Herodotus, and to show what virtues freedom can evoke from unpromising soil.

Mr. Probyn's estimates of men and things are never harsh, and sometimes rather optimistic. For instance, when he speaks of the cordial relations of Russia with Piedmont in 1856, he does not even hint that resentment against Austria may have influenced the Russian Foreign Office at least as much as disinterested sympathy with Piedmont. The progress of Italy since her liberation is surveyed in the last chapter in a genial spirit. Except excessive taxation for the maintenance of armaments, Mr. Probyn does not find any point in Italian affairs to disapprove. Assuredly Italy is not to be judged prematurely. The mighty wind which made the dry bones live has subsided; it remains to see how the life will last. But whatever other national deliverances there may be yet to achieve, none can evoke the peculiar interest with which Europe watched the country of Dante, of Columbus, of Buonarrotti, of Galileo shake off the inveterate grasp of political death.

ERNEST MYERS.

Swift's Prose Writings. Selected by Stanley Lane-Poole. "Parchment Library Series." (Kegan Paul, Trench, & Co.)

THIS is the age of extract. Our elegant and cultured era demands that its intellectual nourishment shall be supplied in such a form as to require no effort to assimilate. Accordingly there has arisen a large class of literary craftsmen whose trade it is to condense into small compass, for the benefit of lazy or busy readers, what is supposed to be the essence of the voluminous writings of our famous authors past and present. By-and-by, when all our writers have been submitted to this sort of Liebig-process, the aspirant to the reputation of literary connoisseurship will be able to dispense with the clumsy services of a library. A few judiciously purchased volumes of extract will furnish him with all that is necessary for him to know of his native literature; and he will be able to discourse with easy grace upon the particular excellencies of every author who has written a line worth extracting. The subject is one which naturally invites satirical treatment; and it must be admitted that this multiplication of facilities for the acquirement of second-hand and superficial knowledge is a symptom to be regarded with some degree of apprehension. However, as this is the spirit of our age, we must make the best of it; and after all, there is some comfort in living in a period which is so abundant in contrivances for economising labour. Unfortunately conditioned as we are, being all of us so busy writing books that we have little or no leisure to spare for reading any, we detect something "almost Providential" in the happy conjuncture that gives us the means of minimising this latter labour, and setting free our energies for the former.

Regarding the matter from this cheerful point of view, one takes up the present volume of selections from Swift with a mingled feeling of thankfulness and resignation. It was a pleasant surprise to find the name of Mr. Stanley Lane-Poole associated with this task, and an examination of the manner in which he has accomplished it gives one reason to be grateful that it fell into hands so apt. With our fondness for Lyres, Treasuries, Encheiridions, and other heterogeneous casquet-gemmery, we are in some danger of letting drop out of fashion among us the man of one book. It is not implied that the present selector is only a man of one book; but he has—though originally "upon compulsion" as he informs us—made Swift his own. He has this prime qualification—that he and his author are firm friends. Still, even to one so qualified for honest editing, the task of putting Swift into the pot of extract was one of peculiar difficulty. To attempt an adequate representation of the range and power of such a genius within such a compass was, indeed, to attempt the impossible; for Swift is none of your Wordsworths, whose spirit submits mildly to be squeezed into a pint-pot. Much of his work, moreover, can be so reduced only upon the usual sham-sample-system, which resembles the clipping of patches from a picture. The apologetic tone which pervades part of Mr. Lane-Poole's Preface betrays his consciousness of this impossibility. No doubt a certain confidence in an ignorant British public encouraged him to persevere. In spite

of the double service which he claims for a volume of selections, this volume is rather for those who do not, than for those who do, know Swift. The selections are such as every student of Swift knows intimately in their own place; and, where the passages are fragmentary, such a reader may feel a just sense of injury. But to murmur at this would imply a most unfair demand that Mr. Lane-Poole should gratuitously pass between the devil and the deep sea. What he has done is to "provide the unadventurous reader with the easiest way to learn a little of an author he feels he ought to know" by letting Swift speak for himself in the best and most varied exercise of his power, and by speaking for him in a delightful Preface. A judicious modicum of notes is added for the benefit of the "unadventurous reader." The "unadventurous reader" whom this volume fails to allure into a deeper acquaintance with one of the very greatest figures in English history—the English genius who stands without rival in the long succession from Milton down to Burns—must be consigned to the doom of Ephraim, and left alone to his idols.

Something such was worth attempting for the sake of Swift, even though the result might only be partially satisfactory. The charge against the popular acquaintance with Swift is not so much that he is unknown as that he is known falsely. His reputation is of a peculiar kind—a reputation consisting in a name that is universally popular and a character that is universally misappreciated. Since Thackeray played the Calvinistic divine in a lecture which Mr. Lane-Poole distinguishes by an infinitely too charitable epithet when he calls it "slight," and held up before assemblies looking up with foolish faces of wonder that horned monster of his labelled "Swift," the name has been to the general, if not *anathema maranatha*, at least a byword and a shaking of the head. It is one of Minerva's caprices that the writer who endeavours to give a true portrait of Swift should be condemned to appear as the defender of a hopeless paradox, because the critic whose humour it was to smear his brethren with his own tarry stick of snobbery has chosen as the object of his attack the person of one whose manhood is to his as Ossa to a wart.

"All my endeavours to distinguish myself were only for want of a great title and fortune, that I might be used like a lord by those who have an opinion of my parts: whether right or wrong is no great matter. And so the reputation of wit and great learning does the office of a blue riband and a coach and six."

The man who could listen to these bitter words—words that re-awaken the sad self-mocking voice of Hamlet to the courtier, "Sir, I lack advancement"—and was able, with a more than German sagacity, to discover in them the tones of a sneak and a bravo, had better have held his tongue.

Swift needs no apologist; he needs only to be known as he is. In this respect Mr. Lane-Poole's volume, excellent though it be, perhaps shows us too much of the writer and too little of the man. It is possible to distinguish. We are grown such a literary people in these days of peddling critiques that we commonly let our authors melt out of human shape into mere literary phenomena. Surely it is time we were done with critical bogues

that are only ghosts of men, and got ready to take a grip of our authors by the living hand. Not that Mr. Lane-Poole is the victim of such scholasticism; but one is inclined to think that his volume would have been a happier success as an introduction to Swift if he had kept more consistently in view the presentation of Swift's personality. For in that lies the magnetic power; the writings are only the metal that conveys it. His Preface might have been more on that line, and the range of selection might have been widened. One would gladly have foregone the "Proposal for Improving the English Tongue," a paper in which there is small living interest, for the sake of a few passages from the *Journal*. Their interest would not have been "literary," but they would have thrown a different light on all the rest. No writer ever revealed less of his heart than Swift, but that is reason why it should be known that few writers have so much of heart to show. Mr. Lane-Poole has given us Swift's passionate scorn and sincerity, the prophetic fervour that "denounces with the burden of Moab," the *mens indignatio* with which he reads the world in pieces, and his laughter that seems to issue in gusts of flame from a nether region. But this is not enough. There is also the passionate pathos and burning fever of heart which he never exposed. Only from the *Journal* do we see of what depths of tenderness this man was capable, and in this we see what it is that turns his laugh into a sob, that makes the words break from him, as in the *Modest Proposal*, like cries of agony, and gives his life the pity and the terror of Lear enacted and suffered in bitterest earnest.

Swift turning over the leaves of the *Journal* to Stella, and Carlyle turning the leaves of his wife's diary, are two companion pictures singularly striking. The parallel might be curiously extended to a multitude of minor details of their lives. It is still more significant when we compare the genius of the greatest humorist of the eighteenth century with that of the greatest humorist of the nineteenth. Mr. Lane-Poole has called Swift the Carlyle of his age, and, in spite of differences, the interest in these two is radically one. Apart from their community of temper, their imperious pride, impatience of contradiction, abnormal self-consciousness of merit, contempt for the multitude, fitful misanthropy, there is also an essential identity in their point of view. The one to whom his age was as "the very dregs of time" might have written an earlier version of the other's *Letter-Day Pamphlets*, and in the *Clothes-Philosophy* of *Serier* we seem to recognise the eye which had cast the same look of disillusion in the *Tale*. But to go deeper, their philosophy, if it need be so called, is the same. Carlyle, living later, was influenced by development, but it never materially affected his mental bias. With him, as with Swift, in creed as in conduct, the first and final word was individualism.

At a time when Carlyle's name is the gossip of all the circulating libraries, it may be hoped that Mr. Lane-Poole's volume will be a means of reviving an interest in his greater prototype, and, to those who require it, a corrective to the distorting influence of fresh popularity.

JAMES G. DOW.

NATIVE AMERICAN LEGENDS AND LITERATURE.

A Migration Legend of the Creek Indians. With a Linguistic, Historic, and Ethnographic Introduction. By Albert S. Gatschet. Vol. I. (Philadelphia.)

The Algonquin Legends of New England; or, Myths and Folk-lore of the Micmac, Passamaquoddy, and Penobscot Tribes. By Charles G. Leland. (Sampson Low.)

It may be heresy to say so, but this writer must confess that he has never been able to attach much importance to the so-called Kasihta migration legend of the Muskóki (Creek) Indians. The current statements regarding it flow rapidly from a few historic data to vague or unauthenticated reports, which soon run dry in the incoherent sands of mere conjecture. That it was verbally delivered by Chikilli, "Emperor" of the Upper and Lower Creeks, during the National Convention held in 1785, at Savannah, in the presence of James Oglethorpe, Governor of the Carolinas, may be taken for granted. It also seems established that a contemporary English translation, written in red and black letters on a buffalo hide, was handed over to the British authorities, sent to England, and in the same year translated into German. This German version, which Mr. Gatschet regards as "an authentic and comparatively accurate rendering of the original," is embodied in von Beck's *Diarium von seiner Reise nach Georgien im Jahr 1735*, and is apparently the source of the present Creek text. But on this point the statements of the "Americanists" are perplexively obscure. In the *American Gazetteer* (London, 1762) the buffalo skin is stated to have been framed and "hung up in the Georgia Office in Westminster." But, after diligent research, the late Mr. N. Trübner failed to discover this document, and of the present Creek text all we know is that it is a "re-translation," presumably from an English version of the German, by Judge G. W. Stidham, of Indian territory.

Two versions were made by this writer, one into Creek, dealt with in the volume before us, the other into Hitchiti, his mother-tongue, which is reserved for the second volume, the two forming Nos. IV. and V. of Dr. Brinton's "Library of Aboriginal American Literature." In the text little can be discovered to support the learned editor's statement that "it is of a comparatively remote age, exceedingly instructive for ethnography and for the development of religious ideas" (Preface). From the account above given of its pedigree, it will be seen that there can be no question of antiquity, and an examination of the contents will soon satisfy the reader that its ethnological interest is of the slightest. The somewhat abrupt introduction: "At a certain time the earth opened in the West, where its mouth is. The earth opened and the Cussitaws [Upper Creeks] came out of its mouth and settled near by. But the earth became angry and ate up their children," might possibly point to some western volcanic region subject to earthquakes as the cradle of the Muskóki race. Farther on a great mountain is met, which thunders and emits a fierce fire blazing upwards, so far confirming the hypothesis. But then they are said to move "further West," and although they later go

"toward the rising sun," the editor is probably right in concluding that the Kasihta legend is rather opposed to the theory of a Creek migration across the Mississippi from west to east. If such a movement ever took place, it must have been at far too remote an epoch to find an echo in this comparatively modern production.

Its unimportant character would seem to be tacitly admitted by Mr. Gatschet himself, who relegates it to the end of the volume, which is mainly devoted to a comprehensive treatise on the interesting group of Southern nations sometimes collectively known as Apalachians. The value of this section of the work cannot be overrated. It will greatly increase the reputation of Mr. Gatschet, already well known for his extensive labours in the wide field of American anthropology, and must long remain a standard work of reference for the native races of the Gulf States. The origin, obscure affinities, early history, tribal divisions, social usages, and especially the linguistic relations of these peoples, are treated in a masterly manner. Unfortunately, the linguistic map which was to accompany this volume could not be got ready in time; but it is promised for the next, the appearance of which may shortly be expected.

Little space remains to speak of Mr. Leland's book, which must be regarded as a valuable contribution to North-American folk-lore. It embodies a considerable number of myths and legends recently collected by the author and some friends among the north-eastern group of Algonquin tribes still surviving in Maine and New Brunswick, and collectively known as Wabanaki or "Easterns." In pre-Columbian times these Micmac, Penobscot, and Passamaquoddy tribes appear to have come in contact not only with the Eskimo, who formerly reached far to the south of the St. Lawrence, but also with the early Norse settlers in the New World. Subsequently many of them were subjected to Christian influences, and the Micmacs are still mostly Roman Catholics. Hence it is not surprising to find their national myths largely affected, occasionally even profoundly modified, by Shamanistic, Scandinavian, and Biblical reminiscences.

"Around Glooskap, who is by far the grandest and most Aryan-like character ever evolved from a savage mind, and who is more congenial to a reader of Shakespeare and Rabelais than any deity ever imagined out of Europe, there are found strange giants; some literal Jötuns of stone and ice, sorcerers who became giants, like Glooskap, at will; the terrible Chenoo, a human being with an icy-stone heart, who has sunk to a cannibal and ghoul; all the weird monsters and horrors of the Eskimo mythology, witches and demons, inherited from the terribly black sorcery which preceded Shamanism, and compared to which the latter was like an advanced religion; and all the minor mythology of dwarfs and fairies. Therefore the Wabanaki mythology is, as regards spirit and meaning, utterly and entirely unlike anything else that is American. And, though many of its incidents or tales are the same as those of the Chippewas or other tribes, we still feel that there is an incredible difference in the spirit" (p. 3).

We see at once that the interest of this remarkable folk-lore is rather historical and psychological than strictly ethnical—historical

as implying long and intimate association with Norse and Eskimo peoples, psychological as showing the capacity of the native American mind to grasp and appropriate the very spirit of the Scandinavian sagas. At the same time these texts must be read with some degree of caution. They do not appear to be altogether "angriffsfrei"; and although the editor has, on the whole, adhered to his promise rather to "collect and preserve" than to "cook" the raw material, nevertheless, some of it seems to have here and there been subjected to the "cooking" process. Thus, in the story of the "Three Strong Men," the woman is described as slaying a demon Bear "with a vigorous blow strengthened by hate and famishing desire of freedom and a better human life." The "desire of a better human life" is a very fine sentiment, but it is assuredly Mr. Leland's rather than that of any actor in old Norse, Eskimo, or Indian mythology. However, there is not much of this false colouring, and the editor has earned the hearty thanks of all "folk-lorists" for rescuing from oblivion this curious mass of North American legendary materials.

A. H. KEANE.

A Politician in Trouble about his Soul. By Auberon Herbert. (Chapman & Hall.)

THE searchings of heart of Mr. Angus Bramston, M.P., are somewhat long-drawn out, so that it is to be feared a good many readers of the *Fortnightly Review* may have failed to reach those chapters which form the last third of the present volume, and embody the writer's own serious opinions. It is one of the cases in which the writer has himself to thank if he is not read to the end, while, at the same time, the reader who ventures to form an opinion, after laying the book aside in the middle, certainly has not the means of forming a fair one. There are, in fact, three elements of note in the 300 pages of dialogue, and the literary defect of the volume is only that the relation between the three is not brought out dramatically—a criticism which applies to nearly all modern attempts at discussion by dialogue.

The first element is negative. From a number of diatribes by various speakers, the matter of which would be amusing if there were not quite so much of it, we learn that Mr. Auberon Herbert distrusts and disapproves of the policy and principles of the present Administration, and any possible or probable successor to it; and his disapprobation is so profound and complete that he cannot believe any but a very young and innocent recruit to be sincere in following leaders who follow nothing but the winds of popular favour or caprice. The writer seems to labour under an impression, which surely any volume of political memoirs—from Lord Malmesbury backwards—would dispel, that the game of politics was taken more seriously by the players before the attitude of the democracy had begun to count among the chances to be calculated. He is eloquent upon the unreality of political phrases, and the conclusion, put into the mouth of the most honest talker, that "we are all of us *farceurs*," finds a confirmation, which Mr. Auberon Herbert perhaps hardly intends to give, in the fact that all this part of the dialogue seems to be

written by a *farceur* of the same breed, who believes nothing and aspires after nothing, except the triumph of posing as a little wiser than everybody else. This sort of academic *persiflage* is, the reader feels, unworthy of a politician with a soul or a conscience exercised about his soul's salvation; and, except in occasional allusions to the wisdom of a rather mythological workman called Markham, the dialogue contains no hints at the existence of those realities of life which the *farceurs* of the political world are justly condemned for treating as empty words.

But as the diatribes proceed and multiply we find that the writer and his various mouth-pieces are not inspired solely by a disinterested scepticism, such as finds congenial food in analysing the development of Mr. Gladstone's mind—they are moved also by at least one practical, political opinion; and the want of principle laid to the charge of modern Liberals appears to consist mainly in their agreeing to act as if they were not as entirely convinced as the author assumes they must be, and as he himself is, of the truth of this particular opinion. It is curious that a politician seriously and candidly concerned about his own soul should think, or rather feel, for the feeling is not justified by argument, that the one thing now-a-days necessary for political salvation is legislatively to let alone the existing distribution of property. At an early stage in the discussion, Holmshill, a candid country gentleman—who is not at all sure that it would not be for the greatest happiness of the greatest number if his estate were cut up into allotments—enquires ingenuously, "But what would you have done?" "I can tell you what I would *not* have done" is the answer, which, beaten out thin, fills the next 200 pages. And the sum and substance of the charges against the Liberalism which receives its education from Mr. Gladstone is that the writer does not believe that either Mr. Gladstone or his followers can be sincere in thinking that the country has anything to gain by legislation which begins or encourages the fatal process of tampering with the sacred rights of property.

So far, Mr. Herbert might as well have been writing in *Blackwood* as in the *Fortnightly Review*, and there is nothing very new or original in his criticisms, which skim the surface in admirable illustration of the political unreality he wishes to satirise. But at last we find with relief that he has only been guilty of the venial literary error of the novelist who succeeds in hiding his mystery so well that the reader has to be informed of its existence and the clue to it at the same time. Mr. Herbert is not the scornful sceptic he has led us to believe; he has a master and a creed: he believes in Mr. Herbert Spencer's philosophy and in the politics of those much-maligned "friends of humanity" who pass most of their lives in Continental gaols because they call themselves Anarchists, and are seldom out of gaol long enough to explain to the general reader what they mean by the term. Mr. Auberon Herbert has not, indeed, the consistency of his opinions; but the root of the matter is in him, and, as he is not wanting in courage, he will, doubtless, end by recognising his true allies. "One of the greatest truths that we have to learn," says the oracle Markham, "however unwilling we

may still be to do so, is that no man amongst us, good or bad, is fit to possess power over his fellow men," and what is true of individuals is equally true of classes, and no less true of majorities than of minorities. This doctrine is the cornerstone of the Anarchist creed; the one inalienable natural right of man is to do as he pleases, subject to the condition of not interfering with the co-equal rights of others. Any government which aims at securing the universal exercise of this right *ipso facto* infringes it, for the government must consist of men who have, and can have, no right to set up as ruler and judge over their fellows. The real Anarchist is an enthusiast who believes that the more innocent of the functions now discharged by civilised governments would become unnecessary when the demoralising influence of government was removed—that robbery and murder would go out with policemen and executioners. Our author has less faith, and would have government undertake "the defence of life and property," though he admits that on his principles such governmental action is indefensible "on true moral grounds." All use of force is non-moral; "but in the world as it is, those who use force must be repelled—and effectively repelled—by force"—which is the very ground on which Anarchists reluctantly sanction the provisional use of dynamite and daggers. But Mr. Herbert has not the persecuted Anarchist's excuse for this inconsistency. The non-moral government which he invites us to accept, and moreover support by voluntary contributions ("All taxes must be voluntary," said Markham), has for its sole function to punish murder and assault, and maintain the existing "rights of property." "But," he proceeds, "if government undertakes in any way the task of arranging and distributing property, it at once enters on the force-relation" (p. 256). This is good Anarchism, and, consistently applied, the doctrine would make the payment of rent as voluntary as the payment of taxes. In the happy land of anarchy it would be left to the tenant's good feeling to express in cash his sense of the services rendered to society in his person by the landlord; but we cannot feel sure that this result is what the author means to arrive at. Is the legislature to enforce contracts under the plea of defending the rights of property? Is not that trying to make men virtuous by Act of Parliament? Why should not a man be allowed to break his word if he pleases as well as to overwork his babies in uninspected factories, or let them graduate for the gallows in the gutter, in high-minded protest against the policy of Education Acts? Practically and logically, it is impossible to draw the line anywhere between the two incompatible ideals of absolute anarchy and good government. If Mr. Spencer, Mr. Herbert, and the Anarchists are right, the latter is a contradiction in terms, and we must leave people to their own devices in the matter of paying debts and fulfilling contracts, as well as in regard to other at least equally stringent moral obligations. Mr. Spencer and Mr. Herbert have shown that, prejudice apart, there is really something to be said in favour of lawlessness, and it is quite arguable that contracts would be concluded on terms more generally equitable to both parties if their fulfilment were left to the goodwill and

pleasure of both. But the opponents of over-government, who are not prepared to accept this amount of anarchy, have forfeited their right to denounce the consistent enthusiasts who yet dream of a government which shall do enough, and not too much, of the right thing, and even moralise the "force-relation," by invoking it only to promote the conditions under which moral relations may establish themselves and subsist. EDITH SIMCOX.

Gundrada de Warrenne, Wife of William de Warrenne of Domesday, the First Earl of Surrey. A Critical Examination of the Received Stories of her Parentage, with Proofs that she was neither the Daughter nor the Step-daughter of King William the Conqueror. By R. E. Chester Waters. (Privately Printed.)

THAT a paper on this subject from Mr. Chester Waters must be an important contribution to the controversy that has so long raged around the question is a fact that may be taken for granted. Till recently the theories as to Gundrada's parentage were, as is pretty generally known, three in number: there was Dugdale's view, based on the positive statement of Ordericus, that she was a sister of Gherbod, the Fleming, Earl of Chester; there was the view of Palgrave, Lappenberg, and others, based on the evidences of Lewes Priory, that she was a daughter of William the Conqueror, by his Queen, Matilda of Flanders; and there was the view advanced by Stapleton, and accepted by the leading authorities on the period, including Mr. Chester Waters himself (p. 10), that she was the daughter of Matilda, not by her marriage with the Conqueror, but by a previous alliance, and that both versions could thus be reconciled, Gherbod being born of the same union. It was apparently in 1875 that Mr. Chester Waters, in reading through the letters of St. Anselm, was struck by the fact of his prohibiting a projected marriage between a natural daughter of Henry I. and Gundrada's son, William de Warrenne (II.), "on the ground that the intended husband and wife were related to each other, in the fourth generation on one side, and in the sixth generation on the other." From the fact of the marriage being prohibited on this ground, he argued, justly enough, that the nearer relationship between them, which would have been involved by their both being grandchildren of Queen Matilda, could not have existed. He, consequently, denied that Gundrada could have been Matilda's daughter by the Conqueror or by anyone else.

In 1878-9, it may be remembered, a discussion took place on this subject in the *Academy*, between Prof. Freeman and Mr. Chester Waters; and Mr. Rule's theory having been subsequently advanced in the spring of 1883, Mr. Chester Waters summed up his views in a paper read at the Lewes meeting of the Archaeological Institute (August 1883) and since published in the *Journal*. The present brochure is a final exposition of the views thus set forth.

Prof. Freeman, having committed himself to the statements (*Norm. Conq.*, iii. 86-7) that the *Duces* of her epitaph were "of course" the Counts of Flanders, and that

"there is no doubt" as to Gundrada being a daughter of Matilda, naturally, though fruitlessly, opposed a discovery so fatal to his assertions. In taking his stand on St. Anselm's letter, the only directly contradictory evidence which had to be encountered and disposed of by Mr. Waters was that of the Lewes Charters. These he discusses *seriatim* with that scholarly ability which, notwithstanding the disadvantages he labours under in being debarred from access to originals, has always characterised Mr. Waters's works. He has, it must be admitted, been singularly successful in criticising and shaking the authority of this hitherto undisputed evidence. At the same time, he truly observes that, until the Clugny Charters have been examined the question cannot be considered as finally set at rest. But it may be well to point out that, while disposing of the charters on which Mr. Freeman so confidently relies, he upholds, in the course of his argument, as supported by "incontrovertible evidence," a statement of Ordericus rejected by Dr. Stubbs (*Const. Hist.*, i. 360-1), to whom this little treatise is dedicated in somewhat imposing terms.

So far, Mr. Waters has proved his case. But it might be wished that he had not stopped there, and that he had traced to its origin the mythical story that has so long and universally been accepted. If he could enlighten us how the legend arose that Gundrada was a daughter of Matilda, he would solve the other half of the problem and make his work complete; but even then there is more to be done than to disprove and account for this legend. There remains an entirely different story—the positive assertion of Ordericus that she was sister to Gherbod the Fleming. It would appear from the Dedication that Mr. Waters accepts this statement unreservedly. Yet though he insists (p. 22) that Gundrada cannot possibly have been descended from the Dukes of Flanders, he does not say so of Gherbod, her brother, and would, indeed, almost seem to suggest that he was (p. 1). Doubtless there is no contradiction, but the matter is not quite clear.

Mr. Waters hazards the original suggestion—which he supports with much ingenuity—that Gundrada may have been "Stürps Ducum," as a descendant of the Dukes of *Burgundy*. Should this prove to be the case, it should be remembered that the suggestion was his.

Mr. Rule's theory is severely handled, and the opportunity thus afforded is seized by Mr. Waters for criticising, none too strongly, the shortcomings of the Rolls system. It is greatly to be wished that the observations of one so well qualified to make them may not be without fruit. As a small, but not unimportant, matter, it will be observed with pleasure by scholars that Mr. Waters has at length followed Mr. Freeman's excellent example, and substituted such forms as "Meulan" for the barbarous and unmeaning "Mallent." J. H. ROUND.

NEW NOVELS.

The Witch's Head. By H. Rider Haggard. In 3 vols. (Hurst & Blackett.)

Out of Eden. By Dora Russell. In 3 vols. (White.)

Double Dealing. By Gertrude Southam. In 3 vols. (White.)

At Home in the Transvaal. By Mrs. Carey-Hobson. In 2 vols. (Sonnenschein.)

Lal. By W. A. Hammond. (New York: Appleton.)

John Rantoul. By H. L. Nelson. (Boston, U.S.: Osgood; London: Trübner.)

A Daughter of Our Time, and Other Stories. By I. Gilchrist. (Maxwell.)

THAT Mr. Rider Haggard has very considerable powers as a novelist was evident from his rather extravagant book *Dawn*; and it is still more evident from *The Witch's Head*, which only requires a rather more distinct and original portraying of character, with some slight improvements in style, to make it a really first-rate book, and which, as it is, is far above the average. The title may make those who remember how liberally Mr. Haggard dealt out the supernatural in *Dawn* imagine that there is more of the same kind in the new book than there really is. The "head" is a mummy, with beautiful hair and bright crystal eyes, which is fished out of a churchyard cliff on the East Coast (Dunwich, one inclines to say, though that is not Mr. Haggard's name for it) and installed in an old-fashioned manor-house near. Mr. Cardus, an eccentric lawyer, with a Dickens-inspired determination to ruin sundry ancient enemies, maintains two orphan children (whose mother was an old love of his) and a nephew of his own, who is also an orphan. Their love affairs, and those of Florence and Eva Ceswick—local beauties of long descent and small means—form the chief subject of the book, which has, however, abundance of incident to eke out its love-making. Ernest Kershaw, besides having an honest taste for kissing young ladies, is a tall man of his hands. He kills a cousin in a duel (a capital duel) on Dieppe sands, flies to South Africa, and does good fighting in the Zulu War, finishing up prosperous, but blind, about twenty years hence. Jeremy Jones, the other hero, though not, like Ernest, brilliant and beautiful, is even a taller man of his hands, and has a Homeric fight with a Dutchman, where victory inclines to the side to which, alas! it has not inclined lately. What with the supernatural witch's head, and the love-making, and the fighting, and a tragedy of the first class towards the end, and some very fair dialogue, and a most pathetic and charming Zulu named Mazooku, there is much to be said for the book. In Florence Ceswick the author has not quite achieved a perfect study of character, but he has made a good attempt at it; and Jeremy Jones is wholly delightful.

Miss Dora Russell has more than once given good promise of being Miss Braddon's heiress—a position to be regarded with some respect now that Mr. Lang has coupled the author of *Lady Audley's Secret* with Gaboriau and that Mr. Yates has published one of the most good-humoured and humorous (the two words are unluckily not identical in sense) epistles of satire by an author on herself that the biography of authors contains. But Miss Russell will deserve to be cut out of the will if she brings about the catastrophes of many more stories so clumsily as she has done in *Out of Eden*. The book begins very fairly, if

not very well: ill-tempered old lady with cause for wrath against her deceased husband, unprincipled youthful heir with property much at his mother's disposal, heroine with noble gifts but an unholy passion for revenge and a longing for rank and wealth, and so forth. To speak more exactly, it begins also with a suicide, and that is, in the particular *genre*, pretty well too. That a virtuous lover whom Flo Chester the heroine jilts for the worthless Sir Harry should turn out to be very much Sir Harry's better in all senses is quite permissible. But the final scenes—in which not only does the virtuous young man turn out to be somebody else, but Sir Harry turns out to be somebody else too, so that the virtuous young man is enabled, by dint of yet another accident, to marry the lady of his love according to the forms and decencies for that case made and provided, instead of running away with her, and thereby indulging in incestuous adultery, as he had seriously and she momentarily purposed—are rather unpleasant and wildly improbable. The revolution and discovery business has its uses, but also its abuses, and this particular abuse is not only a rather inartistic, but a very stale, one.

If novelists will, after ample warning, write books in the present tense, they must be prepared for, and will please be good enough to take, the consequences. To read three volumes in this absurd form is impossible, and we do not pretend to have read *Double Dealing* through. We have, however, made numerous and courageous dips into it, and we can say that for anyone who is hardened to this pet abomination of modern lady-novelists it will probably be a good enough book of the kind. It is curious how many minor peculiarities the present tense seems to carry with it. *Double Dealing* is very like its sisters; but some of those sisters are more attractive than others, and it seems to belong to the more attractive class.

At Home in the Transvaal is one of those stories the good intentions of which, not being accompanied by any specially bad performance, disarm the critic who is not wholly bent on using his ferula. Mrs. Carey-Hobson has political views on South Africa, but those views do not colour her work unduly. To some extent her book is a fresh illustration of the constantly applied (and, it must be said, constantly applicable) motto of the idle and industrious apprentice. John Ford and Edward Graham are suddenly deprived of their "livelode" (as the Paston Letters would give it) by the failure of a bank in England, and they seek Natal and the diamond fields. John goes to the bad, and Edward to the good; but John has an excellent wife, who cannot be allowed to go to the bad, and Mrs. Carey-Hobson devotes the greater part of her book to the task of providing this wife or widow with something better than John. The novel has plenty of incident, an acquaintance with facts which saves it from the charge of being commonplace, and a general flavour which makes it unnecessary to dwell on its shortcomings of detail.

American novels are much with us; it would be aggressive to say that they are too much, though a character in *The Witch's Head* does venture to pronounce something "as dull as an American novel." But there

can be no harm in saying that if they were all like *Lal* there would be very little fault to find with them, and certainly no one could call them dull. Mr. Hammond has chosen a scene of Colorado life ten years ago, which is quite as wild and unfamiliar as any of Mr. Bret Harte's, and almost as patriotically dramatic as any of Judge Tourgée's. With the epicene school of American novelists he has hardly anything in common. He has not Mr. Bret Harte's poetry or his faculty of vivid presentment; but he is free from the fault of pseudo-Dickensian pathos which mars the admirable work of the novelist of California. He is less of the race and lineage of Rembrandt than the author of *A Fool's Errand*, but then he does not push politics so near to the boring point. The fortunes of Mr. John Tyscovus, Polish count and American citizen; of Mr. Jim Bosler, murderer, kidnapper, and consumer of whiskey (specially bad whiskey) in too large quantities; of *Lal*, daughter of Jim Bosler, or, at least, supposed daughter; of Dr. Willis, man of science, with a craze on the capabilities of women; of his very delightful daughter, Theodora, whose proficiency in dissecting and evolutionist experiment does not prevent her from being a credit to her sex and to Mr. Hammond; and of several other persons, are told here with a combination of vivacity and good taste which deserves recognition. Not every day or every week does the critic of novels come across a book which he reads, not because he ought to read it, but because he chooses to do so; and the days and the weeks of this happy fate are certainly not most common in the case of American novels. We, *si quid id est*, have read *Lal* with a pleasure quite different from that which the critic feels who can say, "What a good boy am I to have read this book at all!" But British recalcitrance must be allowed to exert itself in one instance. The Polish hero, after a partially successful fight with Mr. Abe Wilkins, citizen of Colorado, is cleaned out ("gone through" appears to be Colorado for this) by the wily Wilkins. But Wilkins repents, restores, and is proposed by Dr. Willis as a guardian of the very treasures he has previously looted. This astonishes the guileless Pole very much, and he exclaims, "To think of employing as a keeper of a house the man who robbed it is certainly a most original idea, and one that only the brain of an American could have evolved!" Yet the proverb about setting a thief to catch a thief was hardly, we think, of American invention. Was it, Mr. Tyscovus? Was it, Mr. Hammond?

John Rantoul, which also comes to us across the salt sea waves, is a book considerably inferior to *Lal*, though not destitute of merit. The best part of it is the study of the scenery and character of the north-eastern coast of the United States, and the second here and second heroine—a young man called Scolly and a young woman called Agnes Linthicomb or Mary Pickering—are rather agreeable. When Scolly informs Agnes that he loves her, she replies, "I am very glad to hear you say so," which seems to us an excellent reply as well as an original. There are also some fair touches of satire in the novel. But the hero, John Rantoul, conceives a philandering kind of passion for a married woman, which they

neither have the morality to choke down nor the pluck to carry out frankly. Now we do not like lovemaking after the fashion of M. Octave Feuillet. There is everything to be said for Imogen and perhaps there is something to be said for Messalina; but the sickly kind of "would but dare-not" passion entertained by the hero and heroine of *John Rantoul* has, we think, nothing to say for itself.

Miss Gilchrist's volume of stories, being printed in large type and in very widely-spaced lines, can be read with ease in a jogging train with a bad light. We can say nothing else that is good of it, and it is not necessary to say anything very evil.

GEORGE SAINTSBURY.

MORE LUTHER LITERATURE.

Bibliotheca Lutherana. Eine Sammlung von Autotypen Luthers, etc. Nach den Originalen aufgenommen und bearbeitet von dem Antiquariat der C. H. Beck'schen Buchhandlung in Nördlingen.

Ungedruckte Predigten D. Martin Luthers im Jahre 1530 auf der Coburg gehalten. Herausgegeben von Dr. Georg Buchwald. (Zwickau: Gebrüder Thost.)

Dr. Martin Luthers Vorlesung über das Buch der Richter. Herausgegeben von Dr. Georg Buchwald. (Leipzig: Julius Drescher's Verlag.)

Johann Heigerlin (genannt Faber), Bischof von Wien. Von Dr. Adalbert Horawitz. (Wien: Carl Gerold's Sohn.)

THE mass of literature, if it may be so called, which the recent Luther commemoration has called forth continues still to receive additions. A bibliography of the entire range of Reformation writings would be of extreme value, although the task of compilation would involve very considerable labour. The bibliography attached to Köstlin's Life of Luther contains only the works of that reformer himself, and even in this narrower field is neither very complete nor very satisfactory. This want has been to some extent supplied by two or three enterprising German booksellers, who have issued catalogues of their very extensive collections of Reformation works. These catalogues are of considerable value, although their compilers have rigidly confined themselves to books in their own collections; taken together, they form an almost complete bibliography. The catalogue of C. H. Beck is extremely rich in works written by or upon Luther; for rare books relating to the Reformation, it can scarcely compete with those recently published by Weigel in Leipzig and Rosenthal in Munich.

The unpublished sermons of Dr. Martin Luther with which Herr Buchwald has favoured us are from some MS. volumes at Zwickau. These volumes contain a very considerable number of hitherto unpublished sermons from the years 1528-46. The editor prints those delivered at Coburg during the famous Diet at Augsburg, and promises the rest in due course. One or two form a strange mixture of Latin and German, and all are in the strong folk style characteristic of the Reformer.

"Gott gebe es zurne Turocke, Bapst, keyser, sunde, tod teuffel vnd helle, vnd dasu alles vngluck. . . . Also kan ein Christe inn Jahr leybe vnd Lebens troezen vnd sich troezen, vnd mich der Bapst gleich drumb inn bann thet, das man mihr weder essen noch trincken sol geben. So spricht mein Christus: wolan so mus ich ihm kuchen bestellenn."

There are the usual arguments against the Pope and his followers:—"Omnes homines extra Christum sunt Daemonio obseci"; but the Roman party is obviously "extra Christum,"

ergo, it is possessed of the Devil. These sermons settle a few not very important dates of Luther's doings during the Diet, and give some information as to his view of its proceedings. On the whole, however, they add nothing of any value to our knowledge of Luther or the Reformation. They only increase our astonishment at the endless capacity for production inherent in the preacher of Wittenberg.

The lecture upon the Book of Judges is another contribution from the *Anecdota Lutherana* in the Zwickau Ratschulbibliothek. Its chief value, perhaps, consists in the summary in Dr. Buchwald's introduction of the *Anecdota* which are to be found in this library. Prof. Köstlin, in a short preface, dates the lecture about 1515-16, when Luther was director of the studies of the Augustinians at Wittenberg. As for the contents of the lecture itself there is very little to be learnt from them. Luther is still in what the Evangelicals would term "the bonds of superstition." He is still a monk lecturing to monks. If he lays some stress on the corruptions of the Church, he is merely doing what innumerable teachers of the period were doing also, and often in truer and nobler language. His method of exegesis is thoroughly mediæval, and if the investigation were worth the trouble, we have no doubt the sources of his interpretation might easily be discovered; probably we should not have to seek further than Nicholas de Lyra. There is no sign that the lecturer has any knowledge of the original Hebrew. He takes the text of the Vulgate and expounds it generally in an allegorical fashion. Thus Judah is described as the *dux belli, scilicet prædicator*! Characteristic is the hatred expressed for the philosophy of Aristotle, which Luther never in his life appears to have distinguished from the mass of mediæval commentary. He compares the threescore and ten kings, who were deprived of their thumbs and toes, to those "prelati ac rectores," who are rendered incapable by preferring to the truths of Scripture the *fantasmata Aristotelica*. Elsewhere he speaks of the *superfinitates Aristotelicæ* and the *maledicta figmenta Aristotelica*. We have here the germs of that hatred of rationalism which led Luther in later years to term Reason the *Erzhure und Teufels Bräut*. Interesting is a reference to Antichrist (p. 30); Achsah riding on an ass represents *Predicatio*.

"*Prædicatio autem debet fieri in asino humiliato non in pompa mundana et gloria sua; non gloriam suam, sed Dei quærat, ne inducatur in laqueum Antichristi. . . . Unde non dicitur, quod in equo, animali superbo, sed in asino sederit.*"

A few years later Luther, following an idea of Hns, published a remarkable set of woodcuts in which *Prædicatio* and *Antichristus* were replaced on the ass and horse by Christ and the Pope respectively. Curiously characteristic of Luther's learning as compared with that of a man like Conrad Muth are the assertions that: *totus mundus exceptis Judæis paucis adorabat daemonia*, or that *Juno autem sine dubitatione ab illis Astarte vocatur*. Occasionally we have valuable touches of the man of the folk in the introduction of German folk-proverbs. In one instance, in referring to *statuta et humane traditiones*, the lecturer sinks to a folk-coarseness which is characteristic of the man, but certainly not of mediæval exegesis. On the whole, we are very doubtful whether this *prædictio in librum Judicum*, any more than the Coburg sermons, was worth publishing.

The last book on our list is a reprint from the *Proceedings* of the philosophico-historical section of the Imperial Academy of Sciences in Vienna, and forms a valuable monograph on the life and works of Faber previous to the Regensburg Convention of 1524. It is high time that the excellent book of Dr. Weidemann on Eck was

followed by monographs on the other Catholic leaders of the Reformation period. We might even suggest that a *Corpus Catholicorum* would be a suitable companion to that long series of volumes known as the *Corpus Reformatorum*; at least, it would be of immense assistance to every impartial historian.

Dr. Horawitz is no hero-worshipper, and so, perhaps, the better historian; yet it is unfortunate that he should have entered upon his work in the spirit expressed in the following lines:—

"Sympathie ist es nicht, die mich zu einer eingehenden und wahrlich wenig erquickenden Beschäftigung mit Leben und Wirken dieses Mannes führte. Doch man begegnet ihm überall, seine Thätigkeit ist so gross und einflussreich, die Anschauungen über ihn so diametral entgegengesetzt, der Stoff noch so wenig bekannt und bearbeitet, dass Alles dies zusammengenommen einen mächtigen Reiz ausübte und ich mich endlich in eine Arbeit festrannte, die nicht zu den erfrischendsten gehört."

On the whole the biographer has been fairly impartial, and the reader of his book will arise with a far truer impression of Faber than he has probably obtained from the current Protestant conception, based upon Luther's coarse, "der Ertz Narr Johans Schmid von Costnitz . . . hochbertht hurentreiber und Eselkopf." To call your opponents knaves and fools was a favourite habit of the Reformers, and unfortunately a good deal of the mud that was thrown stuck. We wonder, for example, when any writer will arise bold enough to free Thomas Murner, one of the greatest folk-writers of Germany, from the dirt with which Lutheranism has bespattered him!

With regard to the writings of Faber, they are unlikely to interest the modern reader. They show a wide range of reading in the patristic and scholastic fields. His method of argument is precisely that of Eck. Given a question of dogma, decrees of councils and citations from the fathers and scholastics are brought forth in endless array to settle the point. It is the customary mediæval method of appeal to authority. To such form of argument Luther and his friends replied that it was merely the "word of man," and in opposition to it was placed the "word of God." "Totus enim Faber nihil est nisi Patres, Patres, Patres, Concilia, Concilia, Concilia, quæ fabula jam dudum mihi surdo, etiam a nostris Lipsensibus Theologis, imo asinis deriditur," writes Luther.

But when we come to examine Luther's appeal to Scripture as the final authority, we find it equally unsatisfactory. Its inner contradictions can only be reconciled by treating it from the historical standpoint. Even as experience has taught the world, a basis can be found for the wildest theories in Scripture. Who shall settle what interpretation shall be put upon it? When other persons began to suggest that they did not find Luther's doctrine in accordance with the "word of God," Luther bluntly told them that he would not allow the angels, much less men, to judge it: "Wer meine Lehre nicht annimmt, der nicht müge selig werden. Denn sie ist Gottes und nicht mein; darumb ist mein Gericht auch Gottes, und nicht mein." After some such statement as this he would open the floodgates of his wrath upon all opposition.

If dogma is to be supported by argument at all, one is compelled to confess that Faber's method is the more rational; there is greater unanimity to be found among the fathers and scholastics than in Scripture interpreted according to each man's individual inspiration.

We have entered upon this comparative justification of Faber's method, because readers of Dr. Horawitz's book may receive the impression that Faber's writings are purposeless strings of patristic citation. Of Faber's early life we have little information, but, as Vicar of

Constanz, we find him developing a most useful and widespread activity, striving to introduce a reform of the Dominican order in the spirit of Erasmus, eager for the spread of humanistic learning, and calling sharply to account both lay and clerical defaulters throughout the district under his charge. An idle tale as to his conduct as a confessor, which appears in a letter from an unknown person to Ulrich Zwingli, should hardly have been accepted as true by the biographer. Its contents show that it was the production of a writer wishing to please the Swiss Reformer by blackening his opponent's character. It was in all probability written at the time when Zwingli and Faber were opposed at the Zürich Disputation. On weighing all the information we have concerning that disputation, we shrewdly suspect Faber was as superior to Zwingli in dialectic as Eck to Luther. Faber's own account of what took place, written to correct the partisan version of Hegenwald—"ist nicht zu läugnen frisch und kräftig . . . auch—trotz aller Einnengung oft ungehöriger Gelehrsamkeit—von populärer Färbung und packender Kraft." It is not improbable that Zwingli was smarting under the logic of the man whom Luther termed an "Ertznarr," when the anonymous writer favoured him with his strange tale. It is exactly on a par with some of the absurd accusations which appeared in a pamphlet "*Das gyrenrupffen*," wherein seven wise men, citizens of Zürich, combined to defend Zwingli against the Vicar of Constanz.

The time will never come when the writings of Faber or Eck will be read with the same interest as those of Luther; as a rule they are decorous and dull, but they do not abound in that coarse abuse of all opponents, which is termed rugged strength in Luther, while it would be characterised as the weakness of the mob-orator in modern polemic. We thank Dr. Horawitz for his account of Faber, although it be not sympathetic, and trust that he may some day find the opportunity, however "spröde und ungeniessbar der Stoff" may be, to expand his monograph into a full account of the life and works of this "Ertznarr."

KARL PEARSON.

NOTES AND NEWS.

MR. ALEXANDER DEL MAR, formerly director of the Bureau of Statistics of the United States, whose *History of the Precious Metals* was published in 1880, has in the press a work on *The History of Money from the Earliest Times to the Middle Ages*, upon which he has been occupied for many years past. It will shortly be published by Messrs. Bell & Sons.

MR. T. FISHER UNWIN is about to publish a treatise on *The Art of War in the Middle Ages*, which obtained the Lothian prize at Oxford last year. The author is Mr. C. W. C. Oman, Fellow of All Souls' College. Mr. Blackwell is the Oxford publisher.

MR. GOSSE's edition of Gray, which has just been issued by Messrs. Macmillan & Co., will be published in America by Messrs. A. C. Armstrong & Son, of New York.

MESSRS. CHATTO & WINDUS will publish early next month, in 3 vols., Mr. T. Hall Caine's novel, *The Shadow of a Crime*, which is now appearing in a provincial newspaper. The story deals principally with Cumbrian rustic life and character. The period to which it refers is the beginning of the reign of Charles II., and one of the leading incidents depends on that singular provision of English law known as *peine forte et dure*.

MESSRS. CASSELL & Co. have made an arrangement with Mr. William Westall, author of *Red Ryvington*, *Larry Lohengrin*, &c., for the publication of a cheap edition of his novels.

MESSRS. HURST & BLACKETT have in the press the two following novels:—*In and Out of Fashion*, by Richard Davis Perry, and *Lester's Secret*, by Mary Cecil Hay, each in 3 vols.

A WORK entitled *On Reflective Self-Consciousness*, by Mrs. Percy Fitzgerald, will shortly be ready for the press. It is a sequel to the *Philosophy of Self-Consciousness* by the same author.

MR. W. COPELAND BORLASE, M.P., commences a "History of the Family of Taillefer, alias Borlase, of Borlas Frank Taillefer, in the County of Cornwall," in the January number of the *Genealogist*. This article is embellished with several fine heraldic coats, reproduced in facsimile by Mr. Griggs, of Peckham. The titles of other contributions in this number are:—"Marvodia," by Dr. Munk; "The Boroughbridge Roll of Arms"; "The Stewart Genealogy and Oliver Cromwell's 'Royal Descent,'" by Walter Ewe; "Walter Fitz-Gilbert, ancestor of the Dukes of Hamilton," by T. Bain; "Extracts from the Registers of Finmere, co. Oxon, and Gouthurst, co. Somerset"; "Some Wills in the Public Record Office"; "Calendarium Genealogicum"; "The Visitation of Berkshire in 1566"; "Notes on the Families of Carmichael, Horde, and Roberts"; and "Dukes, Earls, and Maormars." The exhaustive "New Peerage," by "G. E. C.," which includes all the extinct and dormant, as well as extant, peerages, already extends to 140 pages, and letter A is not yet exhausted. This will sufficiently indicate the importance of this laborious undertaking.

THE announcement that has been made by several Paris journals, of a shortly forthcoming new work by M. Richepin, is authoritatively stated to be without foundation.

MESSRS. J. & R. MAXWELL announce the approaching issue of *The Queen of the Moor*, in three volumes, by Frederic Adye, a work dealing with prison and country life on Dartmoor in the early part of this century; *Current Repentance*, a novel treating of Anglo-Indian life, the anonymous writer of which is an official high in the Indian Service; *Boulderstone*, by William Sime, author of *King Capital*; *The Dawn of Day*, by the author of *Thy Name is Truth*, which is said "to fulfil the brilliant promise of this writer's first work." The same firm are also issuing *The Pierced Heart*, by the late Capt. Mayne Reid, a work never before published in book-form; also a cheap edition of E. Spender's *Restored*, and another of the cheap series of Rita's novels—*Like Dian's Kiss*.

TRINITY COLLEGE, Dublin, is about to start a new paper with the title, *The Dublin University Review*. The first number will appear on February 1, and the issue will be bi-monthly, except during the long vacation. The paper will contain literary articles, as well as university news, of every description, and will be owned by a limited liability company.

WE note that in *Le Livre* for this month Mr. Hamerton's *Paris* and Mr. Gomme's *Gentleman's Magazine Library* are mentioned as American publications. With the growing custom of simultaneous issue of books in England and in the United States, it is difficult to see how foreign bibliographers are to avoid making this kind of mistake. What is less excusable is that the *Livre* misquotes the title of Mr. Gomme's series of volumes, and mistakes its character, describing it as a classified index, in two volumes, to the *Gentleman's Magazine* from 1731 to 1868.

SOME further light is likely to be thrown on the Blavatsky Correspondence in a pamphlet by Mme. E. Coulombe, which is announced for immediate publication. This lady was associated with Mme. Blavatsky from 1872 to

1884, and in this work reveals what she heard and saw of Mme. Blavatsky and the Theosophists with whom she came in contact in India and elsewhere. The pamphlet will be published by Mr. Elliot Stock.

Margaretha Menkes is the title of a new novel, by Hermann Friedrichs, which is announced to appear at the end of this month.

THE *Expositor* for February will contain the first of a series of articles on the Epistles of St. Paul, by Professor Godet, giving the writer's views on the Second Advent and the Man of Sin. A third edition of the January number will be published next week. Messrs. A. D. F. Randolph, of New York, will publish an American edition of the *Expositor*.

THE "Félibrige" section of the *Revue Lyonnaise* comes to an end with the December number. M. Paul Mariéton, who has been the editor of this section, has started a new periodical called the *Revue Félibréenne*, which will continue to render to Provençal and Southern French literature the services which have hitherto been rendered in the *Revue Lyonnaise*. M. Mariéton gives a long list of eminent writers on Romance literature and philology who have promised their collaboration. One of the most distinguished of them, however, M. Paul Meyer, states that the use of his name is unauthorised.

WITH reference to the old German New Year rhymes communicated by the Countess E. Martinengo Cesaresco in the ACADEMY of December 27, Dr. Reinhold Köhler, of Weimar, writes to us to say that the verses were composed by the Nuremberg poet, Hans Rosenblut, who lived in the middle of the fifteenth century, and that they have been published entire in Oskar Schade's article entitled "Klopfan: ein Beitrag zur Geschichte der Neujahrfeier," in *Weimarisches Jahrbuch für deutsche Sprache, Literatur und Kunst*, vol. ii., Hanover, 1855. The "Guten Morgen" at the end of Countess E. Martinengo Cesaresco's version does not belong to the original.

M. DUPONT, formerly president of the Société des Antiquaires de Normandie, has in the press a work on the history of the Cotentin and the adjacent islands.

MR. J. A. PICTON will deliver a course of six lectures on "Oligarchy and Democracy" at the South Place Institute, Finsbury, on January 21 and the five following Wednesday evenings.

THE *Magazin für die Literatur des In- und Auslandes* continues to be unfortunate when it meddles with the English language. Many of our readers will be acquainted with Victor Schaffel's charming German song—referring, we believe, to Heinrich von Ofterdingen—which has the refrain, "Der Heini von Steier ist wieder im Land." The *Magazin* of January 10 publishes an "English" translation of this poem, by Johanna Baltz, from which we quote the following specimen:—

"To finches and swallows tells sweet nightingale:
'The song of a violin fills woodland and vale!
Ye twitt'ners, ye singers, now silence your cant—
Hark, Heini von Steier returned to his land!'"

"Shoemaker is waving his furcap in glee:
'The merciful heaven forgets never me!
Now shoes will be costly, soleleather gets scant—
Hark, Heini von Steier returned to his land!'"

A TRANSLATION.

QUATRAINS FROM 'OMAR KHAYYÁM.

I.—*Death*.

I dashed my clay-cup on the stone hard-by:
The reckless frolic raised my heart on high:
Then saw a shard with momentary voice:
"As thou have I been; thou shalt be as I."

Annihilation makes me not to fear:
In truth it seems more sweet than lingering here:
My life was sent me as a loan unsought:
When pay-day comes I'll pay without a tear.

Has God made profit from my coming? Nay.
His glory gains not when I go away.
Mine ear has never heard from mortal man
This coming and this going, why are they?

I'd not have come, had this been left to me:
Nor would I go, to go if I were free:
Oh! best of all, upon this lonely earth
Neither to come nor go—yes, not to be!

Oh! that there were some place where men could
rest,
Some end to look for in this lonely quest,
Some hope that in a hundred thousand years
Our dust might blossom on the Mother's breast!

Alas for me! the Book of Youth is read:
The fresh glad Spring is now December dead:
That bird of joy whose name was Youth is
flown:
Ay me, I know not how he came or fled! *

II.—*God*.

Thou art the Opener, open Thou the door:
Thou art the Teacher, teach my soul to soar:
No human masters hold me by the hand:
They pass away—Thou biddest evermore.

I cannot reach the Road to join with Thee:
I cannot bear one breath apart from Thee:
I dare not tell this grief to any man:
Ah hard! ah strange! ah longing sweet for Thee!

III.—*Conduct*.

In school and cloister, mosque and fane, one lies
Adread of Hell, or dreams of Paradise;
But none that know the secrets of the Lord
Have sown their hearts with suchlike phantasies.

Ah, strive again no human heart to wring:
Let no one feel thine anger burn or sting:
Wouldst thou be lapt in long-enduring joy,
Know how to suffer: cause no suffering.

While sinew, veiu and bone together blend,
Outside the path of Doom we cannot wend.
Bow not thy neck, though Rustam be thy foe:
Be bound to none, though Hâtim be thy friend.

IV.—*Consolation*.

This is the time for roses and repose
Beside the stream that by the meadow goes:
A friend or two, a sweetheart like a rose,
With wine, and none to heed how Mulas prose.

Come, bring that Ruby in yon crystal bowl,
That brother true of every open soul:
Thou knowest overwell this life of ours
Is wind that hurries by—O bring the bowl!

With loving lip to lip the bowl I drain,
To learn how long my soul must here remain,
And lip to lip it whispers, "While you live,
Drink, for, once gone, you come not back again." †

Sweet airs are blowing on the rose of May:
Sweet eyes are shining down the garden gay:
Aught sweet of dead Yestreen you cannot
say—

No more of it—so sweet is this To-day!

When Death uproots my life-plant, ear and
grain,
And flings them forth to moulder on the plain,
If men shall make a wine-jug of my clay,
And brim with wine, 'twill leap to life again.

This jar was once a lover like to me,
Lost in delight of wooing one like thee;
And, lo! the handle here upon the neck
Was once the arm that held her neck in fee.

Your love-nets hold my hair-forsaken head:
Therefore my lips in warming wine are red:
Repentance born of Reason you have wrecked,
And Time has torn the robe that Patience made.

WHITLEY STOKES.

* Compare *vélo; dé moi és trap érra*.—Blon.

† Compare Olivier Basselin, *Vaus de Vire*, xvii.:
"Les morts ne boivent plus dedans la sépulture."

MAGAZINES AND REVIEWS.

THE new volume of *The Antiquary* begins with a fair promise. Mr. W. Carew Hazlitt has given us a very good paper on Venice in early days with the ill-chosen title of "Venice before the Stones." Mr. Gomme's paper on the "Folk-Moot at Westminster" is well timed in more respects than one. Most cultured people will feel an interest in the general subject, and at present the more men's minds can be directed to the historic interest of Westminster and the duty that lies upon us of preserving all its historical memorials, the better it will be for those who come after us. The article on John Evelyn's connection with Wotton is poor and thin, but this is made up for by Mr. Round's exceedingly learned paper on the "Leicester Inquests of 1253." Among the correspondence is a letter from Mr. Peacock protesting against the suggestion that the duplicate books in the British Museum should be disposed of.

THE January number of the *Theologische Tijdschrift* opens with a clear and progressive article by the Leyden church-historian, L. W. E. Rauwenhoff, in which great objection is taken to the new favourite expression—universalistic or world-religions. Dr. Matthes gives the first part of an inquiry into the significance and origin of the Book of Job, in view of recent attempts to bring that book very far down in the series of prophecies. Among the reviews and notices, we specially remark that of Kautzsch's *Grammar of Biblical Aramaic*, by Prof. de Goeje. The article chiefly consists of the reviewer's marginal notes on his copy of the book. Like our own reviewer, he mentions Duval's article in the *Jewish Revue*, but opposes its results by a reference to Sachau in the *Zeitschrift der deutschen morgenländischen Gesellschaft* and to H. D. M. Müller in the *Oesterreichische Monatsschrift für den Orient*, April 15, 1884. The want of passives is not to be regarded as characteristic of the Aramaic dialects. De Goeje agrees, we observe, with Oppert against Kautzsch that "Aramaic" in Exa iv. 7, Dan. ii. 4, is a notice of the fact that an Aramaic passage begins at this point. Dr. Oort, in noticing Riehman's *Dictionary of Biblical Antiquity*, objects *in toto* to the conception of a "Bible-dictionary."

AN account of the eleven principal Archive in Spain by Diaz Perez appears in the *Revista Contemporánea* of December 15. Besides the great collections at Simancas, Madrid, Seville, and Alcalá de Henares, that of Barcelona contains 3,759,314 documents, while Palma, Majorca, is richest of all in the artistic beauty of its MSS. The reforms advocated are the removal of the Archives of Simancas to Henares, the collection of those scattered in Estremadura to Merida, and the appointment of capable librarians not liable to removal on every change of party government. A review of Laguna's *Flora Forestal Española*, by Jordana, speaks highly of the work, and notices other recent botanical publications in Spain. In the last number we remark an interesting but, perhaps, too detailed memoir on the Mendozas, by Becerro de Bengoa, showing how much Spain and Spanish literature owe to this and other families of Basque Alava. Narciso Pagés writes against the view of the continuation of the Roman Municipium throughout Visigothic times. Martin Minguez prints various documents of the first quarter of the twelfth century relating to the Monastery of Iraque in Navarre. Gonzalez Janer has some deserved strictures on postal defects and dishonesty in Spain; and, with, perhaps, less reason, an anonymous writer is equally severe on the substitution of the bronze coinage in place of copper.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

LANGENSCHNEIDT, P. Die Jugenddramen d. Pierre Corneille. Berlin: Langenscheidt. 1 M. 50 Pf.
PIGSON, Amédée. L'Allemagne de M. de Bismarck. Paris: Giraud 7 fr. 50 c.
NERY, F. J. de Santa-Anna. Le Pays des Amazonas; l'El-Dorado; les Terres à caoutchouc. Paris: Fréminet. 10 fr.

HISTORY, ETC.

BEITRÄGE zur vaterländischen Geschichte. Hrg. v. der histor. u. antiquar. Gesellschaft zu Basel. Neue Folge. 2. Bd. 1. Hft. Basel: Georg. 2 M.
BIPPEN, W. v. Aus Bremens Vorzeit. Aufsätze zur Geschichte der Stadt Bremen. Bremen: Schönmann. 8 M. 50 Pf.
DE LA FUENTE, V. Historia de las universidades, escuelas y demás establecimientos de enseñanza en España. T. 1. Madrid: Aguado. 20 r.
STYBEL, H. v., u. TH. STOKER. Kaiserurkunden in Abbildungen. 7 Lfg. Berlin: Weidmann. 30 M.
ZELLER, W. Handbuch der Verfassung u. Verwaltung im Grossherzogth. Hessen. 1. Bd. Darmstadt: Bergsträsser. 5 M. 40 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

DAHL, F. Beiträge zur Kenntnis d. Baues u. der Funktionen der Insektenbedne. Berlin: Friedländer. 2 M. 40 Pf.
EHRHARDT, E. Untersuchungen ü. die Struktur u. Bildung der Schale in der Kieler Bucht häufig vorkommenden Muscheln. Berlin: Friedländer. 2 M. 40 Pf.
MOORE, A. Charakteristische Daten zur Hymenopteren-Fauna Siebenbürgens. 1 M. Species generis Anthidium Fabr. regionis palaearticae. 2 M. Berlin: Friedländer.

PHILOLOGY, ETC.

BEITRÄGE zur historischen Syntax der griechischen Sprache. Hrg. v. M. Schanz. 5. Hft. Entwicklungsgeschichte der Absichtssätze. Von Ph. Weber. 2. Abth. Würzburg: Stuber. 4 M.
HAEUBNER, J. Oruquius u. die Horaskritik. Leipzig: Freytag. 1 M. 60 Pf.
LEVY, J. Neuheläisches u. chaldäisches Wörterbuch ü. die Talmud u. Midraschim. 18. Lfg. Leipzig: Brockhaus. 6 M.
LIEDELOFF, C. De tempestatibus, neyomanteas, inferorum descriptionibus, quae apud poetas romanos primi p. Chr. saeculi leguntur. Leipzig: Gräfe. 1 M.

CORRESPONDENCE.

DISCOVERY OF A ST. ALBANS BOOK.

Wadham College, Oxon.

The history of the first English presses, and of their early typographical productions, has always been a subject of great interest both to the antiquary and the bibliographer; but to no press is more mystery attached than to that situated at St. Albans, and worked by the unknown schoolmaster, at the time when Caxton was spreading the productions of the first English press over the country.

To the extreme rarity of the volumes from the St. Albans press we must ascribe the poverty of bibliographical detail concerning them. Herbert's edition of Ames' *Typographical Antiquities*, to which we first look for information, gives but the scantiest details, although it contains the only facsimile of the type used throughout this volume, namely, the smallest of the three types used at St. Albans. Dibdin, in his enlarged but unfinished edition of Ames, does not treat of the provincial presses. From this press there issued in the fifteenth century eight works, of which two are in English and the rest in Latin. Of the former, doubtless the best known is the *Book of Hunting and Hawking*, ascribed to Dame Juliana Berners, and brought recently into notice by the facsimile edited by W. Blades, Esq.; and the rarity of the original may be gathered from the fact that the sum of £630 was, within the last few years, paid for a copy by Mr. Quaritch.

It will no doubt interest many of your readers to hear that a copy of the *Antonii Andreae Quaestiones super Logica* (which is almost the rarest of the St. Albans books, and of which up to now only one copy has been known, discovered by Mr. Bradshaw at Cambridge) has recently been discovered at Oxford.

During my work at the fifteenth century books in the library of Wadham College, I found a fine and perfect copy of this book in a

seventeenth century binding, and considering how little is known about it, a full and careful collation cannot fail to be of use.

Collation.—328 leaves.

a—z (omitting j, v, w), 2. 9. Z., est, am,
A—O (omitting J, L) all in eights.
a1 is the only blank leaf.

Typographical Particulars.

There is no title-page. The lines, which are not always spaced out, form a page measuring about 3½ x 5½ in., and there are thirty-two in a page. Signatures are used in the first half of each section, but there are no catchwords, nor are the leaves numbered.

The text ends on the recto of the 328th leaf with the following words:—

"Explicit scripti Antonii in sua logica venetis correctum."

The volume contains the following five treatises:—

"Super librum Porphyrii, super librum praedicamentorum Aristotelis, super 6 principia, super primum librum periermenias, super librum divisionum boetii."

The signatures of the first two gatherings are very incorrectly printed, and it is to be noticed that no capital L was used in the signatures (being, in fact, entirely absent from the book), whence probably arose the mistake in Mr. Blades's introduction to the book of St. Albans, where—in the tabular collation of this book—he gives the number of leaves at 335 printed, counting a gathering too much.

The water-mark throughout is a variety of the bull's head. ED. GORDON DUFF.

Cambridge: Jan. 8, 1885.

Mr. Duff has kindly allowed me to read his note about the *Antonius Andreae* at Wadham College before sending it on to the ACADEMY.

The existence of the book remained unnoticed, so far as I know, until September, 1861, when I lighted upon a copy in exploring the library of Jesus College in this University. It is in its original English binding; but it unfortunately wants the outer half-sheet of the first quire, the blank leaf 1 and the printed leaf 8.

An excellent photolithograph of leaf 275a (sig. G 3) appeared in the *Annales du Bibliophile Belge et Hollandais* (no. 8, p. 149, Bruxelles, Juin, 1865), at the end of an article headed "Un Inconnu anglais inconnu," by M. Ch. Ruelens, of the Bibliothèque Royale. M. Alph. Willems had recently presented to the Brussels library a fragment of thirteen leaves, rescued from a book-cover, and M. Campbell, of the Hague, had recognised it as St. Albans type; but the book was, naturally enough, not identified. On reading the article I wrote at once to M. Ruelens, who published a translation of my letter to him in the August number of the *Annales*; and I was able to tell him that the thirteen leaves of his fragment were D 1, D 3, D 6, E 4, E 5, F 2, F 5, F 7, G 1, G 3, G 6, H 2, and H 7, of the *Antonius Andreae*.

Some years afterwards Mr. R. L. Bensly discovered another copy in the old library at Norwich; and, happening to spend a few hours there in 1880, I went to the museum to examine the book with my own eyes. I found that it was in the original binding, closely resembling that of the Jesus College copy, and also that it was happily quite perfect. A few months ago Dr. T. W. Bensly kindly brought the Norwich copy with him to Cambridge, and I was able to examine and collate it at leisure.

I am sorry to find that the Wadham College copy wants the whole quire signed L (leaves 305—312). It is certainly to be found in both the copies I have seen. The book actually consists of 336 leaves in forty-two quires. The apparently incorrect printing of the signatures at the beginning, noticed by Mr. Duff, is really a matter of particular interest. This is not the

place to enter into technical details of typography; but it is lawful to mention that this book displays the first attempt, on the part of the St. Alban's schoolmaster, to print a quarto book by whole sheets, instead of by half-sheets, as he had done in his previous books. It may safely be assigned to the date 1481-82, by which I mean that it is later than the books bearing the printed date 1481. When these things come to be studied methodically, all such phenomena will have a plain meaning for the trained student, where the ordinary bibliographer would pass them over in silence, or treat them as perhaps careless mistakes. It is not too much to say that every one of the early St. Alban's books shows clear characteristics, by which its sequence in connection with its fellows may be traced and laid down with accuracy and with confidence. It is very encouraging to see the work that is at last being done in this field at Oxford by Mr. Madan, and others following (*longo intervallo*) in his footsteps. It may be looked upon as certain that, as soon as the College libraries there come to be explored with any intelligence, the search will be rewarded, as in the cases of Mr. Madan and Mr. Duff, by the discovery of volume after volume which will throw light upon the history of printing, and so, indirectly, upon the history of literature, in England.

HENRY BRADSHAW.

AN UNPUBLISHED LETTER OF THOMAS HOBBS.
London: Jan. 7, 1885.

In the volume of Additional MSS., No. 28,927, in the British Museum, there is an interesting letter written by Hobbes when he was eighty-nine years of age to the Duke of Ormonde, Lord-Lieutenant of Ireland, together with a curious proposition in cyclometry. The handwriting is very clear and firm. The following is the letter, now printed for the first time:—

"My Lord,—The enclosed is a Demonstration of what proportion the Circumference of a Circle hath to its Semidiameter: This is briefe and clear, and the Diagramme not overcharged with lines. You may if you please show it also to Mr. Tollett, who is a very ingenious man; and I should not doubt of his approbation, but that he is too well satisfied with the absurd Principles of Dr. Wallis, and takes his Method for Algebra, though it hath nothing in it of Algebra but the Symboles, whereby he hath false both in his Arithmetica Infinitorum and his Mechaniques into greater absurdities than ever proceeded from any mad men in Bedlam. Howsoever, shew it him; but I pray you let no body publish it as his owne, out of a hope that the masters of the Presse will keepe it from being published as mine.

"I have written in Latin above sixty propositions of Cyclometry (whereof this is the first) and in Parchment, to be published (when the envy of my Adversaries ceasing by my Death or by their owne) by some friend or other that loves the Sciences. But I have past my Bounds. I meant no more but to send you the inclosed, and wish your Lordship and your noble company a good passage over the Sea, and a safe Arrivall at Dublin.—I am, my honoured Lord, your Lordships most humble servant,

"THOMAS HOBBS.

"Chatsworth, August 14th, 1677."

Hobbes has expressed his opinion of Dr. Wallis very freely in various passages throughout his writings. This is the proposition which he sent to the Duke of Ormonde. There is no figure in the original paper, but it can easily be constructed:—

"To find a straight line equal to half a quarter of a Circle.

"CONSTRUCTION.

"Make a square ABOD. Divide the sides in halves at E, F, G, H, and draw the Diagonals AO and BD. The lines will all meet in the Center of the Square at L. Describe the Quad-

rantal arc BD, cutting the line EG in K and the Diagonal AO in L. So shall BK be a third part of the whole arc BD, and consequently two-thirds of BL, which is but halfe the arc BD: Therefore, the arc BK is to the arc KL as two to one. Divide now the halfe Diagonal IO into equal parts at M, and draw BM, cutting EG in O.

"I say the straight line BM is equal to the arc BL, because IB and IO are equal, and IM is halfe IO, the line BI is to the line IM as two to one. And because the angle BIM is divided in the midst by the line GI, which cuts BM in O. The line BO is to the line OM as two to one, that is to say, as the arc BK to the arc KL. Lastly, because (you know) the side BC is greater than the arc BL, and the arc BL greater than BI, a straight line drawne from B and equal to the arc BL, will reach the line IC somewhere. But it cannot reach it in any other point so as not to outreach it but in M. For in no point else can the line GI divide it into the proportion of two to one.

"And if on BN you make an arc to cut the Chord BL produced in I you have LI, the difference between the Chord and the Arc. From whence it follows that the square of halfe a quarter of the Circle is equal to ten squares of a quarter of the Semidiameter. For MN is equal to NC and BN equal to three quarters of the Semidiameter, and the square of BN is Nine, the square of MN One, and (by Euclid i., 47) the square of BM Ten."

This result is, of course, arrived at by a series of fallacious statements, starting with the first that is made. The proposition, if it had been correct, would have been one of the most important in geometry; and it is interesting to find that Hobbes considered that the ratio could be exactly expressed between the circumference and the radius of a circle, a ratio which we now know can be found only approximately.

GEORGE A. AITKEN.

"CUSTOM AND MYTH."

48 Banbury Road, Oxford: Jan. 7, 1885.

I have not the slightest wish to interfere between Mr. Andrew Lang and the orthodox mythologists; but I would allude briefly to Dr. Isaac Taylor's words as to Woden in his letter in your issue of January 4, when he asks:—"Or, to go to the Teutonic mythology, does any one doubt that Odin is the wind, and Thor the thunder?" My impulse would have been just as confidently to ask—Does any one still think that Odin is the wind? I can account for that impulse, and I find it is the result of having read Vigfusson and Powell's *Corpus Poeticum Boreale*; more especially vol. i., pp. ciii., civ., where Dr. Vigfusson, after giving a brief summary of Woden's perilous adventures in quest of wisdom, speaks as follows:—"The very name 'Woden,' tells the same tale, being, we hold, an appellative akin to the Latin *uates*, 'a prophetic singer or bard.' Compare O. Norse *vǫðr*, 'inspiration,' to which is appended the following note—"The phonetic change is analogous to that in *māter mōdar*; *t, d* following Verner's Law." The second volume, pp. 458-463, summarises the utterances of Norse literature about Woden: thus at p. 459, one reads that "In the pre-wicking days he is the God of the Heaven, nay, the Heaven itself, 'Earth's love and lord,' Ouranos," and at p. 460, that

"Among the first in order, taking Woden's several aspects one by one, is that of the *Heaven*, 'husband of Earth, father of Gods and Men'; by that primal wedlock he acquires the titles, 'Blessed Father, Sire (so we take Gault). To him, as the Heaven, belongs the myth which explains why the sky has only one eye, by the tale that there were two, but that one was pledged to the 'Giant of the Abyss' [Bokk-mimi] for a draught of the deep well of wisdom. . . . As the *God of Wisdom*, Woden is hymned in early poems, the 'Sage of the Powers, the Counsellor of the Gods,' &c.

Thus, it is certain that to one who is *facile princeps* among the Norse scholars of the present day, Woden does not appear to have been the

wind, or a wind-god of any kind; and it is not beneath notice, that a thinker like Thomas Carlyle could not quite accept the wind and movement idea so long ago as 1840: see his first lecture on Heroes.

I take this opportunity of turning to a question directed to me in the ACADEMY for September 27 by Mr. Alfred Nutt, as to whether I regarded the equation of the Irish Fionn and Oisín with the Welsh Guion and Tal-iesin as philologically defensible. To the former I should say, certainly not—the natural equivalent of Fionn (later spelling Fionn) is Welsh Gwyn, "white"; but I do not wish to be understood to say that I identify the Fionn of Goidelic legend with our Welsh Gwyn or Gwynn, as I am in doubt on that point. But as to Oisín and Tal-iesin, it has often occurred to me to compare the supposed history of the one with that of the other, and always with the result of being strongly impressed with the belief that they ought to be one person; but I must confess that the equation of Oisín with (Tal-)iesin is open to objections. There are, however, other possible ways of putting it. Suppose, for instance, the forms Telesesin or Telesin (Guest's *Mabinogion*, ii. pp. 206, 379) were more correct than the ordinary one, there would be no difficulty in equating -sesin with Irish Oisín; or suppose the first *i* in *Taliesin*, which is a semi-vowel, to stand for an older *g*, and we divided *Tal-iesin*, the same remark would apply to the latter part, but there would be left to be explained the other part, representing a syllable *talg*, which is not familiar in Celtic. So I could return no decided answer to the second part of Mr. Nutt's question.

J. RHYS.

Owens College, Manchester: Jan. 13, 1885.

Mr. A. Lang seems to me in his letter of last week to have drawn an inference from the names of the demes and *yénn* which is open to doubt. He says:—

"In Attica we find many demes also named after vegetables, and it appears to be thought probable that many of the demes were styled from the *yévos* previously settled there. If this be so, there must have been *yénn* named from plants in Attica."

Now it is true that some demes were named (as the *Etymol. Magnum* s.v. *Ἐλεείν* has it) ἀπὸ τῶν ἐν αὐτοῖς φυτῶν, e.g. the deme φηγοῦς near Marathon was probably named so from φηγός. It is likewise true that many were named after *yénn* (*Etymol. Magnum* ibid., ἀπὸ τῶν οἰκιστῶν ἀνδρῶν ἢ γυναικῶν, where Sylburg reads οἰκιστῶν). In the newly-discovered fragments of Aristotle, Πολιτ. Ἀθην., there is unfortunately a gap in the papyrus: [προσ]ῆ[γ]όρευσε δὲ τῶν [δῆμων τοὺς μὲν ἀπὸ τῶ]ν τῶν τοὺς δ' ἀπὸ τῶν [οἰκιστῶν] Blass, γένων Landwehr]; but we have no evidence that names of demes like φηγοῦς had ever been names of *yénn*. The names of *yénn* are either patronymic (cf. Boeckh, *C.I.G.*, vol. ii., p. 650a: "hae gentes—habebant gentis auctorem ut plurimum fabulosum")—e.g., Βουρδῶναι, cf. Harp. s.v. Βούρτης—or are taken from priestly functions—e.g. Βουζύβαι, cf. Hesych. s.v. Βουζύβης—or handicrafts—e.g., Αλγυρότομοι, Δαστοῖ, Φριδόφυχοι, &c. Moreover, it is scarcely accurate to speak of the Ioxidae—colonists in Caria who took their name from their leader Ioxus—as "an Athenian *yévos*." HERMANN HAGER.

"BEZONIAN."

London: Jan. 10, 1885.

Prof. Skeat appears to have overlooked the military aspect of the quotation: "Under which king, Bezonian?" (2 Hen. IV. v. 3); it is a question of enlisting recruits.

In this sense Antonini's Italian Dictionary gives us, "*Bisagno*, soldato giovane (Lat.: tiro)," i.e., a raw recruit. Similarly in Spanish, "*bisacho*,

undisciplined, unbroken, a novice." Mr. Justice Shallow was not a needy mendicant, but he was "raw," in his own figure of speech, as regards the new king. A. HALL.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Jan. 19. 4 p.m. Asiatic: "The Study of the South Indian Vernaculars," by the Rev. Dr. G. U. Pope.
8 p.m. Royal Academy: "Vandyke," by Prof. J. E. Hodgson.
8 p.m. Society of Arts: Cantor Lecture, "Climate and its Relation to Health," by Dr. G. V. Poore.
8 p.m. Victoria Institute.
TUESDAY, Jan. 20. 3 p.m. Royal Institution: "Colonial Animals," by Prof. Moseley.
7 p.m. Society of Architects.
7.45 p.m. Statistical.
8 p.m. Civil Engineers: "A Comparison of British and Metric Measures for Engineering Purposes," by Mr. A. Hamilton-Smythe.
8.30 p.m. Zoological: "The Coxal Glands of *Myale*," by Mr. C. Pelesner; "The Myology of *Chironomus* species," by Mr. E. J. Sidebotham; "A New Species of Frog from Asia Minor," by Mr. G. A. Boulenger; "Five New Species of the Genus *Batrachoseps* from the Levant," by Dr. O. Boettger.
WEDNESDAY, Jan. 21. 8 p.m. South Place Institute, Finsbury: "Oligarchy and Democracy," by Mr. J. A. Pictou.
8 p.m. Society of Arts: "Labour and Wages in the United States," by Mr. D. Pidgeon.
THURSDAY, Jan. 22. 8 p.m. Royal Institution: "The New Chemistry," by Prof. Dewar.
4.30 p.m. Royal Society.
8 p.m. Royal Academy: "The Dutch School," by Prof. J. E. Hodgson.
8 p.m. Society of Arts: Howard Lecture, "The Conversion of Heat into Useful Work," by Mr. W. Anderson.
8.30 p.m. Antiquaries.
FRIDAY, Jan. 23. 8 p.m. Philological: "A Dictionary Evening," by Dr. J. A. H. Murray.
8 p.m. Society of Arts: "The Agricultural Resources of India," by Mr. E. C. Buck.
8 p.m. Quekett Microscopical Club: Papers by Dr. W. B. Carpenter and Mr. F. Parsons.
9 p.m. Royal Institution: "Fauna of the Sea-Shores," by Prof. Moseley.
SATURDAY, Jan. 24. 3 p.m. Royal Institution: "Greek Sculpture," by Dr. Waldstein.
3 p.m. Physical: "On a Mode of exhibiting the Spectra of certain Substances by burning them in an Atmosphere of Oxygen," by Mr. E. Clemen-shaw; "On a Theory concerning the Molecular Architecture of Solids, illustrated by Experiments on the Loss of Energy of a Wire vibrating torsionally," by Mr. Herbert Tomlinson.

SCIENCE.

Studies, Literary and Historical, in the Odes of Horace. By A. W. Verrall. (Macmillan.)

THIS volume contains seven essays:—(1) entitled "Melpomene," on the reasons why Horace chose the Muse of Tragedy as representing the genius of his lyrics; (2) on "Murena"; (3) on the historical poems and the arrangement of the three books; (4) on "Lamia"; (5) on the words *quam Tyberis lœvit* in 2 Od. 3; (6) "Venus and Myrtale," on the erotic poems; and (7) "Euterpe," on questions of metre.

Mr. Verrall propounds so many novelties, that it will be impossible to discuss more in the pages of the ACADEMY than the most important of his hypotheses on the first three books of the Odes. And these seem to be his theories of their chronology, and of their relation to the conspiracy of Murena. The poems in question were, Mr. Verrall thinks, written between 40 and 19 B.C., thus covering a space of twenty years. The second Ode of the first book expresses "hopes and fears of the time between the overthrow of the regicides and that of Sextus Pompeius" (period 40–36 B.C.). This is the oldest poem to which any definite date can be assigned, the latest being the third Ode of the same book, which, in Mr. Verrall's opinion, alludes to Vergil's journey to Greece in 19 B.C.

In the reference to political ambition

(*cortat tergeminis tollere honoribus*) in the first Ode, Mr. Verrall reads an allusion to the electioneering tumults of 21–19 B.C.; but the point on which he lays most stress—indeed, it might almost be called the text of the whole volume—is the conspiracy and death of Varro Murena, which he supposes to have been often in Horace's mind, and to have lent a tragic colouring to some of the best poems in the collection. His theory, briefly stated, is as follows.

L. Licinius Murena was the representative, and probably the son, of L. Licinius Murena, consul in 62, who was afterwards (Mr. Verrall should have said previously) defended by Cicero. He is not to be identified with Aulus Terentius Varro Murena, consul for a short time in 23 B.C.; but, as his *cognomina* were Varro Murena, we must suppose that he was in some way connected with the great M. Terentius Varro, whose wealth he probably inherited. Dio is probably right in dating Murena's unfortunate conspiracy to 22 B.C. The Licinius addressed by Horace in 2 Od. 10 (*rectius vives, Licini*) is, as the modern commentators assume, the Murena in question; and he is again mentioned in 1 Sat. 5, 38 (*Murena praebeo domum*) and in 3 Od. 19 (*da puer auguris Murenas*). This ode refers to a banquet given by Murena at Reate (hence *Paelignis frigoribus*) at the villa he had inherited from M. Varro. Murena has just been made augur; and the *nova luna* toasted by the revellers is the crescent to be worn on his senatorial shoe. This decoration has been brought down to Reate by his friends, and is the *pretium* or consideration for which they get their jar of Chian wine (*quo Chium pretio cadum Mercemur*). The subject is continued in a more serious strain in 2 Od. 18, where Attalus means M. Terentius Varro, and his *ignotus heros* is Murena. The words *novas pergunt interioris lunas* are intended to warn Murena of the moral perishability of senatorial decorations. Just in the same spirit Horace tells Quinctius Hirpinus (2 Od. 11) that the moon does not always wear the same ruddy countenance (*non semper uno luna rubens nitet Vultu*). Three odes were written after the conspiracy, and contain allusions to its discovery: 8 Od. 24, where *moritis laqueis* gives a hint of the execution; 3 Od. 4, where the Titans are the conspirators, and Apollo is Tiberius; and 3 Od. 29 (*Tyrrhena regum progenies*), which is an address of sympathy to Maecenas on the subject.

Before discussing the new interpretation of *nova luna*, and the identification of Attalus with Varro, one must ask for time to recover one's breath. Meanwhile it is possible to consider the whole matter in its wider aspects.

I cannot agree with Mr. Verrall in regard either of his *terminus a quo* or his *terminus ad quem*. The second Ode of the first book seems to me, as I said years ago in an essay on the *Ancient Lives of Vergil*, to be best dated to 33 or 32 B.C. This will explain its most important allusions: the reference to the threatening attitude of the Parthians (*non sinas Medos equitare inultos*), and the reference to Caesar Octavianus as the rising hope of the nation. The inundation of the Tiber need trouble us no more than a flood of the Isis at the present day; it might have occurred in any year. With regard to

Vergil's voyage to Greece (1 Od. 3), there seems to be no necessity to identify that with the journey of 19 B.C. recorded by Suetonius. May not Vergil have gone to Greece more than once? Indeed, as I have argued elsewhere, the prelude to the third Georgic reads as if he had actually returned from Greece just before writing it.

We are left then to the conspiracy of Murena: a very difficult subject. One piece of supposed evidence, must, it seems, be eliminated. The assumption that the Licinius of 2 Od. 10 was a Licinius Murena is a mere assumption. True, the inferior MSS. inscribe the Ode *Ad Licinium Murenam*, but the best copies leave out *Murenam*, while the *scholia* make Licinius either Licinius Valgus, or Licinius Crassus. The only probable allusions to Murena in Horace are then, *Murena praebeo domum*, and *da puer auguris Murenas*; of his conspiracy there is not a word.

Nor, even had there been, can I see that the question of chronology would have been thereby affected. Die, it is true, puts the conspiracy in 22 B.C.; but it is most probable that Velleius* regarded it as taking place in 23, for he dates the death of Marcellus by it, and Marcellus died in the autumn of 23. Now, the *Fasti Consulares* mention, as consul for a short time at the beginning of 23, A. Terentius Varro Murena. The Latin historians, Velleius, Suetonius and Tacitus, call the conspirator Varro Murena, Varro, or simply Murena, never Licinius Murena. Mommsen therefore (and not unnaturally) identifies the A. Terentius Varro Murena of the *Fasti* with the Varro Murena of Suetonius, and supplements the inscription with the words *in magistratu mortuus est*, words which Mr. Verrall strangely uses to prove that this Varro was not the conspirator.

Taking all this together with the fact that Murena's sister, the wife of Maecenas, was a Terentia, I incline to believe that the conspirator was a Terentius Varro, not (as Dio says) a Licinius. The *cognomen* Murena he may have adopted for any reason. M. Terentius Varro Lucullus seems to have called himself so because he was cousin to the great Lucius Lucullus.

There seems to me, then, no evidence to be derived from the tragical story of Murena as to the chronology of the first three books of the Odes. 23 B.C. has usually been assumed to be the approximate date of their publication. Are there any other considerations which may assist us to a conclusion?

In the first book of the Epistles, Horace speaks of himself as tired of writing poetry, and as too old for it (*non eadem est aetas, non mens*). Now the latest date assignable to any of the Epistles of this book is 19 B.C. Would it be natural for Horace to speak as he does in the first Epistle had he been writing most excellent poetry up to that very year? But put four years between the Odes and the Epistles, and all becomes plain.

Again, Suetonius, speaking of the fourth book of the Odes in relation to the first three, says that it was written *ex longo intervallo*. The fourth book of the Odes was published in 15 or 14 B.C. Supposing the first three books to have been published in 19, the phrase *ex longo intervallo* would be rather exaggerated;

not so, if they had been published eight years before.

I have endeavoured to indicate the main grounds on which I dissent from Mr. Verrall's two propositions—that the first three books of the Odes fall between 40 and 19 B.C., and that the later poems are coloured by allusions to Murena's conspiracy. There is, of course, a great number of details the discussion of which would be necessary before the question was exhausted; but there is no space here for such a disquisition, and I can assure Mr. Verrall that all minor points had been conscientiously considered before this article was written.

There are many other interesting points raised by Mr. Verrall which might well be debated in the pages of a philological magazine, but which cannot, for want of space, be discussed in these columns. Nor would a reviewer be justified in taking leave of the book without noticing the talent and ingenuity of its author, which render his essays interesting and suggestive throughout, whatever may be thought of the soundness of his conclusions.

H. NETTLESHIP.

OBITUARY.

DR. EVAN BUCHANAN BAXTER, professor of *materia medica* at King's College, London, died on Wednesday, January 14, at the age of forty. He was born in Russia, of Scotch parentage on both sides, and was brought up in that country during the early years of his life. About 1860 he entered the classical department of King's College, whence he gained a scholarship at Lincoln College, Oxford. Recalled to Russia to nurse his father through a long illness, he never went back to Oxford; but about 1864 rejoined King's College as a medical student. In 1869 he took the degree of M.B. at the University of London with first-class honours, a scholarship, and a gold medal. As resident medical tutor, house physician, and afterwards professor, he was always closely associated with King's College and its hospital. He was also at one time physician at the Evelina Hospital for children, and latterly at the Royal Free Hospital, where he took great interest in the medical school for women. Of a life devoted to his profession nothing need be said here; but we must record that he was a regular contributor to the ACADEMY, in whose columns he wrote for some years a series of "Physiological Notes." It is not, however, as a doctor, or even as a man of science, that he will be best remembered. His early education was of the widest character, as regards languages as well as books; and he always retained a keen interest in literature, in speculation, and in practical affairs. In religion he was a Positivist. What he was as a man is known to a large circle of friends, who were drawn to him by the combined strength and tenderness of his character, more than by his intellectual attainments. Even on medical matters Dr. Baxter published comparatively little. We may mention a translation of a German work for the Sydenham Society, a report on antiseptics for the Local Government Board, several papers in the *Practitioner*, and the address that he delivered one year at the opening of the King's College medical school. His last illness—a complicated form of phthisis—was long and painful. He leaves a widow, but no children.

CORRESPONDENCE.

KAUTZSCH'S "GRAMMATIK DES BIBLISCH-ARAMÄISCHEN."

Hampstead: Jan. 13, 1885.

A friend informs me that in a review of Prof.

Kautzsch's *Grammatik des Biblisch-Aramäischen*, which appeared last month in the ACADEMY, the reviewer expressed a hope that an English translation would shortly appear.

I am at present engaged on such a translation, under the authority of Prof. Kautzsch himself, who has promised me many additions and corrections for the English edition. I hope to bring out the book early this year; but publishers seem scared by the amount of Hebrew type, and by the small print of the German edition.

THOMAS STENHOUSE.

THE ORIGINAL MEANING OF MĀTRĪ, "MOTHER," BHRĀTRĪ, "BROTHER," AND SVASRĪ, "SISTER."

Oxford: Jan. 10, 1885.

Mr. Dwijender Nath Tagore, in an essay on "Prititva, or the Nature of Love," published in the *Tattvabodhini-patrikā*, has examined the etymology of the words *mātrī*, *bhrātrī*, and *svasrī*. As the results at which he arrived differ from those which I published in my *Lectures on the Science of Language*, he is anxious to have his paper submitted to the consideration of Oriental scholars in Europe. Mr. Dwijender Nath Tagore is a young student, it seems; and though his method will hardly satisfy the requirements of European scholarship, he may become a useful worker in time. At all events, as a first sign that the Science of Language is gaining a hearing among the followers of Pāṇini, some extracts from his paper may be of interest:—

"There is some difference of opinion between ourselves and Māhātma Max Müller about the meaning of the word *Mātrī*. Max Müller says that the meaning of the word *Mātrī* is *Maker* (*nirmātrī*); we say that its meaning is *measurer* (*parimātrī*). How is *Mātrī* measurer? She, the mother, portions out food to husband, sons, daughters, and other members of the family. See the agreement in meaning between the words *portioning out* and *meting out*. Mark also the agreement in meaning between *mete*, to measure, and *parimān*, and the agreement in sound between *mete* and *mātrī*. All this favours our opinion. After this, mark the customs of our country: the five Pāṇḍavas could have shared between themselves any articles of food procured by them, leaving a portion for their mother; but they did not do this, because it was contrary to custom. If we consider custom, we find it is the task of the mother to portion out food in due measure. Max Müller says that in former times it was the duty of the daughter to milk the cow, for which reason the daughter's name was *Duhitā*. To support, to protect from enemies, to procure wealth (cows, &c.), were the duties of the father, for which reason his name was *pitā*, i.e. *pātā*. *Duhitā* and *pitā*, these two names indicate household work, as founded on custom. We maintain, therefore, that the word *mātrī* also indicates a household duty. It does not indicate any such natural occurrence as the birth of children. To indicate such natural occurrences there are such names as *ganaka*, *ganani*, for father and mother; *sutā*, *natā*, for daughter."

My answer is that *mātrī*, besides meaning mother, actually occurs in Sanskrit with the meaning of maker, but not of distributor. It is a word which Indian grammarians call *yangikārūḍha*, i.e., having both a conventional and an etymological meaning (see *paribhāṣātī* Pāṇ. iv., 1. 10. *Mātrī*, not meaning mother, but meaning maker, and actually governing an accusative, occurs *Rig-veda*, viii., 42, 4, *sā mātā pūrvyām padām*, "he the maker of the old place." It is extremely curious that *mātā*, when it is used in its etymological meaning or governs an accusative, throws the accent on the radical syllable *mātā*, while *mātrī*, "mother," has the accent on the last syllable, as in Greek in its oblique cases.

"Prof. Max Müller says that the primary meaning of *bhrātrī* is one who bears a burden, but we say it is *bhāgin*, or sharer—sharer in happiness and in

affliction, sharer in adversity and in prosperity, and sharer in paternal property. The affinity of *bhāga* with *bhrātrī* may at first sight seem to be forced; but a comparison of the equivalents of the word *bhāga* in some of the allied languages will make the affinity of *bhāga* with *bhrātrī* sufficiently clear. The word *bhrātrī* is derived from the root *bhrāg*, which signifies to diffuse light. In English there are such expressions as "the sun breaks forth," "daybreak." Here we have the complete affinity of the word *bhrāg* with the word break, both in sound and meaning. On the other hand, we see that the words fragment and fraction signify portions and divisions. It is clear that the word *frater*, which is the Latin for *bhrātrī*, belongs to the class of words specified above. As there is an agreement in sound between the words *bhrāg* and *bhrātrī*, there is also an agreement of sound between the words *fragment*, *fraction*, *frater*. Hence there cannot be the smallest doubt that the primary meaning of the word *bhrātrī* is sharer or partner—sharer of food, of worldly concerns, of joy and sorrow; brother is the sharer of all these, and hence *bhrātrī*.

"The word *svasrī* means sister. Prof. Max Müller says that the word *svasrī* is derived from *su* + *as*. The word *as* means breath, existence, and life. From this the Professor concludes that the primary meaning of *svasrī* is comforter; but we think otherwise. Brothers and sisters dwell for a time in the home of their father, but the sister goes away to another house when married. The meaning of the root *as* is to go away. The sister goes away from among us, hence *svasrī*. This interpretation receives support from the well-known maxim of the Roman Law, which speaks of the woman as at once the beginning and end of her family—"Mulier est caput et finis suae familiae." The Sanskrit *svasrī* is Latin *soror*. There is affinity between Bengali *sorā* or moving away, and Latin *soror*. The meaning of the root *as* is Bengali *sorā* or moving away; hence *svasrī* may be construed to mean one who moves away from her own people. Or it may mean *svatā* *saratī* *svasar*, i.e., one who moves away of her own accord. All the words convey domestic relations, convey a practical, not a sentimental, signification. It is, therefore, unreasonable that such should be the case with all except *svasrī*, especially as the function of comforting does not belong exclusively to the sister. The meaning given by Prof. Max Müller seems to me to be based on mere conjecture, for, firstly, no Sanskrit word signifying domestic relation has a prefix, and it is not very probable, therefore, that the word *svasrī* should have a prefix *su*; secondly, the words *su* + *as* would mean either good soul, or to remain well, and how can these be made to signify a comforter, or one who comforts? A meaning so far-fetched does not seem to tally with the simple thought of the plain and simple people of the old times."

I do not wish to discuss the etymologies of *bhrātrī* and *svasrī*, which Mr. Dwijender Nath Tagore here proposes. The first, from *bhrāg*, is impossible phonetically, the second extremely problematical. The etymologies which I suggested for *bhrātrī* and *svasrī*, were given as tentative only, but they satisfy all phonetic requirements. The similarity between *bhrātrī*, "brother," and *bhartrī*, "husband," would probably be used now as a survival of communal or tribal marriage, and *bhartrī*, "husband," would be derived from *bhar*, *ferre*, in the sense of carrying off. As to *svasrī*, Mr. Dwijender Nath Tagore has not considered the very old compound *su-asti*, "well-being," Greek *εὖαστίς*, the mother of the ubiquitous *Svastika*. With all this, Mr. Dwijender Nath Tagore may in time do some useful work, and I heartily say: "Svasti te astu."

F. MAX MÜLLER.

"THE EMPIRE OF THE HITTITES."

London: Jan. 10, 1885.

The opinion of the Rev. W. Houghton, expressed in this day's ACADEMY, that the horse is represented on the seal of Tarkutimma, is entitled to respectful consideration. I am unable, however, on a renewed examination of

the seal, to change the opinion I formerly expressed, that the animal intended is the goat. (1) It seems to me certain that the heads before and behind the king represent the same animal. That in front of the king cannot be the horse. (2) The appendage beneath the head cannot be part of a horse's trappings, as will be seen if both heads are taken into account. That, as the representation of a beard, it should be somewhat conventional is not surprising. (3) If the goat be intended, analogies to *tar* or *tarku*, more or less close, may be found, and have been suggested, from other languages; but I am not aware of similar evidence with regard to the horse. The question, on the whole, must be decided by the balance of probabilities.

THOMAS TYLER.

SCIENCE NOTES.

MR. A. O. FORBES, the well-known traveller in the Malay Archipelago, is about to set out for New Guinea under the auspices of the Royal Geographical Society and the British Association. He has received a special recommendation from the Colonial Office to the High Commissioner, who will further him in his intention to ascend by the Doura River (so far as is possible by boat), and then strike direct for the Owen Stanley range, which Mr. Forbes specially wishes to explore. It is scarcely necessary to say that Mr. Forbes will give particular attention to the fauna and flora of that region. Though these societies have generously aided Mr. Forbes, a considerable share of the expenses will have to be borne by himself, unless his enterprise secures the assistance of those who so anxiously wish to see this district opened up.

DR. J. A. FLEMING is about to give, in University College, a course of lectures on Modern Applications of Electricity in the Arts. The lectures will be interspersed with practical demonstrations.

MR. C. E. DE RANCE has recently brought before the Manchester Geological Society some interesting notes on the occurrence of saline waters in the coal-measures. From time to time brine-springs are tapped in collieries, and it is evident that should such springs be common they must render the rocks of this series almost useless as a source of water-supply for drinking purposes.

PHILOLOGY NOTES.

WE have received a little handbook entitled *German Pronunciation: Practice and Theory*, by Wilhelm Viëtor (Heilbronn: Henninger; London: Trübner), which will be found very instructive by students who have paid some little attention to phonetics. To others, the notation used, though not really very difficult, may, perhaps, be rather unattractive. Prof. Viëtor takes as his standard of German pronunciation that adopted on the stage, and states very convincingly the reasons in support of this selection. The exposition of the pronunciation occupies one hundred pages, and there follow twenty-three pages consisting of passages from German authors, with a transliteration into the author's phonetic spelling on the opposite page. Many valuable hints are given with regard to the subtler characteristics which distinguish the German from the English system of sounds. The proof-sheets have been revised by Mr. W. B. Evans, so that the book may be relied upon as free from the ludicrous misapprehensions regarding English sounds which have disfigured some recent works by German writers on the subject.

Correction.—In Mr. Robinson Ellis's article on Frohner's "Kritische Analekten" in the ACADEMY

of last week, the Greek couplet quoted should read as follows:—

ἔ τὸ πρὶν ἐν Χαλδίοις, νῦν δ' εἰς Ἀχέρντα μολοῦσα,
Ἐστερόμαν τῶν πρὶν νυμφιδίων θαλάμῳ.

In the same article, p. 31, l. 9, the word *aenum* should be *aenum*.

MEETINGS OF SOCIETIES.

EDINBURGH MATHEMATICAL SOCIETY.—(Friday, Jan. 9.)

MR. A. J. G. BARCLAY, President, in the Chair.—Prof. Chrystal read a paper on the problem, "To construct the minimum circle enclosing *n* given points on a plane"; Dr. Thomas Muir discussed "The equation connecting the mutual distances of four points on a plane"; and Mr. J. S. Mackay gave two notes on a theorem and a problem in geometry which had previously been brought before the society.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Anniversary Meeting, Tuesday, Jan. 13.)

DR. SAMUEL BIRCH, President, in the Chair.—The secretary presented the report for the year 1884. It was stated that the number of members had increased from 662, reported last anniversary, to 683. The papers read during the year had been of unusual interest, and large additions had been made to the library. The statements of receipts and expenditure showed a balance of £59 17s. 3d. carried forward to 1885. The officers and council were then elected for the current year.—Mr. Theo. G. Pinches read a paper entitled—"The Early Babylonian King-Lists," in continuation of former papers on the same subject. He showed reasons for supposing that a mythical king named Sargon probably figured in legend before the date of the historic Sargon of Agade, who ascended the throne about 3800 B.C. Passages were quoted from the inscriptions in support of this view, and the fact that the ideograph denoting divinity is prefixed to the name of the historical Sargon was considered by Mr. Pinches to indicate that he was named after some half-deified personage.

FINE ART.

THE ART MAGAZINES.

MR. WALTER ARMSTRONG in *The Portfolio* does justice to the fine qualities of George Morland in his best days, and the etching by Mr. C. O. Murray of the "Interior of a Stable," after the beautiful picture in the National Gallery, is a worthy rendering of one of his best works. Pretty little engravings after others of his pictures adorn the article. Mr. Joseph Pennell's etching and other illustrations to Miss Julia Cartwright's article on Canterbury are also excellent in their way—an incisive and Japanese way rather, caring more for black and white than light and shade; but still an expressive and masterly way.

PROF. SIDNEY COLVIN contributes to the *Magazine of Art* for January a note on J. Downman, A.R.A., one of the lesser portraitists of the latter end of the last century, now little known. A coloured facsimile of a profile of Lady Maria Waldegrave testifies to the accomplishment of the artist. A very fine portrait of M. Coquelin in "Le Joueur," after the picture by Jean Béraud, illustrates the editor's vigorous panegyric of the famous French actor. Of the remaining articles, Mr. Harry Barnet's account of Mr. W. J. Linton's books on wood-engraving is the best worth reading, though the papers by Miss Mabel and Miss Mary Robinson are interesting and well written.

L'Art commences vigorously its second year as a fortnightly magazine. With the first number is given a supplement of twelve pages, and it contains some admirable facsimiles of drawings by the late Bastien Lepage, notably one of a fine portrait of himself. The first

article, though occupied with other matters, is named after a very clever young Alsatian artist M. Ringel, and is illustrated by engravings which testify to his remarkable talent as a sculptor and a draughtsman. The etching is by M. Emile Buland, after Velasquez's celebrated portrait of Pope Innocent X. in the Doria-Pamphili Gallery.

THE article of the most immediate interest in the current number of the *Gazette des Beaux Arts* is that in which M. Alfred Darcel describes the most precious objects of the Basilevsky collection and the brilliant society of collectors and connoisseurs who were wont to meet at the gallery in the Rue Blanche. M. Darcel finds some consolation for the transfer of the collection to St. Petersburg in the fact that it will remain intact instead of being scattered to the four winds by the hammer of the auctioneer. The charming ceiling painted by M. Baudry for the château of the Duc d'Aumale at Chantilly forms the subject of a héliogravure and a note by M. Arthur Baignères. From the researches of M. Sandonnini, reported by M. Anatole de Montaiglon in another article, it would appear that Jean Goujon died at Bologna between 1564 and 1568, instead of in the Massacre of St. Bartholomew, as tradition has hitherto asserted.

CLAUDE MICHEL (called Clodion), the French sculptor of the latter half of the last century, principally known by his charming terra-cotta statuettes and decorative work, is the subject of an illustrated article in the *Revue des Arts Décoratifs*, composed of extracts from a magnificent work by M. Thirion, called *Les Adam et Clodion*, about to be published by M. Quantin. Among the engravings *hors texte* is a héliogravure of two pieces of Sèvres remarkable for the manner in which the quality of the china is rendered. One scarcely needs to be told that the *pâte* is *tendre*.

"DIE HOLZARCHITEKTUR BRAUNSCHWEIGS," by Carl Lachner, is another of those interesting studies of the old wooden buildings of Germany which occasionally appear in the *Zeitschrift für Bildende Kunst*. To the *Kunstgewerbeblatt* contained in the same number (December, 1884) the editor of this section (Arthur Pabst) contributes an article (well illustrated) on Chinese glass. The etching is by Fr. Böttcher after a picture of a flood on the Neckar by Gust. Schönleber.

OF two American art magazines, *The Art Amateur* and *The Studio*, we have received several numbers. The former continues its vigorous and useful existence. An interesting and profusely illustrated article on Mr. Walter Crane has recently appeared in its pages. *The Studio* has commenced a new series, and contains many good papers of original and outspoken criticism. The limits of the talents of Mr. Elihu Vedder are well discussed in the part for the fortnight ending December 6, 1884.

THE OLD MASTERS AT THE ROYAL ACADEMY.

(Second Notice.)

THE FLEMISH, DUTCH, AND GERMAN SCHOOLS.

ENGLAND is very poorly off for pictures of the Cologne School. In former exhibitions we have been shown a few late fifteenth and early sixteenth century works of the kind which found their way into this country under greater names. The "Marriage of the Virgin" (215) is attributed to Jan van Eyck, and we probably have to thank the false attribution for a sight of the picture. It is really a work by a master of the school of the Lower Rhine, and was painted either at Cologne, or somewhere in the neighbourhood, during the last decade of the fifteenth century. The artist, though not

the so-called "Master of the Lyversberg Passion," was closely allied to him, and, like him, experienced the influence of Thierry Bouts, the town-painter of Louvain. This influence is unmistakable in some of the heads and in the types of some prominent figures. The landscape background is as bad as Cologne painters seldom failed to make it. On the other hand, the expression of emotion is good, and the visitor will do well to notice the figure of Joachim, in the background, leaving the temple in astounded disappointment, with his dog hastening along behind him. Two wings of an altar piece, bearing representations of St. Christopher (219) and St. Catherine (221), are charming works by a still later artist, Bartholomæus de Braya, one of whose technical characteristics was the use of yellow in place of the customary gold for jewellery. The portrait of the kneeling donor is excellent.

For the absence of any example of the fifteenth-century Flemish School, the superb "Adoration of the Magi" (230) from Castle Howard, makes ample compensation. It is the master-piece of the early period of Jennin Gossaert, called Mabuse. He was one of the last artists of the old school and one of the first of the new. Imbued in his early years with the traditions of the painters of Bruges, and faithfully following the lines that his predecessors had laid down, he painted this picture in the full vigour of his early manhood, about the year 1606. In spirit, however, it belongs to the preceding century, and had Roger van der Weyden lived to behold it, he would have found in it little that was foreign to his own aims and principles. The event is taking place under the shadow of a ruined Romanesque palace, into the walls of which, here and there, some piece of Renaissance sculpture is introduced. Not only the kings and their companies come forward to adore, but the angelic representatives of the heavenly host fly up from all sides like flocking birds and hover over the head of the wondrous babe, just as they do in the "Nativity" by Hugo van der Goes at Florence. In these angels, in the faces of the foreground figures, in the pattern of draperies, and in the technique of the work, the influence of Roger is supreme: it is only in certain figures, painted in a half light a little way behind, that the forward tendencies of the day are apparent. Two or three years after this picture was finished Mabuse went to Italy, and there the whole aim and method of his art received a new direction. On his return to the North he painted a series of fine portraits, manifesting a wider knowledge of humanity; but an ideal picture such as this never came again and never could have come from beneath his brush. The visitor should inspect this work long and closely, noticing the way in which the stuffs and objects of goldsmith's work are painted. The crown round Gaspar's crimson hat, which lies upon the ground, is a perfect marvel of dexterous craftsmanship. Hair, with its glossy texture and supple flow, was never so delicately rendered except by Dürer, and we can hardly avoid the conclusion that, had Mabuse been saved from the baneful influence of Italy, he might have been in his maturity a worthy rival of the great artist of Nuremberg. The little "Magdalen reading" (202) is probably a genuine work by Jan Mostaert, a contemporary of Mabuse. To Bernard van Orley, of Brussels, the striking "Portrait of a Lady" (153) is ascribed. It is a bright representation of a pleasant personality, characteristic, not alone in the face, but still more in the rheumatic hands. The surface of the skin is unnaturally soft, like velvet; but the picture is good as a whole, and probably correctly ascribed.

The Dublin National Gallery lends two interesting German portraits. The half-length of "Anthony Hundertpfund" (176) is by

Wolfgang Hauber, a little-known artist, who here shows himself a careful imitator of Dürer. The picture is a sound piece of work well worthy of attention. Hans Asper is the painter of the portrait of "Margaret Knoblauchin" (174). He is sometimes erroneously called a pupil of Holbein, with whom he had no immediate connexion. He was a sound and thorough workman, with a good feeling for colour, the Holbeinesque elements in his style being due to the period in which he lived. The background of lake and mountain seems rather reminiscent of Lucerne than Zurich, where the painter lived.

Antonie de Moor is named as the author of a naïve picture of "Two Children" (161). "The Castle-Howard Portrait of Mary Tudor" (178) is his best work here exhibited. It does not convey the queen's character with the same vividness as the Madrid portrait (reproduced by the Arundel Society), or as the later picture belonging to Trinity College, Cambridge. It is nevertheless a good likeness, taken in a happier hour than either of the others, and possessing greater pictorial charms than they in the treatment of stuffs and jewellery. The same artist is named as painter of the "Portrait of the Duke of Alva" (185), and, though the attribution is possibly correct, some doubts have been cast upon the identity of the sitter. The portraits of the "Duke and Duchess of Norfolk" (184, 187) were originally painted on a single panel. It is unfortunate that they have not only been severed but distributed to two different owners, and, by a further misfortune, during their brief period of renewed proximity they have not been hung side by side. They are signed pictures by Lucas de Heere. The duchess is painted in a perfunctory manner, but the duke's presence is finely rendered.

Three important Rubens come from Blenheim, and cannot fail to attract attention. The best beyond question is the "Portrait of Anne of Austria" (147). The catalogue aptly quotes M^{me.} de Motteville's description of the queen, which every visitor may compare with the painting for himself. The comparison will serve to show how dextrous a courtier Rubens was. It would scarcely be possible to devise an arrangement of colour and pose more calculated to set off to advantage the hands and arms of which all Europe knew the fame. The "Venus and Adonis" (146) is by no means a wholly satisfactory work. The composition is better than Rubens sometimes made it, the head of Venus is certainly lovely, and the little Cupid is a pretty child, but the chord of colour is unpleasant and the form of Adonis is far from noble. The picture was presented by the Emperor to the great Duke of Marlborough. "Lot and his Family leaving Sodom" (148) was a present from the City of Antwerp. It cannot be accepted as much more than a work from the painter's studio. The two old heads are strongly painted by the artist himself, and all of the figures are animated, but the composition is poor and the colour unpleasant. A small panel (78) bears two full-length sketches of St. Peter and St. Paul, standing each under an archway. They look like designs for architectural decoration. There is in them a majesty of form and a strength of character that recall Dürer's famous panels at Munich.

Van Dyck is represented by four pictures, the finest being the "Duchess of Buckingham and her three Children" from Blenheim (145). It was painted a few years after the duke's assassination, and so he does not appear in it, but is represented by his portrait hanging in the background. The countenance of the duchess is wanting in moral fibre, but the children, and especially the red-robed boy, are charming, and the costumes are beautifully painted. The "Portrait of Strafford" (188) is not so good as some others we have seen, whilst the

"Charles I." (183), though of a striking design, is only a studio picture.

Van Goyen, who may almost be considered the founder of the Dutch landscape school of the seventeenth century, has been better represented in previous years. Of his three pictures now shown all contain a river flowing across the foreground with a ferry-boat plying upon it, the sky being filled with misty, mounting cumuli. The "River Scene with Castle" (118) is certainly the best, and is a harmonious piece of low-toned colouring. The "View of a Castle" (73) is less definite in touch, whilst the "Ferry End" (72) possesses little charm except in the animated and well-grouped figures. Van Goyen's pupil, Solomon Ruysdael, is more than usually well represented, the "River Scene" (83) being the very quintessence of whatever is charming in Dutch landscape. Its tone has been injured by cleaning, but few pictures in the room better repay a close examination. Solomon Ruysdael preferred to look along, rather than across, a river or canal. His aim was to depict a far reaching vista, and he was wont to attain this by casting his foreground into shadow and bringing a full illumination to bear upon the distance. The cloud-drift, which all his skies bear along, is in keeping with the spirit of the landscapes beneath. He, like his master, was fond of ferry-boats, fishermen, and water-side labourers of every kind. The "River Scene" (152) is a similar picture to the preceding; another "River Scene" (181) is more broadly treated. Four pictures are ascribed to Jacob Ruysdael. In the "Squally Weather" (79) the breaking water is vigorously rendered, though the tones of the picture are dull. The "Sea View" (85) is unattractive. The "Landscape" (91) shows a pretty contrast between still and rapid waters; but the "Woodland Pool" (103) is far the best, the quiet lake and rough moorland around being beautifully rendered under an evening sky.

Jan Steen, the prolific pupil, though hardly follower, of Van Goyen, is rightly named as the painter of no less than seven pictures shown. "Grace before Meat" (111) is the earliest of them. It is full of bad sentiment, the canting boy in the background with his upturned face and eyes being the very incarnation of hypocrisy. "Blowing Hot and Cold" (124) shows us a peasant family at supper, treated in the artist's peculiar vein; an aged satyr looks in at the door, and over his shoulder is seen a glimpse of the sunset glow. The "Triotrac Players" (106) has the usual unpleasant tone of general colour, but the buxom figure of a woman in the foreground is as fine a piece of painting as the artist ever did. Two three-quarter length portraits by Cornelius Jansen van Ceulen are well preserved and fine examples of a little-known painter's work. The husband's picture is far the best; his pose and expression are excellent, and his eyes are marvellously bright and piercing. The portrait of an old lady (105) is a genuine Franz Hals of the year 1635. Every part is completely characteristic, and the visitor will do well to compare the hands here with those in Jansen's neighbouring picture. There is a decision in the swiftness of the master's brush which few artists have approached. The "Fiddler" (94), dated 1630 and signed with a monogram Hals is not known to have used, is scarcely good enough for him. The faces are excellent, brimming over with fun; the gestures are natural, and the drawing of certain parts is good, but the man at the back of the picture, the man who conceived it and gave it form, can hardly have been Franz Hals. The little "Conversation Piece" (136) by Dirk Hals contains charming passages of colour; the extraordinary length of the men's legs almost suggests that the painter was aiming at some

satirical end. A weak three-quarter length portrait of a man (96) is, perhaps, correctly ascribed to Bartholomew van der Helst. The face is brightly caught, but the painter manifests slight penetration into his subject's character.

"Tobit and the Angel" (135) bears the great name of Rembrandt. The subject was treated by him more than once, the Louvre picture being the best known example. In this painting the general lines of the composition and the division of the lights are like Rembrandt, and the face of Tobit is certainly intended for a portrait of the master. Except, however, in the kneeling old man in the foreground, the workmanship is not worthy of the master himself, and the faces are throughout wanting in that depth of expression which he never failed to infuse into them. The "Author writing" (82), by Solomon Koning, shows the influence Rembrandt, at the age of twenty-eight, had already brought to bear upon his contemporaries. The catalogue calls it "A Merchant," but the volumes on the table are books of learning, and the aged gentleman is by no means writing in a ledger. A niche in the background contains a skull, a crucifix, and an hour glass. Gerard Dow's "Physician" (76) is an excellent piece of painting. The charm of it does not lie in the figures of doctor and patient but in the beautifully chosen and arranged accessories—celestial globe, pestle and mortar, brass bleeding pan, volume of manuscript, sealed document, candlestick, bottle, skull, tapestry curtain, and all the rest. The light is superbly handled. "An old Lady meditating over her Bible" (137) is a fair specimen of what was possible to Gerbrandt van den Eeckhout. The picture is Rembrandtesque, but how much below the power of Rembrandt!

Gerard Terburg's "Lady at her Toilet" (121) is only not quite so good as the "Letter" we saw last year. The lady's skirt, the tablecloth, and the costume of the page, are as fine examples of what can be done with paint as we need ever expect to find. The little maid's face, in the half light, is excellently modelled. The Queen's Metzu, "Le Corset Bleu" (109) forms a good pendant to the preceding. Metzu did not equal Terburg except in the handling of blue, and there he surpassed him, as a comparison of these two pictures proves. The lady's figure is the subject here, but the man's is more characteristic of Metzu. The combination of colours lacks harmony. Jan Ochtervelt's "Joyful Tidings" (84) shows an unsuccessful attempt to imitate Terburg in his treatment of texture. The seated figure of a man is the best part of the picture, but even it is not satisfactory. In his laughter there is little mirth.

Albert Cuyp and Aart van der Neer, co-pupils with Cuyp's father, are both numerously represented. The best of the Cuyps is likewise the smallest; it is the "River Scene" (114). The sky is busy with hurrying clouds, and the river lively with sailing boats. The hour chosen is in the middle of the day. Golden floods of evening light fill the other three pictures, the "Landscape with Cows" (93) being especially radiant. The leader of the kine, of course, stands in profile projected against the bright background. The scene is full of peace, the milking hour has come and the cows are waiting in a meadow close by a pretty hamlet. Trees and cottages are bathed in gold and the far-away wind-mill shares the spoil. The "Landscape" (101) is a conventional and unpleasing work. Two of Aart van der Neer's pictures (80 and 86) are moonlight pieces, two (116, 127) represent fires by night, and one depicts a skating scene (126); they are all of the usual types. A large dark-toned "Woodland Scene" (89) is ascribed to the artist, though perhaps wrongly. Much the

best of the seven is the "River Scene in Guelderland" (108), with a foreground of swampy meadow and a town by a river bank behind, fading into blue mist, beyond which come blue hills, rolling away into the distance under the rolling clouds. We have seen better Van de Capelle's than the "Calm" (117), in which, however, the boats are well grouped and the sky is soft and full of atmosphere. William van der Velde's "Mouth of a River" (141) is a more animated work, the effect of which lies in the skilful treatment of greys.

Paul Potter's "Sportsmen," lent by the Queen, is a well-known and very good little picture. The texture of the white horse's coat is skilfully given. The detailed painting of foliage is a return to the style of the fifteenth century. Perhaps the cleverest part of the whole is the painting of the man seated in the shadow by the inn door. The "Camp Scene" (129) is the only picture by Wouwermans shown this year. It is a poor example of the artist. The little "Crowning with Thorns" (132) by Adam Elsheimer appears to be founded upon an Italian original. Two small signed panels by Adrian van Ostade are pleasing specimens of his work. The "Lawyer" (134) is the best of them. His easy and natural posture, and his intentness upon the work in hand, are cleverly portrayed, whilst the painting of accessories bears comparison with the work of G. Dow in the same room. There are no very good Tenierses this year. Parts of the "Peasants playing at Bowls" (112) are better than the rest, but the whole is unpleasant in colour. The "Man lighting a Pipe" is a less pretentious but pleasanter picture. The "Cottage Door" (97) by Cornelius Dusart is better in design than execution. Jan van der Heyde's "View in a Town" (123) ought to be easily recognisable by anyone acquainted with the bye-ways of Holland. It is a good picture of its kind. The "Day's Work" (126), a table piled with the contents of a game bag, is in Jan Weenix's usual style. The "Hard Bargain" (90) is a more masculine work, and, though in the shadows always painted with the same dirty black and thus quite wanting in transparency and warmth of colour, it is remarkable for a boldness of handling and a grasp of character that we cannot but admire. The picture is signed in the upper left hand corner, "a 1650, Giō Batā Weenix f.," and is therefore the work of the father of the Jan Weenix who painted the preceding picture. The visitor must not omit to notice the little "Sandy Road" (142), correctly ascribed to Adriaen Brouwer, who was Adriaen van Ostade's co-pupil in the studio of Franz Hals. Its style is what Mr. Ruskin would call "blot-tesque," but it is a fine little painting nevertheless, and possesses something of the force of Hals himself.

W. M. CONWAY.

MR. J. D. LINTON'S DRAWINGS.

THE Fine Art Society has for the last two or three weeks had on view a collection of pictures and drawings by Mr. J. D. Linton, President of the Royal Institute of Painters in Water-Colour. The pictures include only the largest contributions which the Royal Academy and the Grosvenor Gallery have received from his brush—that is, they include the series of five paintings representing some main incidents in the life of an imaginary soldier of the Sixteenth Century. Very memorable they are, and it is hardly to be supposed that Mr. Linton will be required to do many like them before the honours of the Academy are bestowed upon him. But his water-colour drawings even now surpass in merit his oil paintings, and of these there is fortunately a very rich display. Many of the best have been seen at the Institute when it was in its old quarters in Pall Mall;

but then, in the old days in Pall Mall, the Institute—though it drew the amateur—did not draw the town. The subjects of the water-colour drawings are very various; but, unless our memory fails us, landscape only once enters into them, and then—the landscape is artificial landscape—it is the landscape of a Renaissance Garden. Modern dress has been painted by Mr. Linton when he could not escape from modern life—as in "Before the Ball" and "After the Ball"—but clearly the outward aspects of modern life have never fascinated him as they have fascinated Mr. E. J. Gregory. The splendour of raiment in which he so greatly delights is discovered most fully in the century he affects, and that is the seventeenth century. But though Mr. Linton delights in splendid raiment, it would be a mistake to suppose that he is dependent upon it for the whole attractiveness of his work. So eminent a master of draughtmanship, and an artist too with a sense of character and comedy, would, even without the aid of beautiful garment and texture, have known how to make his mark. One or two of the most admirable drawings he has executed are not in the Exhibition, among them the really dramatic as well as picturesque "Emigrés," and the eminently picturesque "Scene from *Peveril of the Peak*." But there is here quite enough whereby to judge Mr. Linton's work. It is the opinion of some among his most competent critics that he is best in his single figures, and this is in the main true, for, at the least, he is nowhere finer than in his "Varney." Varney, moreover, though a single figure without action, or with the least possible amount of action, in the drawing, is dramatic because in its execution Mr. Linton has had a given character to realise. But it is not its quiet dramatic consistency that gives it its chief charm. It is its singular pictorial completeness. Despite its obviously high finish, it is as much like a Velasquez as a water-colour can be. Inspired more visibly by the best figure painters of Holland—by Terburg and Metsu—though with a touch of Venetian inspiration in it too, is such a drawing as that to which Mr. Linton has given the name of "Day Dreams." They are the day dreams of an eminently practical young woman, a large, warm coloured blonde, of noble mould, who, arrayed in sunny green and amber, folds her ample hands and bare arms in front of her, and meditates in leisurely fashion. A more really poetical side of Mr. Linton's art is shown in his exquisite drawing of "Love the Conqueror," wherein various figures whom Love has either lightly or profoundly touched, sit or lounge in a summer garden. For refinement in the type of humanity presented, and for a chastened grace of line, this drawing still holds its own, we think, among the best that have come from the artist's hand; though it has, of later years, been excelled, perhaps, in the imitative reproduction of texture, in pure vigour of presentation, and in the splendours of colour. No one should miss the opportunity of seeing this collection of drawings.

OBITUARY.

MR. SAMUEL HUGGINS, a writer on architecture, died on Saturday, January 10, at his residence near Chester. He was born in 1811, and was for many years a constant writer in the *Builder*. He published a volume entitled *The Course and Current of Architecture*, and a *Chart of Architecture*, in which the history and development of the styles were set forth under the similitude of a stream. He was an active co-worker with Mr. William Morris in the protection of ancient buildings, and claimed (with some show of reason) to have been before Mr. Ruskin in warning the public of the mischief of "restoration." His last years were

devoted to a scheme and design for the new cathedral at Liverpool. He wrote much and often on this subject in the *Liverpool Mercury*, and has left behind him a complete set of designs for a Protestant cathedral in the Romanesque style. These designs we have seen, and can say that they are truly solemn and impressive. The Cathedral Committee would do well to inspect them. Mr. Huggins's brother was the well-known animal painter, William Huggins, whose lions Landseer is said to have preferred to his own.

EGYPT EXPLORATION FUND.

M. NAVILLE writes under date January 4 that he would begin work at Khataneh the day following. This mound is about five and a half miles N.N.E. of Fakos, and was selected by Mr. Petrie last season as peculiarly promising. He found there no sign of Greek or Roman occupation, the surface of the mound yielding objects of the XXVth to the XXXth Dynasties. A broken sphinx of the XIIIth Dynasty or of the Hyksos age, more probably the latter, indicated the presence of remains of remote antiquity.

While organising his work M. Naville has had opportunities of examining various sites, and it is certain that he is already in possession of a new fact of the first importance for the determination of the Biblical Geography of Egypt.

Mr. Petrie is steadily working at the temenos at Nebireh, and may soon be able to tell us whether Naucratis was founded under Amasis, or much earlier. No famous site of antiquity needs more that the contradictions of the classical writers should be cleared up by its own evidence.

REGINALD STUART POOLE,

Hon. Sec. Egypt Exploration Fund.

CORRESPONDENCE.

TRACES OF A ROMAN FIRE BRIGADE AT CHESTER.

Liverpool: Jan. 12, 1885.

Many years since there was discovered at Chester a leaden stamp bearing an inscription, which has generally been read as

7 OL. AVG
VIG.

It has been engraved in vol. iii. of the Chester Archaeological Society's *Transactions*, and is given by Prof. Hübner in *C. I. L.* vii., No. 1268. The present Curator of the Chester Museum, Mr. Shrubsole, has, however, found that the last letter is g (not o), which gives the abbreviation VIG. This, I think, refers to the *Vigiles* or Roman firemen.

From the *Notitia* we know that a *numerus* of *Vigiles* were stationed at *Concangium* (Greta Bridge in Yorkshire), and this is the only place, except Alt Ofen, at which they are named elsewhere than in the city of Rome. From inscriptions we know that the Emperor Caracalla was a great patron of these firemen, also that a number of centurions of the force were natives of Pannonia, in which Alt Ofen is situated.

The presence of Caracalla at Chester, as I have recently pointed out in a paper read in that city, and the occurrence of the first *ala* of the Pannonians in an inscription found in its neighbourhood, seem to point to the fact that, after his visit to *Deva*, at least, a force of *Vigiles* existed.

I consider the inscription as relating to the century of *Claudius Augustalis* of the *Vigiles*. The name *Augustalis* as a cognomen occurs upon Roman pottery found in London; and a *Julius Augustalis* is named in an inscription found in Cumberland. Possibly AVG may be the abbreviation of *Augustini*.

W. THOMPSON WATKIN.

NOTES ON ART AND ARCHAEOLOGY.

THE MS. of the concluding volume of the *Life of Raphael*, by Messrs. Crowe and Cavalcaselle, will be in the printer's hands in the course of this month.

M. BOUGUEREAU has been elected president of the Académie des Beaux-Arts for 1885. This is a double honour, as the president of the Académie des Beaux-Arts will this year occupy the chair of the Institut.

MR. PETTIE is putting the finishing touches to a portrait of Mr. Bret Harte. The picture will form one of Mr. Pettie's exhibits at the next Royal Academy exhibition.

MR. WILLIAM BEMROSE, author of "A Biographical Notice of Wright of Derby," is engaged upon a more important "Life" of this artist, which will contain a quantity of correspondence, and a copy of Wright's memorandum book, in which he noted his pictures, the persons to whom they were sold, and the prices charged, besides other interesting material. Mr. Seymour Haden has contributed two etchings from pictures by Wright, and several others will be reproduced by photogravure and wood-engraving. Mr. Cosmo Monkhouse will write the Preface. Mr. Bemrose is anxious that his list of the present owners of Wright's pictures should be as perfect as possible, and would, therefore, be glad to receive communication on this subject from those who possess them. Any other information respecting the life or works of the artist will be gratefully received and acknowledged. Letters should be addressed to Mr. Bemrose at Elmhurst, Lonsdale Place, Derby.

THE late M. Alfred Goupil has left to the Louvre his beautiful bust of St. John the Baptist, by Donatello.

ON Christmas Eve the Cercle Artistique of Brussels opened to the public their second exhibition of this winter, consisting of a few landscape paintings by Henry Arden, some spirited water-colour sketches by Maurice Hagmann, and, more interesting than either, a series of fifty charming etchings by A. M. Lynen—illustrating the first of Charles De Coster's *Légendes Flamandes*, *Les Frères de la Bonne Trogne*, and including a vignette portrait of De Coster. The artist has seized with appreciative vigour the rich humour of De Coster's Rabelaisian narrative, and his spirited "point" depicts its weighty incidents with a wealth of fanciful allusion and artistic interpretation.

L'ESSOR, the parent society of the Vingtistes (XX), opened a small exhibition of paintings on January 10, consisting mostly of the works of very young men, many of whom give fair promise for the future. L. Frédéric's clever studies of peasant women are vigorously drawn; Albert Dillen shows all the substantial qualities that go to make an excellent artist. Among a number of weak, misty landscapes Joseph François' two delightful bits of autumn woodland are distinguished by charming colour and sentiment. The well-known artist Léon Herbo, a fine draughtsman and colourist, contributes seven portraits, and his Pompadour lady is the only pretty woman on the walls of the exhibition. A charming full-length of the artist's beautiful little daughter emphasises the sympathy widely felt for her accidental death but a few weeks ago. Georgette Meunier's flowers and Van Gelder's *genre* and canine portraits well sustain the reputation of the artists.

THE competition of designs for the national memorial to Garibaldi at Rome has resulted in favour of Signor Emilio Gallori, to whom the execution of the monument will be entrusted.

MUSIC.

THE POPULAR CONCERTS.

BEETHOVEN's Septet, of course, attracted a full house last Saturday afternoon at St. James's Hall. Besides this the programme contained but little of special interest. An Allemande, Courante, Sarabande and Gigue, for violin solo were interpreted by M. Straus with fine tone and taste. Mdlle. Zimmermann displayed her skill in some of Henselt's *Etudes*, while Mr. Santley contributed three songs—two by Maude White and a remarkably fine, but little known, one by Schumann, entitled "Belteshazzar" (op. 57). We hope the scanty applause bestowed on this interesting composition will not deter the vocalist from soon giving it again. The programme concluded with a Mozart pianoforte trio.

Mdme. Essipoff was pianiste on Monday evening (January 12). Some years ago, when this lady first visited London, her charming touch and graceful style of playing were the subjects of general admiration. But her touch has become hard, and though she still shows grace, there is mixed with it much affectation and exaggeration. Her rendering of Mendelssohn's Prelude in E minor (op. 35, no. 1) was noisy: the melody was knocked out of the piano instead of being sung, and the broken chords were not clearly brought out. Why was not the Prelude followed by the Fugue? In Chopin's D flat Nocturne Mdme. Essipoff proved that she could play lightly; but then the tone was thin, and her reading of this lovely piece at times decidedly unpoetical. The notes added to these two pieces were unnecessary: Mendelssohn and Chopin knew when they wanted octaves in the bass, and when single notes. In Godard's showy Mazurka, which she next played, she was heard at her best, but the piece ought not to be included in a classical programme. It is a light, brilliant but commonplace drawing-room *morceau*, and the same can be said of the encore played by Mdme. Essipoff. The performer is not so much to blame as the director: the former naturally chooses what appears most affective, but the latter ought to see that the pianoforte solos are thoroughly in keeping with the concerted music given at these concerts. Last week we had Bach arranged by Liszt, and next Saturday we are threatened with an *Etude de concert* by Thalberg.

In the second part of the programme Rubinstein's early pianoforte trio in G minor was performed by Mmes. Essipoff, Norman-Néruda, and Sig. Piatti—or perhaps, judging from the effect produced on us, we might say, performed by the first lady and accompanied by the two other artists named. The composition is by no means a strong one, and it would require all the skill and charm of Rubinstein's playing to impart any interest to it. The concert concluded with Chopin's "Introduction et Polonaise Brillante" for pianoforte and violoncello.

Mrs. Hutchinson sang M. V. White's clever song "Ye Cupids, droop each little head," and had to repeat the last verse. In the second part she gave "Nymphs and Shepherds," by Purcell, a song of which we spoke lately, and she received much applause. We often find fault with the programme book, and, we think, with reason. If the public pay sixpence for the book they are surely entitled to correct information. This week Purcell is said to have been found qualified for the situation of organist at Westminster Abbey at the age of eighteen, in 1676, but it was not until 1680 that the clever young musician became possessed of this distinguished musical position. And again: why continue to tell us Chopin's Polish songs have been numbered op. 47? The opus number is 74.

J. S. SHEDLOCK.

SATURDAY, JANUARY 24, 1885.

No. 664, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

The Works of Thomas Gray in Prose and Verse.
Edited by Edmund Gosse. (Macmillan.)

To the debt under which Mr. Gosse has already laid all lovers of literature by his admirable life of Gray, he has now further added by issuing the first complete edition of the poet's works. The amount of new matter he has been allowed to recover is, indeed, not very large: in verse there are a few humorous pieces, an epitaph on a child, and some translations from Propertius and Dante; in prose there is the "Journal in France." But it is not in these new discoveries so much as in the careful editing of what is already familiar, in collecting the letters from the various volumes in which they were scattered, in comparing them where possible with the MSS., in detecting and exposing the additions and suppressions of Mason's insufferable vanity, that Mr. Gosse has chiefly obliged the world of letters. Thanks to the indefatigable conscientiousness of his last editor, we have now in a convenient shape all, or nearly all, Gray's writings that time has spared.

The interest of Gray's poetry is a different kind of interest from that of his letters. Everybody who understands what a letter should be must be a reader of Gray's letters; but his poetry, with the exception of the "Elegy," which is an expression of the common heart, and so of universal appeal, exists mainly for professed students. Its interest is largely the interest of its place at the meeting-point of the Augustan and Romantic schools. On the one hand, it retains the notion of poetry as a happy combination of words, and is often very much afraid, as Mr. Arnold says, "to speak out"; on the other hand, there are some of the first signs in it of that revived love of nature and interest in things outside the charmed circle of the town which are soon to inspire Cowper and Wordsworth. Perhaps Gray is at his modernest in the "Ode on Vicissitude," and in that impromptu couplet which Norton Nicholls preserved—

"There pipes the woodlark, and the song-thrush there
Scatters his loose notes in the waste of air"—

if not most modern of all in that final quatrain of the Elegy which Gray's feeling for unity expunged, but which we cannot spare—

"There scatter'd oft, the earliest of the year,
By Hands unseen, are show'rs of violets found:
The red-breast loves to build and warble there,
And little footsteps lightly print the ground."

Gray is smitten by the new love of nature, but he is not, like Thomson, a descriptive poet. He thought description out of place as the main subject of a poem, and so he could bring himself to cancel lines like these. In

the Ode on Walpole's cat, and the Elegy, we have two more distinguishing elements of the new poetry—the love of animals and sympathy with the lives of the poor; and the "Bard," and the translations from the Norse and Welsh are due directly to the "loose numbers wildly sweet" of Ossian and the early ballads.

It is, however, in the Pindaric Odes, which so disquieted Gray's contemporaries, to whom they were not "vocal," that we have the most unmistakable break with the classical tradition. They bear witness to his study of the older poets, of Spenser, whom he was in the habit of reading as a grace, and of Shakspeare. Of the latter he says, "Every word in him is a picture" (vol. ii., p. 109), and what these Odes principally represent is Gray's endeavour to write in "pictures," and not as "your Addisons and Rowes" were in the habit of writing. In other words, the Odes represent the revival of imagination. They do not escape the dangers of such an attempt at such a time; the "pictures" have a tendency to become allegories, and there is enough of what Mr. Swinburne calls "fanfaronade and falsetto," but they are at least ominous of the good time coming, and the "Progress of Poesy" certainly contains passages which must live.

Gray's ambition as a poet may be gathered from two criticisms in his letters. The first is on Collins, whom he credits with "a fine fancy modelled upon the antique, a *bad ear*, great variety of words and images, with no choice at all" (vol. ii., p. 160). The other comes in a letter to Mason about his "Caractacus," "extreme conciseness of expression, yet pure, perspicuous and musical, is one of the grand beauties of lyric poetry. This I have always aimed at and could never attain." From the older poets he would have borrowed something of the "pomp and prodigality" of their imagination, but the expression was to be in picked phrase; and in versification, although he adopted new metres, his instrument was still the file. He had no taste for the verse cast at a jet, and so he could accuse Collins of having a bad ear.

After all it is the second and third volumes of this edition which will be the most thumbed. However people may differ in their estimate of Gray as a poet, as a man he is secure of our affection, so soon as we get to know him, and any one may know him who will read his letters. Here, surely, there is no want of speaking out. Indeed, there are few literary men of so attractive a nature as Gray. Perhaps he is the most lovable of all except Charles Lamb, and with Lamb, despite many obvious differences, he has many points in common. They were both solitary creatures, living a recluse life in the world, but not of it, their best friends among the dead; they were both exquisite critics and no mean writers of poetry; they were both a prey to melancholy or rather, as Gray says, to "leucocholy"; they had both a delicate and delightful humour; they were both the very soul of gentle goodness. And so it comes about that their letters, in which they live to us, are among the few external good things which are necessary to happiness.

The charm of a letter of Gray's lies partly in this interest of his character, and partly in the perfect felicity with which everything is

said. There is nothing slovenly or far-fetched or makeshift; even in the shortest and apparently most hasty note his touch is perfectly sure and his taste faultless. Here is such a hurried one as might now be written upon a postcard; it is rather too long for a telegram:—

"DEAR MASON,—Of all loves come to Cambridge out of hand, for here is Mr. Delaval and a charming set of glasses that sing like nightingales; and we have concerts every other night, and shall stay here this month or two; and a vast deal of good company, and a whale in pickle just come from Ipswich; and the man will not die, and Mr. Wood is gone to Chatsworth; and there is nobody but you and Tom and the curled dog; and do not talk of the charge, for we will have a subscription; besides we know you always come when you have a mind.—T. G."

Beforehand it would not seem probable that the letters of a man whose days went "round and round like the blind horse in the mill," "swinging from chapel or hall home and from home to chapel or hall," could have much that was fascinating about them. Occasionally, indeed, he goes a journey—the grand tour with Walpole, or to the Highlands, or to see his friend Wharton at Old Park, or to Stoke, and then we get lively enough descriptions. But these are episodes. The main topics of his everyday correspondence are his melancholy, his indolence or poverty, Mason's poetry, Cambridge and church news, politics, criticism of current literature, his "dab of musick and prints," gothic, hyacinths, and the weather. Occasionally, only occasionally, he allows himself to slip out a little town gossip, "as a decayed gentlewoman would a piece of right meeklin or a little quantity of run tea, but this only now and then, not to make a practice of it." Most of his subjects are familiar and light enough in themselves; it is his manner of treating them that constitutes their charm. "Tis pity the world should lose so rare a thing as a good writer."

Mr. Gosse has crowned his tribute to the memory of Gray by an index which has the air of being exhaustive. H. C. BEECHING.

The Wish to Believe: a Discussion concerning the Temper of Mind in which a Reasonable Man should undertake Religious Inquiry. By Wilfrid Ward. (Kegan Paul, Trench, & Co.)

"THE gods said, once upon a time, let us make man, and make him in our image. Since then, mankind has said, let us make God, and make Him in our image." This remark, made by a speaker in one of Goethe's dialogues on art, occurred to me very forcibly a couple of years ago, while listening to a sermon preached to Protestants by a certain English Monsignore, equally famous in reality and in fiction; the gist of which sermon was simply that independent inquiry and judgment is our solemn duty in all matters religious; and it recurs to me, even more vividly—this somewhat irreverent parable—on closing Mr. Wilfrid Ward's dialogues "Concerning the Temper of Mind in which a Reasonable Man should undertake Religious Inquiry." These conversations purport to have taken place mainly during a visit to a

certain famous Catholic public school in England, between two enlightened and able priests, named respectively Ashley and Walton, and a person called Darlington, an equally enlightened, but, I am bound to say, not equally able, individual of the sort vaguely denominated Agnostic, the subject under discussion being whether the "wish to believe" is more conducive, or the contrary, to the attaining of rational certainty concerning the relations of God and man. Mr. Wilfrid Ward is evidently a most just and candid man, and the two priests who are his spokesmen are even more just and candid than he. But human frailty is such—more especially as exemplified in religious controversy—that no amount of justice and candour can get the better of it; the fact being, perhaps, that a difference of views in such matters depends in reality much less upon the mere reasoning faculties than upon certain congenital differences of character, intensified by early surroundings, and by unconsciously prejudiced self-training.

Hence it is that Mr. Ward has not merely palmed off, if not on the reader, at least upon himself, a tissue of arguments which are mere sophisms; but he has practised, again more upon himself, I should think, than upon the reader, an involuntary deception in his representation of the man entrusted with the part of arguing against the two priests that a "wish to believe" is more likely to lead to error than to truth. Perhaps it is impossible that a writer of similar dialogues should ever succeed in worthily representing the opinions which he desires to overthrow, whatever the subject under debate and whatever the attitude of the author. But one can see reasons, in the very character of a firm believer, in the character more especially of Mr. Ward as manifested through the medium of the two priests, for such an impossibility of conceiving and representing hostile views being more than usually strong. Father Ashley and Father Walton are Mr. Ward's conceptions of the high-minded Catholic; and as Mr. Ward appears to be a high-minded Catholic himself, there is every chance of these conceptions being correct. But Darlington is similarly the sceptic such as he would exist in the mind not merely of Mr. Ward, but of Ashley and Walton; and the sceptic as conceived by the high-minded Catholic is a creature neither typical nor individually real.

Darlington, to begin with, manifests an incipient admiration, at all events, a total absence of aversion, for the Catholic institutions of modern England, which is as false as would be an incipient tendency towards Calvinist theories and ritual on the part of Father Ashley or Father Walton. A man's emotional and aesthetic nature must be considerably biassed towards Catholicism before the Catholic service can appeal to him as it does to Darlington. He can have little of the absolute belief that Catholicism is intellectually false and morally enervating to the modern mind, if the service in a dead language, the hymns to the Virgin, the half hour of mechanical meditation, nay, the very sense of dealing with men bound by vows which they may either regret or elude—if all these things, with their train of painful social and historical associations, do not make him somewhat impatient of arguments tending to prove that in such things lies spiritual salvation.

Such a man without opinions, and with conditions rather favourable than unfavourable to traditional religion, is certainly not the man who could really tackle the arguments of Father Walton. If, on the other hand, his mind were as absolutely unconcerned with religious questions as is the mind of one born blind with ideas of form and colour, he would not argue on the subject at all; ten minutes of Father Walton would bore him to extinction, and he would consider the bearing of the "wish to believe" a subject of controversy for amiable lunatics. Above all, such a man would not be what the world at large understands by an Agnostic: he would not be a man persuaded of the impossibility of knowledge beyond certain positive limits; he would simply be a man persuaded neither of the possibility nor of the impossibility of anything; in fact, a man of straw. Indeed, it is curiously illustrative of what I have said concerning the difficulty of one party conceiving the nature of the other, and especially of the infinitely greater difficulty of men accustomed to bow to authority and indulge in mysticism in conceiving the nature of men accustomed to refer everything to their own very unmystical standards, to note how little the opponents of so-called Agnosticism appear to understand the fact that rejection of their views has not a mere negative, but a positive reason; how little they seem to guess that theories are excluded by the disbeliever not merely because they cannot be proved, but because the disbeliever has satisfactorily persuaded himself of the reverse.

Thus much for the fundamental sophistry (if I may give this name to a most unconscious and involuntary deceit) of placing an Agnostic who is merely a nullity with some slight emotional hankerings after Catholicism, in the position of opponent of a very much persuaded and very completely trained recent convert to the church of Rome; since, although Darlington is not actually shown to us as the converted infidel, his arguments, at all events, are displayed scattered in considerable confusion by the vigorous dialectic of Father Walton.

Now for the argument itself. This argument may be described as the dovetailing of two propositions which are really separate, but are made to appear as connected. The "wish to believe," such as it exists with reference to religious matters, is compared with the wish for an explanation of phenomena on the part of a man of science. We are given to understand that it is a mere incentive to unbiassed inquiry. But this is a false parallel; since the "wish to believe" is no mere desire for abstract truth, but an emotional yearning, not to obtain truth as such, but to establish as true certain theories which are consonant with the emotional condition of the individual. Discovery of scientific truth is doubtless furthered by earnest striving to verify a preconceived idea; a deductive explanation has occurred and the mind wishes to find the inductive proofs of that deduction—a process which, leading to a great number of wrong explanations, will eventually lead also to the right one. But in religious matters the thing sought to be proved is not a logical explanation requiring an inductive verification, but the realisation of certain emotional wishes, such as those for a beneficent divinity, an

after life, a scheme of reward and punishment; and, while the very fact of a certain deductive explanation having occurred in connexion with certain phenomena gives a chance in scientific matters that this deduction may be the correct explanation, the mere emotional desire for one solution rather than another of the great final problems implies, in matters religious, merely the existence of such an emotional desire, which desire, being compounded of a great number of vicarious desires, which may nearly always be traced to some earthly origin, by no means necessitates the existence of a corresponding object, as is so frequently argued by writers on this subject, any more than the desire to have again any object which we have lost implies a possibility of that object ever being got back. We miss what we have had, and we desire what we miss. To consider therefore this "wish to believe" (without which religious certainty appears, in Mr. Ward's opinion, to be impossible) as the mere equivalent of that interest in a subject without which no inquiry can properly be made, is simply nonsense; and to obtain for this "wish to believe" the credit, given to the mere anxiety for correct information, of making men more likely to suspend their judgment and examine evidence, is, as I have said, the mere arbitrary connecting of two propositions which do not really stand in any logical relation. The wish to *know* is one thing, the wish to *believe* is another: the latter presupposes a foregone conclusion, of which the former is perfectly innocent.

"I conclude, then, by saying that it is no exception to my principles, but only their legitimate outcome, to say that the wish to believe, which I have explained as the reasonable and indispensable stimulus and assistance in discovery of truths in the matter, is the wish to believe in something nobler, giving wider knowledge, giving also a knowledge which completes the half arguments which had suggested our search, which elevates us in the sphere of being, and not knowledge which would show that all our aspirations were meaningless, and which is only a knowledge of the hopeless darkness which is our lot."

These words are put in the mouth of Father Walton by Mr. Ward. A sceptic would have put them in the mouth of Darlington. They are the sceptic's triumphant argument against the supposition that the "wish to believe" is conducive to the attainment of unprejudiced and logical certainty.

Mankind, in its various stages of growth, has made itself, in the words of Goethe, various divinities in its own image, and these images differ as much as the Easter Island idol which graces the outside of the British Museum differs from the gods of Phidias lodged within that edifice. Religious argument has had to take up the weapons of sceptical argument. The Monsignore who preached the duty of individual inquiry had made for himself, or for his congregation, a divinity closely resembling, in its divine requirements, the great God Humanity of Positivists. The Catholicism of Mr. Ward is more like the Atheism of Prof. Clifford in its arguments than it is like the Catholicism of Bernard of Clairvaux; for while St. Bernard could find nothing more horrible to hurl at the head of Abélard than the accusation that he refused to consider religious problems as "specula et

ænigmata" and insisted upon looking them in the face—"facie ad faciem omnia"—Mr. Ward mildly remarks that "religion must, if attainable, be a process of individual investigation and discovery." *Tempora mutantur*, certainly, and arguments get strangely altered in the process. Perhaps, if Mr. Ward would admit into his company an Agnostic less indifferent to all religious problems, and less patient of Father Walton's logic, than the dispassionate Mr. Darlington, he might hear the remark that there was, in the days of Bernard of Clairvaux, when men saw things "per specula et ænigmata," considerably more not only of the wish to believe, but of the possibility of believing, than in the days when an apostle of Catholicism admits that "religion must, if attainable, be a process of individual investigation and discovery."

VERNON LEE.

The True Story of Mazeppa—The Son of Peter the Great—A Change of Reign. By Viscount E. Melchior de Vogüé. Translated from the French by James Millington. (Field & Tuer.)

THIS work, which is devoted principally to the study of an unfortunate episode in Russian history—the career of Alexis, Peter's son—is a most interesting and brightly written contribution to our knowledge of Russia in the seventeenth century. Viscount de Vogüé never allows the interest of his readers to flag. Endowed with a lively imagination, he conjures up a series of pictures which flash in quick succession on the intellectual retina of the student until his critical faculty is deadened by admiration for the liveliness and elegance of the style. Possessors of this brilliant power of literary fascination are, however, frequently dangerous guides; but, on the whole, we do not find that M. de Vogüé's brilliancy has been attained by any sacrifice of accuracy. In the story of Mazeppa, indeed, the author is even guarded and judicial. To the average Englishman the mention of Mazeppa conjures up before his imagination a horse, a naked body lying on it, Astley's circus, and Byron's poem. The average Russian, on the other hand, is reminded of Pushkin's beautiful romantic legend—of the old Cossack chief, enamoured of his god-daughter, whom he is forbidden by the laws of his adopted country to marry, who returns his passion, and elopes with him. The terrible tragedy which follows, in which her father dies under the executioner's axe, is one of Pushkin's masterpieces. Neither the one nor the other thinks of Mazeppa the statesman, the haughty exile, the crafty diplomatist, and, at last, the traitor and deserter.

Mazeppa was one of those great and chivalrous characters whom, with all their faults, it is difficult not to admire. Neither Byron nor Pushkin has accurately represented him. His wonderful ride, strapped naked on a horse's back, across the wild steppes had, indeed, a foundation in fact, but a very slender one; and his elopement with his god-daughter has been equally embellished. It is as the Polish exile who knew how to rule the wild hearts of the lawless Cossacks that Mazeppa ought to be admired; as the wily diplomatist who threw in his lot with Charles XII.

in the hope of establishing an independent Cossack kingdom. This dream of his life he did not succeed in realising. His opponent was too powerful and too well favoured by circumstances for such a scheme to succeed. But it was a statesmanlike and wise conception. Mazeppa fully foresaw that the Cossacks must become absorbed by that tremendous northern avalanche which was gathering in size as it rolled its course through the centuries. Had his Cossack subjects but seen the matter with his eyes, history might have taken a different turn. Viscount de Vogüé is, however, a true worshipper at the shrine of Peter the Great, and cannot sympathise with any one who refused to submit to his iron will. He regards Mazeppa's treason as the great mistake of his life, and considers the Cossacks to have profited by becoming Russian subjects. We cannot bring ourselves to admit that the lot of the Russian peasant was at any time enviable, and doubt very much whether the feudal Cossack régime was not more favourable to personal liberty than the Imperial government.

Our author's absolute admiration for Peter becomes painfully evident in the history of poor Alexis. The education, treatment, and murder of this unfortunate prince is, indeed, one of the deepest stains on Peter's reign, and one that admits of very little apology. When it is remembered that this poor youth's mother was banished from his father's side and confined to a convent, where he was not allowed to see her; that his eyes had continually before them the example of riotous living set him by his father; that his education was practically neglected until suddenly it struck Peter one day that his heir to the throne should receive some instruction, and he imported from Germany a tutor, who was quite unequal to the laborious task imposed on him;—when these circumstances are borne in mind, the conduct of Alexis becomes, perhaps, not pardonable, but, at least, fully comprehensible. Until he became old enough to engage his father's attention, he was left to the care of self-seeking priests, whose interest it was to teach him habits of intemperance and dissipation—to ruin his intellect, so that they might acquire an ascendancy over him. In this they, unfortunately, succeeded only too well, and their influence continued till his death. Until Alexis reached man's estate Peter neglected him entirely, and Alexis would have been grateful had he continued so to do. But Peter was determined to make a man of his son at a period when all the manliness had been already taken out of him. Alexis hated war, and his delicate and shattered constitution was unable to bear the fatigues of a soldier's life. The sea he had a superstitious dread of, and he trembled when his father forced him to accompany him on a voyage. Otherwise he was a harmless youth, demanding nothing better than to be left alone. But this Peter would not do. Seeing he could not put him to any uses in the state, he married him, against his will, to a plain, but amiable German princess. The princess was terrified at the thought of having to live among barbarians; the prince was equally terrified at having to espouse an unbelieving foreigner. It is needless to say that this union was an unhappy one; but during the lifetime of his wife Alexis was

preserved from the persecutions of his father. As soon as she died they recommenced. Timorous by disposition, unable to change his nature, Alexis at last, after having resigned all claim to the succession, fled from Russia. The story of his flight and his concealment, and of the cunning methods employed in finding and bringing him back, is very well told. He returned, a sham trial took place, he was incarcerated, and then foully murdered. A man must be indeed a hero-worshipper to be able to find plausible excuses for such cruelty. Viscount de Vogüé urges that Peter feared lest all his reforms might be set aside by his tame and Russian-minded son. This, indeed, would have been an excuse for disinheriting his heir and appointing his grandson as his successor; it was none for murdering him. Besides, Peter had criminally neglected his duty to Alexis at a time when he was still impressionable, and when his character might have been moulded. But we do not think that Peter was the great man it was once the fashion to consider him. He was, perhaps, indispensable to clear away the forests of superstition and to make room for the advent of civilisation in Russia, but he was not what we are accustomed to regard as great. Our space does not permit us to speak of the concluding portion of this interesting book, which we hope may attain the popularity it deserves.

E. A. BRAYLEY HODGETTS.

TWO BOOKS OF REMINISCENCES.

Episodes of My Second Life. By Antonio Gallenga (L. Mariotti). In 2 vols. (Chapman & Hall.)

Leaves from the Life of a Special Correspondent. By John Augustus O'Shea. In 2 vols. (Ward & Downey.)

SERIOUS people who do not read novels—and some members of this once numerous class still survive—are wont to speak contemptuously of them as light literature. So far as a large portion of contemporary fiction is concerned, a much enduring reviewer will be the last man to say that the contempt is undeserved; but he, for his part, will take the liberty of contemning the contemporary novel not because it is light, but because it is heavy. For really light literature he will turn to such volumes as these of Mr. Gallenga and Mr. O'Shea, which, in spite of the fact that they never leave the solid ground of the actual, are from first to last as entertaining and exhilarating as they could possibly have been had their writers laid under tribute the boundless world of imagination. Part of the charm is doubtless due to the fact that both Mr. Gallenga and Mr. O'Shea have made themselves notable as roving journalists, for the life of a special correspondent must needs have a romance of its own; but, after all, the main attractiveness of a romance—even of a romance of real life—is given to it by the romancer; and in reading these volumes the best half of our pleasure comes not from the story itself, but from the telling of it.

The rather odd title of the first of these books is a little suggestive of spiritualism, occult science, or something of that kind, though its true explanation is comparatively commonplace. On August 15, 1836, writes

Mr. Gallenga, "I was born again"; but in this case we are to understand by the new birth not the spiritual or emotional transformation generally indicated by the phrase, but a mere change in the writer's surroundings, which, though doubtless important enough in its way, was after all a somewhat external thing. At the date just mentioned Mr. Gallenga was a young man of only twenty-five, but he had been, even at twenty, a conspirator, a state prisoner, a combatant, a fugitive, and then for five years an exile. This was the first life; the second life was begun on the day that he set sail for New York, and was transformed—without any dishonourable loss of national identity or patriotic sympathy—into a citizen of the world. Of his adventures during this period of enlargement and emancipation these volumes are a singularly pleasant and ingenuous record; and though they do not add to our store of knowledge any items of great or permanent value, they find an adequate reason of being in the fact that they wile away a few hours agreeably, and help us to be for a time "gay"—or, at any rate, cheerful—"without frivolity."

The first volume deals with Mr. Gallenga's experiences in America, and is, on the whole, more entertaining than the second, which deals partly with his life in England and partly with his adventures as newspaper correspondent in various parts of Europe. Indeed, we are inclined to say that the most intimately personal portions of this autobiography are decidedly the most readable; and it is certain that the only pages which present any temptation to "skipping" are those devoted to public affairs like the Italian entanglements of 1848, concerning which Mr. Gallenga has little to give us that is really new, and nothing that is very attractive, with the exception, perhaps, of his personal impressions of such notabilities as Cavour, Mazzini, and Prince Napoleon. The story of his life in the United States is, however, thoroughly enjoyable; and it is a long time since we have read anything more racy and realisable than his sketch of men, women, and things in Boston and Cambridge nearly half a century ago. Mr. Gallenga strikes one as being almost as unreserved as Rousseau; and though, unlike the hero of the *Confessions*, he has nothing to tell of which he has any reason to feel ashamed, he occasionally, with charming *naïveté*, takes his readers into his confidence in a way that would be almost impossible to the average Englishman. Of course, this adds very much to the charm of the book. We should not like to lose the really pathetic little story of how, when things seemed at their worst with the young and friendless teacher of languages, he applied for the sorely-needed dollars to the Catholic Archbishop at the Boston Oratory; but even this anecdote sinks into insignificance beside the rich story, told with delicious amplification of detail, of the manner in which Mr. Gallenga committed himself by kissing a wealthy and aristocratic New England young lady under the mistaken impression that she had accepted, or was on the point of accepting, his hand in marriage.

Apart, however, from piquant little details of this kind, we have a number of very pleasant and life-like sketches of various prominent figures in the world of American

politics and letters; and Mr. Gallenga's picture of the everyday life of the little university town in which his lot was cast has features of novelty which make it peculiarly fascinating. It is much to be feared that the American Cambridge is now a good deal more conventionalised and sophisticated than it was in the days when Sig. Mariotti, as the young Italian was then called, made its first acquaintance; but, if this be so, the record, in addition to its good literary qualities, has a certain historical value. After the American chapters, those devoted to the writer's English life seem comparatively lacking in brightness and vivacity; but, happily, Mr. Gallenga always stops short a long way on the higher side of dullness, and his two volumes of fact are, as we have said, decidedly more enjoyable than the majority of contemporary works of fiction.

To say of Mr. O'Shea what, in the preceding sentence, we have said of his brother journalist, would, indeed, be to damn with faint praise, for towards dullness Mr. O'Shea never turns his face. While the Italian is cheerful, the Irishman is effervescent. Through some 660 pages his high spirits never flag, and his readers must be singularly phlegmatic and insensitive if they do not become infected with his exuberant gaiety. It would be too much to expect of a writer in such a mood that he should adhere with prosaic doggedness to his nominal subject, and Mr. O'Shea has a great deal to tell us about many things which are altogether apart from his experiences as a special correspondent. Indeed, it is not until we are nearing the end of the first volume that we reach the story of his first engagement in that capacity; but then the earlier pages of the narrative are so full of interest and amusement that we forget what we ought to expect, and—save in print, where complaint looks discriminating—should not grumble if Mr. O'Shea had forgotten all about his title and gone on as he had begun. These introductory chapters, as we suppose they ought to be called, though in fact they are nothing of the kind, are devoted to the history of the writer's life in Paris, whither he had gone to study medicine, but where, feeling the lack of what in religion is called a vocation, he settled down into a delightfully easy-going Bohemian existence, and, as he himself puts it, "eked out subsistence by writing stories and news' letters." It has, we think, been once or twice remarked that a light purse and a light heart are not necessarily incompatible, and it is clear that the impecunious young Irishman managed to enjoy himself, and to "see life" in a much more interesting way than that generally indicated by the somewhat equivocal phrase. Among the occasional sojourners in the Parisian Bohemia were such not unknown countrymen of the writer as John Mitchel, James Stephens, the Fenian head-centre, and Edmond O'Donovan, destined to become a Bayard of special correspondents; while among its regular inhabitants were to be found such men as Gambetta, Rochefort, Pierre Bonaparte, and less tempestuous souls like the writer's artistic chum, George Loyes, whose signature "Montbard" is familiar enough to admirers of certain effective landscapes in the *Graphic* and *Illustrated London News*. Of all these we have pen-and-ink portraits or characteristic anecdotes, and in

the second volume we have similar glimpses of Bohemia in London where we are enabled to assist—in the ecclesiastical sense—at a hair-dressers' competition, a convivial meeting of prize-fighters, a Mormon prayer-meeting, a Cogers-hall debate, and the like. Here, again, are some capital anecdotes, but all the best are too long for quotation, and might, perhaps, lose some of their charm if presented in the trying nakedness of an extract.

As special correspondent Mr. O'Shea has always represented the *Standard*, and his first engagement was to be present at the trial of Pierre Bonaparte for the murder of the Parisian journalist, Victor Noir. It was in the stuffy court-house at Tours that Mr. O'Shea met Mr. Gallenga, whom he took for a fellow-countryman, and a Cork man to boot, and addressed him as such, not apparently gratifying thereby the representative of the *Times*. He admired the easy calmness with which the Italian performed his task; but the rival who really inspired him with awe was a man, "burly, florid, with smooth-lying, pitch-black hair," and a "broad, mobile, sympathetic countenance," who he knew instinctively could be none other than the Hercules of journalism—George Augustus Sala. Him the neophyte feared, but with no real reason for fear, as in the columns of his own journal, and in these volumes, Mr. O'Shea has shown himself a workman needing not to be ashamed. The stories of some of the earlier events in the Franco-Prussian War, and of the imprisonment in besieged Paris, are thoroughly well told, and numerous as have been the descriptions of the Ober-Ammergau Passion Play, Mr. O'Shea's, which was one of the earliest, is still one of the best. An anecdote of Lechner, a simple, kindly wood-carver, who in 1870 played the part of the Betrayer, is not without a touch of pathos. Lechner, it seemed, met with a good deal of annoyance from half-drunken peasants, who persisted in identifying him with the character he represented; but when the mistake was made by someone in a superior social grade, it was really more than he could bear. Mr. O'Shea writes,—

"He likewise made some complaint of a lank American artist, who had come to the photographic stall, and asked for a set of likenesses of the chief actors in the Passion Play. Among others, one was handed to him of Judas. 'I don't want that—not I,' he said; 'that man must be real mean to play the part so well.' When Lechner heard the story, he went into a corner, and burst into tears."

JAMES ASHCROFT NOBLE.

"Diocesan Histories." *Winchester*. By William Benham. (S.P.C.K.)

THE high standard reached by most of the previous volumes in this useful series has scarcely been maintained in the present instance. Mr. Benham is well known as a man of industry and ability, and we presume that, as a City rector, he is also a man of comparative leisure; but his book bears many traces of haste and negligence, and has too much the appearance of a work done "to order." We should have thought that there might have been found within the limits of the diocese an annalist who would have made its history a labour of love, and brought to

bear upon it an amount of local knowledge and special interest which can hardly be looked for in an outsider. Under those circumstances we should not be tantalised, as we now are, by being told that "the Episcopal Registers begin with Pontoise, in 1282, and are unbroken from that time," and yet finding not a single quotation made from these invaluable records. The truth is, Mr. Benham has been a little too content with second-hand authorities when original sources of information were open to him, and this must detract from the value of his book in the eyes of every historical student. The ordinary reader, however, will not be disappointed, for Mr. Benham writes in an easy and pleasant style, and in this respect has the advantage over Bishop Milner, to whose history he is very largely indebted for his facts, which sometimes are open to question.

The ecclesiastical history of Winchester goes back to the seventh century; but we take leave to doubt whether the cathedral erected by Kenwalk in the short space of two years was a vast and beautiful structure, and whether "the famous St. Benedict Biscop" had much to do with it. Abbot Biscop died in 690, and the consecration of Winchester Church took place more than forty years before, when he was not more than twenty years of age. His architectural experience, therefore, could not have been great. But of Kenwalk's Cathedral we really know next to nothing. The edifice which still commands our admiration is neither his work nor that of Bishop Athelwold, though the latter deserves something more than the curt observation with which Mr. Benham dismisses it. We gather from Wulfstan's epistle to Alphege—an authority overlooked by Mr. Benham—that it followed the basilican form and arrangement, and was—allowing for the writer's exaggeration—a building of considerable beauty and importance. It is, however, to Bishop Walkelin (1079-93) that we owe the foundation of what we know as Winchester Cathedral, and Mr. Benham justly describes his work as "a characteristic and most instructive specimen of the simplest and most severe style of Norman architecture." It was cruciform, with a massive tower at the intersection. "The nave extended westwards forty feet further than at present, and ended with two enormous towers. . . . The east end was a rounded apse flanked by two small towers, from the middle of which a small lady-chapel, also round-ended, projected eastwards." Of course, the original structure has undergone many alterations. The east end was rebuilt by Bishop Godfrey at the beginning of the thirteenth century. The west front and, to some extent, the nave were renovated by Bishop Edyngdon in 1366. William of Wykeham, at the close of his busy life, took in hand the completion of the work, transforming what had been Norman into Perpendicular with singular skill and great boldness, and thus substituting beauty for grandeur. The later history of the fabric is not given by Mr. Benham, but it must not be inferred from his silence that Winchester has been neglected by the modern restorer. Happily, it escaped the hands of Wyatt.

Of the prelates who have occupied the see, not a few have been men of mark. The position was always regarded as one of the highest

which an ecclesiastic could reach, for in dignity it ranked next to London, and in revenue was superior even to the Primacy. The saying that "though Canterbury is the highest rack, Winchester has the deepest manger" dates back, we are told, to the time of Bishop Edyngdon. The Ecclesiastical Commissioners, it is scarcely necessary to say, have long ago robbed the adage of its truth. Four Bishops of Winchester have been canonised, and two of these, Birinus and Swithun, are not wholly forgotten, though the memory of the latter is rather meteorological than aught else. No less than eleven have been Lord Chancellors, and amongst these are to be found William Gifford, who founded the first English Cistercian Monastery (at Waverley, in Surrey); Adam Orleton, a prelate more distinguished for statcraft than piety; Wykeham and Waynflete, whom Oxford can never forget; Cardinal Beaufort, on whom Shakspeare has conferred everlasting infamy; and Wolsey, whose connexion with the see was more nominal than real. Henry of Blois was, perhaps, rather a baron than a bishop; but it must not be forgotten that to him was due the foundation of St. Cross, the noble design of which has been again and again marred by the greed of its administrators. More real advantage to the State has flowed from another foundation—namely, Corpus Christi College, Oxford—which Richard Fox, a later bishop, established, and in which John Keble, whom the diocese may claim as its own, had his education. Mr. Benham styles Lancelot Andrewes "the greatest Bishop of Winchester since the Reformation," and it is certainly only among the latest occupants of the see that his rival can be found. Wilberforce was so long and so closely associated with Oxford that one is apt to forget his three years' connection with the see of Winchester; but it is in its present occupant that we find the combination of learning and piety which best recalls the Jacobean prelate.

Mr. Benham always writes with fairness, and we should be doing otherwise if we omitted to say that his little book contains much that is interesting and still more that is suggestive. CHARLES J. ROBINSON.

NEW NOVELS.

Madam. By Mrs. Oliphant. In 3 vols. (Longmans.)

The Talk of the Town. By James Payn. In 2 vols. (Smith, Elder, & Co.)

Although he was a Lord, and other Tales. By Mrs. Forrester. In 3 vols. (Hurst & Blackett.)

Ishabod: a Portrait. By Bertha Thomas. In 2 vols. (Fisher Unwin.)

Near Neighbours. By Frances Mary Peard. In 2 vols. (Bentley.)

In War Time. By S. Weir Mitchell, M.D. (Edinburgh: David Douglas.)

Weary Wealth. By Mrs. Herbert Lea. (Manchester: Brook & Chrystal.)

In Mrs. Oliphant's *Madam* the gloom of an otherwise sombre story is relieved by the very beautiful and tender affection which a daughter has for her stepmother. The whole burden of the narrative is different from

what we are accustomed to in the novels of this admirable writer; and although some readers might think the mystery is unduly prolonged, all must feel that it is handled with energy and literary skill. The death-bed fulminations of Mr. Trevanion against his wife are almost repulsive in their vehemence and coarseness, even if the popular notion that the secret in "Madam's" life was an unworthy one, and one dishonouring to herself, were true. But the charge against Mrs. Trevanion being utterly false, the grandeur and nobility of her character become all the more apparent. She sacrifices all that she has in a worldly sense, and, what is still worse, allows her name to be unjustly tarnished because of her affection for her children. Those children, in return, manifest little love for one who has made herself a martyr for them through a long series of years; and the only solace she finds is in the immovable affection of one who is not her own child—her step-daughter Rosalind. The contrast between the selfishness of the children and the unselfishness of the mother is sharply and powerfully drawn. Many of the incidents in the novel are fresh and striking, and though we feel as we read that there ought to be someone to come forward and unravel the knot, our interest never flags through the three volumes. The story emphasises the truth that a weight of secret sorrow is sometimes borne right through lives unsuspected of anguish and pain—a burden which, apparently, only death can remove. "The conviction that now is the moment to die," observes Mrs. Oliphant, "that death is the most natural, noble, even agreeable way of solving a great problem, and making the path clear not only for the individual most closely concerned, but for all around, is not unusual in life." Without agreeing with the novelist in this statement, we may acknowledge that she has certainly conceived here a set of circumstances which seem to demand death as their only end and outcome. How she finally deals with these tragic circumstances readers must discover for themselves.

There is no more entertaining living writer of fiction than Mr. Payn. The story before us, *The Talk of the Town*, is a case in point. It is not only clever, but alive with interest, freshness, and vivacity. While other authors have been writing themselves out, Mr. Payn has been growing better and better, and, notwithstanding the great amount of literary work he gets through, almost every one of his later novels is an advance upon its predecessor. He now takes up the story of the Ireland Shakspearean forgeries, and, with the aid of two or three admirably-drawn characters in addition to Ireland himself, or Erin as he is here called—the *fons et origo mali*—he weaves quite a delightful little romance. Necessarily restricted in the number and character of his incidents, and a literary forgery not furnishing of itself sufficient fascination, he gives us as a story within the story certain love-passages in the history of Margaret Slade. She is an altogether lovable and bewitching creature, for whom we feel much sympathy. Ireland, or rather Erin, wins her heart by the glamour of his supposed literary achievements and discoveries; but she lives to find that her god is only a god

of clay, and at the end of the romance she falls back upon the affection of Frank Dennis, who has been true to her through all, and most so at the time when she needed support. The portrait of old Erin, type of the unreasoning and quixotic antiquary, is very good, and almost the best thing in the work. Among several excellent scenes is one between Sheridan, Kemble, and the irascible antiquary, touching the production of *Fortigern*, the newly-discovered play, alleged to be by Shakspeare. There are also amusing glimpses of Pye, the Poet Laureate, Dr. Warton, Dr. Parr, Mrs. Jordan, and others. There are many capital hits in the novel, as when Mr. Payn, speaking of one Jervis, who was in his measure a real poet, says, "He was not a star, but he was a glow-worm. Most of us are but worms without the glow." It is this same Jervis who is made to say, during a religious discussion, that in Shakspeare's eyes there were no heretics "save those who disbelieved in good." Mr. Payn is not afraid of pricking what all must have at times felt to be shams. Referring to Samuel Erin, the fanatic in literature, he remarks, "In art he has many modern parallels—men who, having once convinced themselves that a painting is by Rubens or Titian, will see in it a hundred merits where there are not half-a-dozen, and even discover beauties in its spots and blemishes." Again, the author well says—

"Most of us are the slaves of authority, or what is supposed to be authority, in matters of opinion. In letters men are almost as much victims to a name as in art. The scholar, blind to the beauties of a modern poem, can perceive them in an ancient one, even where they do not exist. He cannot be persuaded that Aeschylus was capable of writing a dull play. The antiquary prefers a *torso* of two thousand years old to a full-length figure by Canova. This may not be good sense, but it is human nature."

We noticed two little misprints which it will be well to have corrected in the next edition. In vol. i., p. 179, Droeshout appears as Droeshart; and in vol. ii., p. 6, Clopton appears as Clapton. A word must be said in favour of Mr. Furniss's illustrations, which are spirited and graphic.

A large proportion of the tales in Mrs. Forrester's three volumes are concerned with fast people and members of the aristocracy who reflect no credit upon their order. Those who are calling for the destruction of the House of Lords might find here some good weapons ready to their hands, whether intentionally provided or not. The author furnishes several striking examples of imbecility and wickedness among our "illustrious" dukes and belted earls. Many of the women, too, do not appear to be much better. Some of these stories hover round, if they do not actually centre in, *risqué* incidents and situations. But we are bound to admit that Mrs. Forrester is a very entertaining writer, and there is really not a dull sketch in the whole of these volumes. The title-story is perhaps as favourable a specimen of the writer's powers as any. It relates how a misogynist young lord goes to a country house to escape the machinations of the fair sex in London. Nora, a very pretty country maiden in this house, has been warned that she is not to

attempt her blandishments upon his lordship, who is sick of the whole sex. By going to the opposite extreme, and quizzing his lordship unmercifully, he is brought to book at once, and falls desperately in love with the charming Nora. Of course, all ends happily. Another sketch shows how a girl lost a ducal lover through the wretch who invented photography, and there are numerous other novelettes equally amusing. "A Terrible Story" is a very different sketch from those bound up with it. It is very well written, and records the most tragic incidents—incidents which might well have formed the groundwork of a novel in themselves, though they would have required considerable relief against their horrific gloom and sadness. Mrs. Forrester's spirit is strangely cynical, and she ruthlessly lays bare the seamy side of aristocratic life. But her philosophy sounds its deepest note of pessimism when she comes to deal with our own miserable male sex. One had no idea we were such worthless beings until, through the medium of her *dramatis personae*, she lifted the veil upon our shortcomings. English husbands, here is one little passage which should make you blush, if you have any shame left in you:—

"Husbands, as I have remarked, do not, as a rule, place chairs for their wives. The wife generally comes in first (we were in a hotel), finds herself a seat, and the husband flings himself down at such a distance that she cannot address him without raising her voice, upon which he says 'what?' or looks as if it was very bad form to speak at all in public. I have been given to observing the manners and customs of this class of persons; it is to that I owe my freedom. Nothing, for instance, strikes me more than to see a couple 'whom God has joined together' cross a road in each other's company. The husband stalks over first, without looking to the right or the left; if the wife of his bosom is not knocked down and run over it will certainly not be owing to any assistance or attention rendered her by him. Is it shyness? It always seems to me as if a man wanted to be thought *au mieux* with every other woman, and *au pire*, if there is such an expression, with his wife."

There is evidently opportunity for a book on Etiquette after Marriage. By the way, does Mrs. Forrester hold strong views with regard to the new dignity conferred upon the Poet Laureate? His name twice appears in these volumes as "Mr." Tennyson.

There are fine things in Miss Thomas's story, but John Ichabod, its hero, is one of the most extraordinary and unpleasant beings who ever wore the semblance of humanity. The world, time, life, man, and nature are all out of joint with him, and compared with Ichabod and his jaundiced views of things, Schopenhauer is quite a cheerful being. As a child, Ichabod is not like other children. He dissects, stamps upon, and destroys his toys when he finds they are only shams; a few years more, and he tries euthanasia upon a pet lark; and when he has grown up strong and well, and his mother tells him how feeble and delicate he was in his childhood, he laments for her sake that she did not live in ancient times, for then he would have been exposed to perish in infancy, and she would have thereby been saved a good deal of bother and responsibility. Ichabod is, in fact, a man of great ability,

whose springs of life are poisoned at the source. He tries to inoculate others with the same virus, and pours contempt on everything an Englishman holds dear. The love of flowers, for instance, he looks upon as a national folly, not to say vice; while "the humane sentiment has become organic, till it amounts to a disease, and wants checking." He took the shine out of the flowers, the rainbow, the rivers, the mountains, and everything beautiful in nature. He also speaks treason of the fair sex: "Vanity first and the rest nowhere, is the key to that riddle—woman." His ideas, however, suffer a terrible *bouleversement*. He is assured by an old naturalist, who is full of an enthusiasm that is positively hateful to Ichabod, that "the heart is a clock that seldom goes wrong, the head often." Then the one pupil he thinks he has succeeded in making goes and marries Miss Ianthe Lee, a clever, beautiful, and charming girl; and altogether Ichabod has a very bad time of it while his gods are being shattered about his ears. There is but one thing left for such a man—to get out of the world as soon as he can, and Ichabod—whether intentionally or otherwise—dies of poison. Miss Thomas has drawn her chief character with striking individuality, and there are many parts of her story which are unquestionably clever.

Miss Peard writes an easy and graceful style, which gives real pleasure to the reader. Her story of *Near Neighbours* deals with life in the Netherlands, and it needs no expert to see that she is well acquainted both with Dutch scenery and Dutch people. Two or three characters are extremely well individualised; and no little mastery is shown in delineating the course of the love passion as it affects and moulds the female heart. There is a certain Professor, too, whose nature has been happily gauged and reflected in these pages. Altogether, the novel well sustains the reputation Miss Peard has already acquired as a quiet and charming writer, yet one also by no means destitute of reserve power. One chapter, showing how a reckless youth rushed to his death by his own mad act in a forest, is very graphic and vigorous.

In War Time is a very favourable specimen of the American novel. There are passages in it testifying both to the author's humour and his professional knowledge; but, more than this, the plot, such as it is, is a deeply-interesting one. The story is fixed in the period of the Civil War between the North and the South. Dr. Mitchell has a keen apprehension of the finer shades of feeling and character, and has also no little literary skill in giving expression to them.

The incidents in *Weary Wealth* turn upon an extraordinary will, by which an old maid left an enormous fortune to a young lady on the condition that the legatee should never marry. She, of course, falls in love. Her lover is prospectively rich, but he loses all, so the heiress will not further embarrass him by marrying him and bringing him nothing. In the end, the lovers, instead of losing two fortunes, come into two. A codicil is found which allows the heiress to marry, and the stepmother of the man, who had intercepted his fortune and estate, gets conveniently killed by the upsetting of a phaeton. This sketch

reveals no particular literary talent, and it is a little disturbing to find the author of "The Seasons" appear as Thompson. The Thomsons have no dealings with the Thompons, and the writer should have minded her *p's* better.

G. BARNETT SMITH.

SOME VOLUMES OF VERSE.

Coemo De Medici, the False One, etc. By the Author of "Herman Waldegrave." (Kegan Paul, Trench, & Co.) The anonymous author has here added a tenth to the volumes of dramatic verse which he has published in fewer than ten years. He has thus put forth no fewer than thirteen tragedies, besides one or two "life dramas" and "dramatic sketches." So much work of the kind has not, perhaps, been done by any other living writer. The quality of the work involves a deeper problem than arithmetic can solve, and we would certainly hesitate to express an opinion of it as a whole. We have, however, conscientiously read some of the many tragedies by this author that have come to our hands, and can say that they exhibit a good deal of careful historical research, a distinct literary faculty, and some power of construction. Nothing that we have seen gives hint of the power to depict character, and certainly there is no knowledge of stage craft exhibited. These dramas, which have very little to do with the stage, so far, at least, as concerns its modern exigencies, are rather anomalous affairs; and only marked intellectual strength can quite justify their existence. "The Deformed," a sketch in the present volume, has no special strength of any sort, and is a rather bald reproduction of a subject that was finely treated by Byron. Nevertheless, so much literary ability as is shown in the main by this author should not go unrecognised.

Told in a Coble, and Other Poems. By Susan K. Phillips. (Leeds: J. S. Fletcher & Co.) Among the numberless volumes of thin and imitative minor contemporary verse, it is refreshing to meet with a little book like this, which is full of vigorous and spontaneous poetry. For the benefit of south and west country readers, it may be well to explain that a "coble" is, on the north-east coast, a small fishing smack; and the theme of the greater number of Miss Phillips' verses is indicated in the dedicatory lines addressed to Lady Mary Vyner.

"These rugged rhymes I pray you take,
Since in them I have striven to show
The hearts whose beatings best I know;
The lives, brave, simple, strong, and free,
Wrought out beside the northern sea;
And you, 'neath quiet inland skies,
So quick to help and sympathise,
Will keep their annals for their sake."

Here, however, Miss Phillips does herself injustice, for her rhymes are not in the least rugged, but always fluent and harmonious. She does not strive after metrical novelties, being quite content with familiar measures; but these are handled with never-failing facility and captivating freshness, and informed with the true lyrical spirit which carries us along rejoicingly. It is long since we have seen poems better of their kind than Miss Phillips' stories of the sea and shore. They are full of life and movement, and many of them are charged with very tender and quite unforced pathos. From these we cannot quote, but must mention the poems which give a title to the volume, "Spoken in haste," "Why they kept Holiday," "The Atalanta," "The Hawthorn," and "Our Dan," as being, with perhaps half-a-dozen others, specially characteristic. "Missing" is one of the very few pieces from which a brief quotation can be taken, and the

stanzas we select give a fair impression of Miss Phillips' average work:—

"Ah me! those weary midnights,
Hearing the breakers roar!
Starting from dreams of storm and death,
With beating pulses and catching breath,
To hear the white surf 'call' beneath,
Along the hollow shore.

"Never a flash down the wires,
Never a word from the East,
From the port she sailed for—how long ago!
Why, even a spar one would weep to know,
Tossed on the wild waves' ebb and flow,
Were something real at least.

"Missing, missing, and silence;
The great tides rise and fall;
The sea lies dimpling out in the light,
Or dances, all living gleaming white;
Day follows day, night rolls on night.
Missing, and that is all."

Among the lighter miscellaneous poems there is much pleasant and dainty work, "In the Mirror" being specially charming, while the few sonnets and *rondeaux* are admirable. Even at a time when verses are as plentiful as blackberries, a poet like Miss Phillips is certain of a welcome.

The Triumph of Time. By Ella Dietz. (E. W. Allen.) Miss Dietz's name was familiar in London two or three years ago as that of a young actress and public reader. Since then, the lady has spent some time in America in the pursuit of her profession, and the English public has heard but little of her. Shortly before leaving England, she published a mystical poem entitled *The Triumph of Love*, and it is as a sequel to that work that the present book is published. Like its predecessor, the new poem is chiefly remarkable for a somewhat vivid delineation of ascetic passion. It has a pathetic and obvious human interest, quite apart from its hidden intention. Indeed, we must frankly confess to some unwillingness to dig beneath the surface for the meaning of Miss Dietz's work. The physical problems that lie buried beneath a series of short poems, which tell the simple story of the triumph of time over love, need not be disturbed in their tomb. Setting aside the mystical pretensions of Miss Dietz's book, we find much to commend in its sweetness and simplicity, its directness and force. There is the ease of mastery in not a few of these poems. The writer knows what she can do, and does it without effort. Certain of the slighter pieces show that Miss Dietz has studied Goethe's lyrics and ballads to same purpose.

"Let those who will forget
Love's sacred ways;
Mine eyes with tears are wet
For love's lost days.

Mine eyes with tears are wet.
My heart is sad,
Let those who will forget
To make it glad."

There is a pure and tender womanliness in everything this book contains. There are a few ambitious poems in the volume—poems in which the simple human significance of a situation does not serve, and symbol is aimed after. Of these, the best is the sonnet headed, "Waters in the Desert." It does no injustice to Miss Christina Rossetti to say that, but for the cumbrousness of the tenth line, the following might almost be mistaken for her writing:—

"Long time I wandered in a barren land,
My stumbling feet beset by unknown ways,
The scorching sun blinding my weary gaze,
A brazen sky above a waste of sand,
No shelter from the torturing burning rays:
O God! I cried, end now my nights and days,
Smite me with death, yea, strike me where I stand.

And Thou did'st smite as Moses smote the
rock,
Not unto death, for forth there gushing flowed
A stream of life, and suddenly there glowed
Bright roses where had been an earthquake's
shock,
And grasses green appeared, and cattle
lowed,
And by a stream a shepherd fed his flock."

Bothwell: an Historical Drama. By John Watts de Peyster. (New York.) To contribute anything new and striking to the great mass of literature on the subject of Mary, Queen of Scots, would require exceptional literary capacity, and extraordinary historical knowledge. The two living writers who, both in quantity and worth of matter, have added most to this already overgrown literature are Mr. John Skelton and Mr. Swinburne; but Major-General de Peyster seems to be ignorant, both of the scholarly prose work of "Shirley" and of the striking and sustained poetic drama of the author of "Atalanta." Between the latter's "Bothwell," and that of General de Peyster, there is a gulf as great as that material one which divides the country of the one from that of the other. This, however, is stated only as a fact, and not as a comparative estimate, for it is only fair to say that the American writer's composition is written for stage representation preeminently, and secondarily for the historical student. General de Peyster is indubitably an earnest student of the exceptionally interesting period of which he writes, and his many notes are really valuable. He is an ardent admirer of Bothwell, of whose character he has given us a representation which is perhaps, in its entirety, hardly borne out by fact, but the general correctness of which it would be difficult to disprove. It is questionable if ever this historical drama could have any permanent success on the stage, though spectacularly it could be rendered very attractive. The finale is a simultaneous representation of the execution of Mary at Fotheringhay, and of Bothwell lying dead on the floor of his prison in Adlesborg Castle at Dragsholm in Denmark, and the drama ends with the following grotesque stage instruction:—"Curtain falls again to sad music, which gradually changes into a symphony, as it rises on the re-union of Mary and Bothwell in another sphere."

Clouds and Sunlight. By Duncan Macgregor. (Kegan Paul, Trench & Co.) What we recently said of another book, that without being essentially devotional, it is deeply imbued with religious fervour, is true of the present volume. The literary merit in this case is by no means inconsiderable, and where the author has something to say he says it with directness, simplicity, and occasional force. Like most of his fellow-singers in this generation, he is a passionate worshipper of eternal nature, and he has the advantage of singing a comparatively lucid poem of praise. It is not always easy to know what sort of landscape is described when poets depict it in language which shows that their thoughts are concerned far less with the scene than with themselves. The following has, at least, the merit of a meaning:—

"Wanted: Men.
Not systems fit and wise,
Not faiths with rigid eyes,
Not wealth in mountain piles,
Not power with gracious smiles,
Not even the potent pen;
Wanted: Men.

"Wanted: Deeds.
Not words of winning note,
Not thoughts from life remote,
Not fond religious airs,
Not sweetly languid prayers,
Not love of scent and creeds;
Wanted: Deeds.

"Men and Deeds.

Men that can dare and do;
Not longings for the new,
Not pratings of the old;
Good life and action bold—
These the occasion needs,
Men and Deeds."

Select Poems of Catullus. Translated by A. P. Howell, Fellow of St. John's College, Oxford. (Calcutta.) This little volume is the result of the "ample solitude and scanty leisure" of an Indian civil servant's life. It is not faultless, but we have seen worse work, both from Indian civilians and from versifiers of Catullus. Should the author translate any further, we hope he will apply to an English publisher.

Songs and Lyrics. By George Ambrose Dennison. (Putnam.) There is not a great deal in this volume, whether we regard the material body or the intellectual substance. But what there is of it is above the average of recent American verse. A poem to a cricket singing at night at Broadway shows some tenderness of feeling, and is all the better for avoiding the obvious didactic application. A symbolic poem "to a dying friend" has merit, and an address to the sea in the later manner of Mr. Swinburne is at least fluent. The verse, as a whole, has, however, no marked quality of its own, good or bad. The author undoubtedly has talent.

Dunbar. By Thistledown. (Edinburgh: Waddie & Co.) It sometimes requires courage to tackle the kind of poetic production known as the "closet drama," but we have read this tragedy without any sense of weariness. There is a crazed old woman in it who is burnt as a witch, and her madness is cleverly delineated. The other characters are commonplace enough. There is a reformed old rake, Lord Montgomerie; a young rake by no means reformed, Sir Thomas Ramsay; a venomous priest, Father Boniface; a superstitious primate, Cardinal Beaton, and a rationalist advocate, George Dunbar. The plot is meagre, and the construction exhibits no special knowledge of the stage. Nevertheless, the writing has vigour, and, by virtue of this quality, we read the tragedy, as we say, without weariness. It was only when we turned to the prefatory essay that we became tired of the author. This essay, if we read it aright, is a lament on the low ebb that dramatic literature has reached in the "most intellectual city in the world"—Edinburgh of course—in which only one original play is produced annually, and that a pantomime. Our young Scotch author—he must be young and as certainly Scotch—does his best "to stem the current of prejudice that clouds some minds in Scotland against the theatre." The curious confusion of metaphor here is, we fear, typical of the subsequent confusion of thought. Having proved beyond contempt of question that our Lord and his Apostles sanctioned the theatre because they never condemned it, our juvenile tragedian essays the rôle of Aristotle and formulates a fresh set of rules for the guidance of dramatic aspirants. We regret to say that we lack the space to discuss these newest critical canons. Our readers may judge of their quality by one extract:—"Criminals are neither agreeable nor natural characters, but are the mere accidentals of life, and should never have a place in any work pretending to literary grace."

Plantation Lays. By Belton O'Neill Townsend. (Columbia: Calvo.) This volume of verse is at once the most pretentious and the most preposterous that we have read for years—and that is saying a good deal where minor poetry is in question. It is dedicated to Mr. W. D. Howells in a rambling and nonsensical letter which charges him with the grave responsibility of saying that the author's

"destiny is literature." If so, all the worse for literature. The book comes to us with an absurd biography of the poet, who is represented as a writer of such excellence that he is likely to revive the ancient vigour of English poetry, which has latterly fallen on evil days in the hands of poetasters like Tennyson. We are gravely told that a certain "Dynamite Song" is "one of the sublimest and most thrilling poems in our language or any other." Here is a stanza of this meteoric effort:

"Oh! take the awful tyrant
Whom the Russians call the Czar,
With his knout, police, and army
And Siberian mines afar;
And take the wailing people,
Ever cowering in affright,—
And can you blame them turning
In despair to dynamite?"

Men of judgment and reputation ought surely to be careful how they say, even in the friendliness of private letters, that writers of this quality have literature as their "destiny."

NOTES AND NEWS.

SIR HENRY TAYLOR'S autobiography is announced as preparing for publication. It was begun about twenty years ago, and a few copies were printed about ten years since for private circulation among friends. The work was intended for posthumous production, but the author finds that the reasons for deferring its publication have ceased to exist.

THE Hibbert lecturer for this year will be Prof. Pfeiderer, of Berlin, and the subject will be "The Preaching of the Apostle Paul and its Influence on the Development of Christianity." The lectures are being translated into English by the Rev. J. Frederick Smith, of Mansfield, and will be published as a volume immediately after delivery. Prof. Rhys's Hibbert Lectures for 1886 are in preparation.

WE learn that Mrs. Emily Pfeiffer is revising the notes of her recent American tour, and will publish them, together with those of her visits to the East, under the title of *Fly-leaves from East and West*.

MESSRS. LONGMANS will publish shortly Vols. I. and II. of *Ireland under the Tudors*, with a succinct account of the Earlier History, compiled from the State papers and other authentic sources, by Mr. Richard Bagwell. Vol. III., completing the work, is in preparation.

MESSRS. W. H. ALLEN & Co. will shortly publish a work, entitled *Advance Australia*, by the Hon. Harold Finch Hatton, with a Map and sixteen Illustrations by Lady Evelyn Upton. The book will consist of an account of five years on a cattle station, and two years on the gold fields of Northern Queensland, with a full description of the mining and sugar industries, and a comparison of the relative advantages of cattle farming and sheep farming, together with a review of the natural resources, politics, and prospects of Queensland, New South Wales, and Victoria, and experiences of life in Sydney and Melbourne.

MESSRS. BELL & SONS are about to publish a supplement to the Rev. J. B. Mayor's *Guide to the Choice of Classical Books*, the object of which is to supply to schoolmasters and students a ready means of ascertaining what editions, whether English or foreign, of the whole or portions of the classical writers, are obtainable. Even the small annotated editions of single books now so much in vogue are given, and a valuable list of works in archaeology, history, philology, &c., &c., is appended under the head of "Helps to the Study of Classical Authors."

MESSRS. LONGMANS' announcements include *The Child's Garden of Poems*, by Mr. Robert

Louis Stevenson; *Horse and Man*, by the Rev. J. G. Wood; *Lives of Greek Statesmen*, by the Rev. Sir G. W. Cox; *Unspoken Sermons*, Second Series, by Dr. George Macdonald; and *A Highland Gathering*, by Mr. E. Lennox Peel.

MR. FISHER UNWIN announces for publication next week *The Chancellor of The Tyrol*, a novel in two volumes, translated from the German of Dr. Hermann Theodor von Schmid, the German patriot novelist.

MESSRS. W. SWAN SONNENSCHNEIN & Co. will issue, in the course of next week, cheap editions of two of Mrs. Leith Adams's (now Mrs. Laffan's) novels—*Geoffrey Stirling* and *Madelon Lemoine*.

A NEW volume by Helen Mathers, author of *Comin' thro' the Rye*, &c., will be published by Messrs. F. Warne & Co., early this month. The title is *Found Out*.

A FRENCH edition of *Great Porter Square*, by Mr. B. L. Farjeon, will be published immediately by Messrs. Hachette & Cie. of Paris; and arrangements are in progress for the publication of the story in Germany, Sweden, and Russia. The novel is now out of print here, having run through two three-volume editions in the course of two months.

A CHEAPER edition of Lord Malmesbury's *Memoirs of an ex-Minister* will shortly be published.

Notings on the Regal Coinage and Token Currency of Guildford in Surrey, by Mr. George C. Williamson, is announced by Mr. Elliot Stock.

A NEW novel by Miss Constance MacEwen, author of *Miss Beauchamp*: a Philistine, will be published early in February by Messrs. Ward & Downey. It will be entitled *Not Every Day*: a Love Octave.

DR. MARSHALL has in the press a second edition of *The Genealogist's Guide*, which will be ready in February. The work has been carefully revised, and references to the principal works on the peerage and baronetage, to Notes and Queries, and to many books omitted in the first edition, have been added, and current publications brought down to date. This new edition will contain nearly seven hundred pages of references to printed pedigrees, and may therefore be considered as nearly exhaustive as it is possible to render a book of the kind.

IN the February number of the *Antiquarian Magazine* will be given a full account of the Gilds of Newcastle-on-Tyne, by Mr. Cornelius Walford, including a large amount of valuable information bearing on the early history of the trade gilds of that border town. "A Fourteenth Century Library" will form the subject of a paper by Mr. J. H. Round.

IN an interesting article in the *Zeitschrift für Deutsche Philologie*, Dr. Gustav Kettner attempts to show that Schiller's poems, "Der Pilgrim" and "Die Sehnsucht," contain marked traces of acquaintance with Bunyan's *Pilgrim's Progress*. Bunyan's allegory was early translated into German, and was highly popular at one time among the German peasantry. There is thus no improbability in the supposition that the work may have been among the popular pietistic literature which, as is well known, formed a large part of Schiller's reading in his boyhood, and exercised considerable influence on the development of his genius.

THE large edition of Schmidt's *Shakespeare Lexicon*, printed in 1874, has been entirely sold out, and copies are already fetching an advanced price. It is true the editor is preparing a new edition; but to print the two volumes of 1,450 pages, double columns, will necessarily occupy several years.

A SECOND edition has been published of *St. Stephen's Saturnalia*, the winter number of *St. Stephen's Review*.

Monkeys, Apes, and Men, the third of a series of contributions to the Darwinian theory, by Edward Aveling, is now ready. It is published by the Progressive Publishing Co.

A BOOK entitled *Chronicles of the Customs* has been prepared by Mr. W. Douglas Chester, containing much curious matter respecting the early history of this branch of the Revenue, the former methods of collecting it, the tricks, frauds, and evasions to which it has been subjected, and the notable persons who have been connected with its collection.

MR. W. L. R. CATES's very useful and handy *Dictionary of General Biography* (Longmans) has reached its fourth edition. The *Supplement*, bringing down the information to December 1884, may be had separately. We do not find in it the name of Paul Lacroix; but there are very good, though brief, articles on Mark Pattison, Karl Hillebrand, and Henry Fawcett. We note that Mr. Thomson's *Life of "Phiz,"* and Mr. Arthur Miall's *Life of Edward Miall*, very recently reviewed in the ACADEMY, are duly mentioned in the respective articles.

WE have received the first (monthly) number of *The East Anglian*; or, Notes and Queries on Subjects connected with the Counties of Suffolk, Cambridge, Essex, and Norfolk. Edited by the Rev. C. H. Evelyn White. Among the contents may be mentioned a reproduction of Speede's Map of Ipswich in 1610; a short article on "Norfolk Bondsmen in Blood," by Mr. Walter Rye, who has furnished in illustration copies of three documents from records of the Duchy of Lancaster relating to the status of this class; and a paper by Mr. E. St. J. F. Moore on "Some Roman Remains recently discovered at Felixstowe."

MRS. GORDON BAILLIE's novel regarding Skye Crofters will be illustrated by Mr. H. M. Paget, one of the pictorial staff of *Harper's Monthly Magazine*.

THE forthcoming number of the *Scottish Review* will contain, in addition to other articles, the following papers:—"Correspondence of Sir Robert Murray," "Echoes of the Eighteenth Century," "Archbishop Hamilton's Catechism," "The Lennox," and "Patmos." The last is from the pen of the Marquis of Bute, who resided in the island for some time.

MR. KARL BLIND will contribute to the February number of *Time* an article on Dr. Schliemann's discovery at Tiryns, and the same number of the magazine will contain an account of "Mr. Fawcett at the Post Office," by Mr. A. G. Bowie himself of the Post Office.

MR. GEORGE JOHNSTONE STONEY, Vice-President of the Royal Dublin Society, will, on Friday evening, February 6, give a discourse at the Royal Institution on "How Thought presents itself among the Phenomena of Nature"; and on the following day (Saturday) he will give the first of three lectures upon "The Scale on which Nature works, and the Character of some of her Operations."

PADRE F. FITA has lately published tomo ii. of his *Estudios Historicos*. (Madrid: Fortanet.) It is a collection of articles contributed chiefly to the *Boletín* of the Royal Academy of History, on the Roman Remains at Almazara, the Synagogue of Cordova, the previously unedited historical and biographical tracts of Gil de Zamora, and other matters of interest in Spanish archaeology.

ORIGINAL VERSE.

TO A CHILD.

If youth were mine, and grace, and early joy
(And once I was not old, Denise, nor stern),
I'd ring your brow with wreaths you would not
spurn,

And share with you the kingship of the Boy.
Ah, that were grand, and you would not be coy!
What games we'd have, what brave new sports
we'd learn!

It might be so—it might, if Time would turn,
Or Love could build again what years destroy.
Now, now, dear heart, I see no way but this—
To trump your queen-card with my simple knave,
Or like a Plautine lord when luck's amiss,
Do-on the tunic—do off the laticlave:
Seal, if you will, the indenture with a kiss,
But, kiss or no kiss, I shall rest your slave.

E. C. LEFROY.

OBITUARY.

EDMOND ABOUT.

It is not easy to remember any French man of letters who, dying recently, has been the subject of so much writing in the English daily press as the late M. Edmond About. This may have been partly due to the fact that he was not unconnected with English journalism, and had many English friends; but it was probably due also to the fact that as a writer he enjoyed an extraordinary, it may seem harsh to say a disproportionate, popularity in England. The abundance of personal and somewhat gossiping details which has been given in various places makes it entirely superfluous to enter into any such details here. The etymological explanation of the name About which has been given is pretty plainly apocryphal; and, if M. About suffered in the schools of his youth, he probably did not suffer more than most French boys, who invariably seem to regard their schools with unmitigated horror. The author of *Le Roi des Montagnes*, who was born in 1828 at Dieuze, in the department of the Meurthe, was of what is called by biographers humble extraction, though his father had some means and was a magistrate. He owed to his industrious and brilliant school-course at the Lycée Charlemagne his entry into the Ecole Normale in 1848. M. Francisque Sarcey has lately told the story of the singularly brilliant group of *Normaliens* which that year and its immediate predecessors and successors produced. Very few of the members of this group pursued the even tenour of their way as *professeurs*, and M. About was one of the first to break loose. His sojourn, however, at the French Archaeological School of Athens, whither he went in 1851, proved of no small value to him in regard to other matters than archaeology. He returned to Paris in 1853, and threw himself into journalism and literature. In 1855 he produced two noteworthy books, *La Grèce contemporaine* and *Tolla*. Each made a great sensation, and each procured for the author notoriety of a somewhat mixed kind. The unfavourable estimate of modern Greece given in the first book excited against M. About vindictive feelings, which soon found very practical expression; and *Tolla* gave rise to charges of plagiarism, which were somewhat better founded than such charges usually are. It is undisputed that the book owes a very great deal to a forgotten novel, entitled *Vittoria Savorelli*; it is not quite so clear whether the author fully acknowledged this indebtedness before he was obliged to do so. A three act comedy—"Guillery" or "L'Effronté"—accepted at the Français was promptly damned, it is said, by an organised *cabale* of Greeks. But M. About was not in the least daunted, and, besides much miscellaneous journalism, contributed to the *Moniteur* in three years, 1856-1858, five novels or collections of

short tales, all of merit—*Les Mariages de Paris*, *Le Roi des Montagnes*, *Germaine*, *Les Echasses de Maître Pierre*, and *Trente et Quarante*. After this his best known works became for a time of a political or semi-political kind, the famous *Question Romaine* being purely political, and the *Lettres d'un Bon Jeune Homme* mainly so. His second great dramatic effort, accepted, but not produced, at the Français, was played in 1862 at the Odéon, under the title of "Gaetana." A dead set was made upon it, and it was withdrawn. Besides these works, and much journalism in the *Constitutionnel* and other papers, M. About produced in 1861 and 1862 three noteworthy novels, *L'Homme à l'Oreille cassée*, *Le Nez d'un Notaire*, and *Le Cas de M. Guérin*. In the last years of the Second Empire his chief works were *Madelon* (1863), *L'Infâme* (1867), and *Le Fellah*, a book on Egypt (1868). In the latter year he became a contributor to the *Gaulois*, and later to the *Soir*, in which his vivid and rather imaginative letters on the Franco-Prussian War appeared. The war over he founded the *Dix-neuvième Siècle*, which had a rapid rise and a somewhat slow but sure decline. His marriage, his arrest by the Prussians in 1872, the gossip about his relations with Napoleon III. and his cousin Prince Napoleon, and other matters of the kind, concern us little. He had only been elected to the Academy a short time before his death; a previous attempt in 1870 being unsuccessful, owing, perhaps, to extra-literary causes. His polemical journalism, especially during the presidency of Marshal MacMahon was effective; but all his work after 1870 was inferior in quality to his earlier productions, and was marred by a perpetual and wearisome anti-Germanism and by ungoverned reflections on a government which, whatever its faults might have been, he had himself supported.

It would be entirely uncritical to speak of Edmond About as of a great man of letters. He was an extremely amusing writer, abounding in fun, which, though always broad, was never gross. He had a vivid imagination, great fertility of literary resource, and a remarkable faculty of polemic of the lighter kind. Of the French books of the last five-and-twenty years there are few, if any, which give occasion to such honest and healthy laughter as *Le Roi des Montagnes* and *L'Homme à l'Oreille cassée*. He had the *bon gros rire* of the old fabulists, while he seldom condescended to the besetting sin of Frenchmen when they wish to be funny—the sin which, for instance, mars the otherwise delightful work of M. Armand Silvestre. But About was essentially a Philistine. He was a very witty, extremely cultivated, highly intelligent, good-hearted, good-humoured Philistine—a variety of the breed of which we have comparatively little experience in England, though even here one or two fine specimens of it may be found. His attitude both in politics and in religion was unsatisfactory, being the old bourgeois Voltairianism connected with no general theory. He had, moreover, a certain dash of literary vulgarity which is not necessarily connected with this Voltairian attitude; for Courier (who expressed it in the first quarter of the century as distinctly as About did in the third) is not vulgar. These defects, combined with his rapid and occasional fashion of production and with the inconstancy of his devotion to one literary style, made him rather a brilliant journalist than a man of letters. His early political work is already forgotten, and his later has made no corresponding mark, even of an ephemeral kind. His criticism, of which he himself is said to have thought highly, lacks range and judicial appreciation. Of his novels the two just named ought to live, but hardly any others.

GEORGE SAINTSBURY.

MAGAZINES AND REVIEWS.

IN the current number of *Mind*, Mr. Mercier completes his classification of the emotions. The whole essay is an able one, but seems rather to be interesting as a *tour de force*, showing how far a biological treatment of the complicated facts of mental life can be carried, than valuable as a solution of one of the most difficult of psychological problems. Such feelings as the aesthetic seem to have the least possible light thrown on them by any reference to "interactions between the organism and its environment." Possibly it is an error to suppose that the emotions of the human mind, with their endless gradations and interpenetrations, can be classified in the same way in which material bodies can be classified. But, whether successful in its main object or not, Mr. Mercier's essay is fresh and suggestive, and shows that the writer has gained a considerable facility in psychological analysis. Prof. James again plays the part of relieving the gravity of the journal by one of his bright and almost sportive papers. The matter is no less weighty than "The Function of Cognition," but the manner is of the lightest and airiest. Dr. James has a concrete pictorial way of dealing with the abstractions of philosophy which is very engaging. How far it is conducive to penetration and masterful grasp may, perhaps, be doubted. We confess that though we in a manner followed the present essay with interest to its close, we should be exceedingly sorry to have to define its exact aim. It is said at the beginning to be a psychological study, but this is somewhat belied by its title, and the drift of the argument does not tend to clear away the initial sense of confusion. Dr. J. H. Stirling completes the demonstration of his thesis "that Kant has not answered Hume." This time he deals much more with Kant than with Hume, and aims at exposing the inadequacy of the Königsberg thinker's critical method in dealing with the problem of causation. According to his critic, Kant failed to see that there must be something in the facts to determine the mind to superimpose on them the category of causation (rather than another, as that of reciprocity), that the necessity which we attribute to a causal sequence must in a sense be in the objective phenomena themselves. Prof. Calderwood, in a review of Green's *Ethics*, finds much to approve and even to admire; while, at the same time, he considers it incumbent on him to separate the tares of Hegelian speculation which mingle with, if they do not threaten to choke, what he recognises as the wheat of a genuine common-sense Scottish philosophy. The number closes with a second ethical article, called "Ethical Alternatives," from the pen of Mr. J. T. Punnett. The paper, which has considerable literary merit, is a plea for the progress-idea as against the happiness-idea. It is based on the assertion that the former is inspiring, and fitted to be a supreme motive power, while the latter is not. It hardly attempts to show that the one is better capable of giving practical guidance than the other; and possibly the essayist is generalising too hastily from his own way of feeling in maintaining that men are capable of being roused to a pitch of enthusiasm by the bare idea of co-operating with nature in her blind impulse towards a more complex life. Does not this imagination, when it succeeds in firing aspiration, owe much of its force to a vague pre-vision of the fuller happiness which must attend all sane human progress? However this be, the admirers of Mill, who are not an altogether extinct species as yet, would not accept Mr. Punnett's version of the emotional power inherent in the idea of human happiness. The enthusiasm which inspires every genuine philanthropist is surely a passion for making men less miserable and more happy than they are.

THE *Boletín* of the Real Academia de la Historia for December discusses the question of the trophies of the re-conquest of Buenos Ayres in 1806, and the genuineness of the flag restored to the Duke of Cambridge in 1882. Considerable doubt is thrown on Señor Lorca's story, and interesting particulars are given of the failures of Beresford and of Whitelock. C. Pujol has a continuation of his valuable articles on Iberian coins, with excellent illustrations. F. Codera signalises from coins the existence of a petty Moorish king at Tudela in the eleventh century, otherwise unknown. F. Fita returns to the description of the Synagogue of Cordova. He gives and translates the inscriptions in full, and prints various documents illustrating the condition of the Jews in that city. The number concludes with a copy of the sentence of a judaizing Canon and Treasurer of the Cathedral burnt at Cordova February 23, 1484.

THE CURRENT LITERATURE OF THE
MADRAS PRESIDENCY.

Coimbatore: Dec. 8, 1884.

A CATALOGUE of the books registered in Madras, containing nearly all the books printed in this presidency, is published in the Government *Gazette* for each quarter of the year. The catalogues for the first and second quarters of the present year have already appeared.

Three hundred and eighty-two books were registered during the half-year which these two catalogues cover. They are classified under thirteen heads, which may be arranged here in three groups, according to their relative numbers:—I., Religious Books, of which there are 185 with 324,540 copies; II., School Books, of which there are 102 with 258,140 copies; and III., other works, of which there are 95 with 94,587 copies. The third group contains 1 work under the heading of biography, 11 under the drama, 8 under fiction, 2 under history, 7 under language, 6 under law, 7 under medicine, 7 under miscellaneous, 33 under poetry, 3 under politics, and 10 under science. Those under biography, the drama, fiction, and poetry, making together 53 of the 95 books in this group, are for the most part of a semi-religious character, and thus add their measure to the preponderance of the religious books in the first group.

Regarding the languages in which these books are written, 124 are in Tamil, 66 in Telugu, 45 in Malayalam, 18 in Canarese, 1 in Tulu, 1 in Konkani, 2 in Uriya, and 3 in Hindustani, making together 260 in these vernacular languages; 40 are in English, 29 in Sanskrit, 17 in Arabic, and 1 in Persian; 33 are bilingual books, of which 25 unite English to some one of the vernaculars, and 8 unite Sanskrit to either Tamil or Telugu. The remaining two books are polyglots, one of them in Sanskrit, Telugu, Tamil, and English, the other in English, Tamil, and Sanskrit.

The average price of these books, put into English money, is 7½d. each; and the total price of a copy of each of them is £7 4s. 10½d. Two hundred and ninety of them have prices under tenpence each copy, and only 38 are twenty-pence and upwards. The total sale-value of the whole of the copies is £15,407 5s., representing about £30,000 a year.

Seventy-six of the 185 religious books belong to Hinduism; of which 35 with 32,440 copies belong to the Vaishnavas, 25 with 19,550 copies to the Saivas, and 16 with 14,300 copies to Vedantism and to subjects which are common to all Hindus. Sixty-three of them with 209,950 copies are Christian books; of which 58 with 205,950 copies belong to the Protestants, and 5 with 4,000 copies to the Roman Catholics. The Mohammedans have 44 books with 44,800 copies. The Brahma-samāj has 1 book with 500 copies. The Theosophists also

have 1 with 3,000 copies. The sale value of the Christian and the Mohammedan books is nearly equal, each of them being about £500; the sale-value of the Hindu books is four times greater than either of these, or £2,402.

Two hundred and fifty-eight of the books in these two catalogues, or close upon two-thirds of the whole, were published at 45 different presses at Madras, and the remaining 124 at 21 different presses at 14 stations in the Mofussil.

Assuming that these two quarters are fairly representative periods, and deducting the usual proportion of the sale-price for the sale-profits, the amount of capital employed in the production of this literature is about £17,000 a year; of which £3,477 represents the cost of the religious books, while the school books cost £6,829, and the rest of the books £5,101; the population of the presidency being 31,170,631.

The influence of book literature in this Presidency is thus seen to be in its infancy; perhaps it may be preferable to say that it extends over but a small part of the population. Respecting the direction of its influence, it appears from the relative proportions of these books, that Religion and Education occupy much the foremost place in the current thoughts of the people; and the numerous Hindu books appear to represent a strong conservative movement, either spontaneous or provoked, working by the side of the Christian propaganda and the foreign influence of occidental education.

THOS. FOULKES.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BAYER, Th. v. Reiseeindrücke u. Skizzen aus Russland. Stuttgart: Cotta. 8 M.
BOUGHE, P. Sept Ans en Afrique occidentale: la Côte des Esclaves et le Dahomey. Paris: Plon. 4 fr.
OBERBILTZ, V. Olivier Maugant. Paris: Hachette. 3 fr. 50 c.
D'IDVILLE, H. Les petits côtés de l'Histoire; Notes intimes et Documents inédits, 1870-84. Paris: Calmann Lévy. 3 fr. 50 c.
ESSAI sur la Mission actuelle de la Femme. Par un Diplomate. Paris: Plon. 2 fr. 50 c.
GIGOUX, J. Causeries sur les Artistes de mon Temps. Paris: Calmann Lévy. 3 fr. 50 c.
JADASSOHN, S. Die Formen in den Werken der Tonkunst. Leipzig: Kistner. 3 M.
RIEHL, W. H. Freie Vorträge. 2. Sammlg. Stuttgart: Cotta. 7 M. 50 Pf.
RIEMANN, H. Musikalische Dynamik u. Agogik. Lehrbuch der musikal. Phrasirg. auf Grund einer Revision der Lehre von der musk. Metrik u. Rhythmik. Hamburg: Rahter. 7 M. 50 Pf.
ZABEL, E. Literarische Streifzüge durch Russland. Berlin: Deubner. 8 M. 50 Pf.

HISTORY, ETC.

- HENNERT, Le Lt.-Colonel. Comtes de Paris. Paris: Jouvët. 3 fr. 50 c.
MONNET, E. Histoire de l'Administration provinciale, départementale et communale en France. Paris: Rousseau. 10 fr.
SCHMIDT, L. Zur Geschichte der Langobarden. Leipzig: Fock. 1 M. 20 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- DELAHAYE, Ph. L'Année électrique. 1^{re} Année. Paris: Baudry. 3 fr. 50 c.
EHRHICH, P. Das Sauerstoff-Bedürfniss d. Organismus. Eine farbenanalyt. Studie. Berlin: Hirschwald. 3 M. 60 Pf.
JESSEN, C. Der lebenden Wesen Ursprung u. Fortdauer nach Glauben u. Wissen aller Zeiten sowie nach eigenen Forschungen. Berlin: Abenheim. 7 M.
KICK, F. Das Gesetz der proportionalen Widerstände u. seine Anwendungen. Leipzig: Felix. 6 M.
MUELLER, J. Die wissenschaftlichen Vereine u. Gesellschaften Deutschlands im 19. Jahrh. Bibliographie ihrer Veröffentlichgn. 5. Lfg. Berlin: Asher. 6 M.
ROMUND, H. Grundlegung zur Reform der Philosophie. Vereinfachte u. erweiterte Darstellung v. Imm. Kants Kritik der reinen Vernunft. Berlin: Nicolai. 5 M.
SIRODOT, S. Les Batrachospermes: Organisation, fonctions, développement, classification. Paris: Masson. 180 fr.
TOPINARD, P. Éléments d'anthropologie générale. Paris: Delahaye. 21 fr.

PHILOLOGY, ETC.

- ARSECHYLI fabulæ cum lectionibus et scholiis codicis Medicei et in Agamemnonem codicis Florentini ab H. Vitelli denuo collatis ed. N. Wecklein. Berlin: Calvary. 20 M.
BORELAU, J. Quaestiones de re vestitaria Graecorum. Weimar: Böhlau. 2 M. 40 Pf.

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CORRESPONDENCE.

LANE-POOLE'S "SELECTIONS FROM SWIFT."

Richmond: Jan. 18, 1885.

Allow me, in thanking you for the very
flattering notice of my *Selections from Swift*
which appears in the current ACADEMY, to
state that the somewhat impersonal nature of
the selections, of which Mr. Dow naturally
complains, will be corrected by the *Journals*
and *Letters of Swift*, which I am now editing
for the Parchment Library. The impossibility
of uniting an adequate representation of Swift's
literary characteristics, with a worthy picture
of himself, in a strictly limited number of pages,
was the sole cause of this divorce of the man
from the writer. The new volume, however,
will be essentially personal and biographical,
and I only hope it may satisfy your indulgent
and sympathetic critic as well as the present-
ment of Swift's literary character given in the
present selections.

STANLEY LANE-POOLE.

'OMAR KHAYYĀM.

Teheran: Dec. 24, 1884.

Miss Amelia B. Edwards, in her review of
the new edition of Fitzgerald's translation
of 'Omar Khayyām with Elihu Vedder's
drawings (ACADEMY, November 29, 1884) says
that the poet lived and died about eight
hundred years ago, and that the dates of
his birth and death are not exactly known.
The date of his birth is not exactly
known, but that of his death s. 'Omar left
the Nishāpūr College in 1042, corrected the
Calendar during Malik Shāh's reign (1072-92),
and died in 1124, over one hundred years of
age, at Nishāpūr, where his grave is still to be
seen. 'Omar and his two celebrated school-
fellows, the great minister of the Seljuqs,
Nizām el Mulk, and the founder of the Isma'ili
Dynasty (the Assassins), Hassan Sabāh, were,
as Nizām el Mulk says in his *Vasāyā*, quoted
by Khondemir, of about the same age, and
Nizām el Mulk was born in the year 1017. The
minister was killed by one of Hassan's followers
in the year 1092. Hassan died, shortly after
'Omar, in the year 1125.

A. HOUTUM-SCHINDLER.

THE HUNTING OF THE WREN.

Queen's College, Cork: Jan. 14, 1885.

A letter of mine last year started a long
correspondence, which brought together a great
many interesting notices of the custom of
hunting the wren. None of the writers, how-
ever, spoke of the practice as still in existence.
Being here in Cork on St. Stephen's Day
(December 26), I found that the custom was
kept up; and from an early hour, squads of
boys bearing a broomstick furnished at the
with a little bower of holly, inside which
the wren, whether genuine or spurious, was
concealed, appeared in all directions. On
arriving at each door they struck up a dis-
tinct ditty, the words of which I give in full,
as it contains at least one verse which has not
been published before. I had no difficulty in
getting materials for a careful collation, since,

as soon as it was known that there was a
foolish person ready to give *largesse* of coppers
to "wren-boys" for repeating their rhymes, I
was speedily besieged by all the bands in the
neighbourhood.

The version in use here is as follows:—

"The wren, the wren, as you may see,
Is guarded on the holy tree
With a bunch of ribbons by his side,
And sporting chaps to be his guide.
The wren, the wren, the king of all birds,
St. Stephen's Day was caught in the furze.
Though he is little his family is great,
So rise up, landlady, and give us a trate [treat].
Droleen, Droleen, where is your nest?
'Tis in the glen that I love best,
Under the holly and ivy tree,
Where all the birds come sing to me.
When Christmas comes, 'tis but a folly;
Therefore let us be most jolly.
I have a little box under my arm;
Two or three coppers would do it no harm."

Droleen=Irish *dreolín*, a wren, or rather
little wren. Whether the word originally
meant *King*, like so many of the names of the
wren, as pointed out by Prof. Newton, is a
question for Celtic scholars to determine.

To show with what vigour the custom
flourishes in Cork, I quote the following ex-
tract from this year's report of the Cork Society
for Prevention of Cruelty to Animals:—

"The practice of killing wrens and other small
birds, to put on 'wren bushes' (so called) on the
26th of December (St. Stephen's Day), has been
under the notice of your officers. They examined
forty of these bushes, and found dead birds on
twenty-two of them (sixteen sparrows and six
wrens). At a future time it is intended to take
this question up, and see what can be done to put
a stop to it."

However, I have good hopes that my expendi-
ture of coppers this year has given such a
stimulus to the young Cork ragamuffins, that
they will defy the myrmidons of the Humane
Society for many years to come, and keep up a
most ancient custom, which seems now to be
defunct everywhere else.

WILLIAM RIDGEWAY.

AN OLD EPITAPH.

Milan: Jan. 18, 1885.

The ACADEMY of August 23, 1884, contains
an inquiry by Prof. Max Müller respecting the
source of the identical thought contained in an
English epitaph of the thirteenth century, and
in a German epitaph composed two hundred
years later by Martin of Biberach. The epitaphs
published by Prof. Stephens in the ACADEMY
of November 22 will scarcely satisfy Prof. Max
Müller's curiosity, as they merely ring the
changes on the theme "As you are now so once
was I," which has no connexion with the
"three things" that chilled the mirth of Master
Martin and his English prototype. In Mr.
Thomas Wright's edition of the Latin poems
ascribed to Walter Map (p. 149) is printed a
composition which, like others of its class, en-
joyed great popularity in the Middle Ages, and
which ends with the following lines:—

"Quo post mortem transeat quisquis ignoratur,
Unde quidam sapiens ita de se satur:
Contremisco jugiter dum mens meditatur
'Quid sum et quo propero, quid mihi paratur?'
De morte dum cogito, contristor et ploro;
Unum est quod moriar, sed tempus ignoro;
Tertium quod nescio quorum jungar choro;
Sed ut suis merear jungi Deum oro."

Although the second quatrain is apparently
corrupt, it is evident that we have here
the three thoughts which troubled Master
Martin of Biberach. The "quidam sapiens"
referred to in the above extract is probably the
author of the following epigram, which I have

published in my *Carmina Medii Aevi* (Florence,
1884), p. 43:—

"Sunt tria quae vere faciunt me saepe dolere:
Est primum durum quod scio me morituro;
Est gemitus dando moriar quod nescio quando;
Posterior fletu, quod nescio quo remanebo."

Prof. Max Müller was therefore right in his
suspicion that the two epigrams were probably
derived from a Latin source.

I will conclude by quoting an epigram I
have somewhere met with, which is stated to
be "an English epitaph of the seventeenth
century." Although evidently derived from
those previously mentioned, it is in my opinion
superior to them in force and dignity:

"Quid eram, nescitis,
Quid sum, nescitis,
Ubi abii, nescitis.
Vale."

FRANCESCO NOVATI.

AN UNPUBLISHED LETTER OF THOMAS HOBBS.

University College, London: Jan. 20, 1885.

The letter given in last week's ACADEMY is
not without interest, and is, doubtless, a
genuine original; but, written in characters
so "clear and firm," it is certainly not from
Hobbes's own hand. Hobbes (as Aubrey
states) had ceased to write legibly some twelve
years before, having long suffered from shaking
palsy in the hands.

The demonstration annexed agrees sub-
stantially with the one published in the follow-
ing year (1678) at the end of the *Decameron*
Physiologicum—the last, and, at least, the
simplest of Hobbes's many desperate efforts to
square the circle. His amanuensis, however,
in writing out the proposition for the Duke of
Ormond, must have done the work with even
less care than Hobbes himself was in the way
of bestowing on such matters. There is evi-
dently something omitted at the beginning of
the last paragraph, and it is not easy to see
how any figure can be constructed in accordance
with the directions there given. The remainder
of the paragraph becomes intelligible by refer-
ence to the published figure (*English Works*, vii.,
178). G. CROOM ROBERTSON.

"BEZONIAN."

London: Jan. 20, 1885.

Mr. Hall's argument in favour of the ex-
planation of the word from the Italian *bisogno*,
Spanish *bisño*, raw soldier, recruit, seems quite
satisfactory. Moreover, the conversion of the
French *besoignant* into *bezonian*, in passing into
English, as supposed by Prof. Skeat, would not
have been in accordance with the usual course
of the language. I do not think that a single
instance of such a modification of the French
active participle could be produced. An ex-
ample of the very form *bisogno* is given by
Nares: "A base *bisogno*." It may be added
that this *bisogno* or *bisño* has nothing whatever
to do with Italian *bisogno*, French *besoin*, want,
need. The true origin is the French *béjaune*
(bee jaune), a novice, apprentice, inexperienced
person, a metaphor from the helplessness of a
young bird, so named from the yellow or light-
coloured beak being a conspicuous feature of
the nestling. For the same reason the French
blanc-bec is used in exactly the same sense with
béjaune. As neither Italian nor Spanish have
the sound of the French *j*, *bisogno* and *bisño*
were the nearest approach to the French
original that could be made in those languages.
I formerly gave the same explanation of the
word in the *Transactions* of the Philological
Society.

H. WEDGWOOD.

ODIN.

Settrington Rectory, York: Jan. 19, 1885.

I am much indebted to Prof. Rhys for having stated so clearly and forcibly the arguments for regarding Odin as the heaven rather than the wind, as it affords an opportunity of suggesting a new solution of a difficulty which must have perplexed all students of Teutonic mythology.

Among the Norsemen, at the earliest period of which we have any knowledge, Odin appears to be undoubtedly the heaven; at a later time, especially among the Saxons, Woden seems quite as clearly to be the wind. As the All-Father, receiving the slain heroes into his Valhalla; as the omniscient Seer, perceiving all earthly things with his one eye, which is manifestly the sun; and also as the husband of the earth; we are compelled to recognise Odhr, or Odin, as a personification of the heaven.

But as the restless wanderer over the face of earth; as the psychopompos or conductor of souls; as the fierce god of war, riding on his white cloud-steed, which bears him through the thick of battle, followed by wolves and ravens, and breathing the battle-fury into men; as the bringer of the rain with his flying cloud-mantle; as tearing through the forests, overthrowing the oaks and riding on the storm: what can he be but the wind, in turn furious or gentle? He is also the inventor of runes, just as Hermes, the Greek wind-god, was of letters, and, as we are reminded by the correspondence of our Wednesday with the French *Mercredi*, he was identified by the Romans as their *Mercurius*, to whom had been transferred the myths and attributes of the Greek Hermes, whose *petasus* reminds us of the broad hat and mantle of cloud in which the Teutonic deity is clad. Moreover, Odin, who is called *heklumadr*, the man with the cloak, is thereby identified with the wild huntsman, *Hakelberg* (*hakeldrend*, the cloak-bearer), of later Teutonic legend, who, in broad hat and mantle, preceded by Odin's croaking ravens and followed by the furious host, sweeps at midnight through the forest, his advent heralded by a sound like that soft sighing of the wind through the trees which precedes the storm, till at last he comes, mounted on his gray horse, rushing through the forest like a hurricane, in furious chase of a woman with white breasts, who is called the Bride of the Wind (*Windebraut*), and who can be no other than Frigg, the bride of Odin.

If the wild huntsman of the German forests is indeed Woden, as can hardly be denied, then Woden is unmistakably the storm-wind, quite as unmistakably as Odin, in the earlier legend, is the serene and all-seeing heaven.

Sir George Cox and Mr. Keary have endeavoured to explain the double character of Odin by the theory that the more active deity of the later mythology was evolved out of the passive deity of earlier times.

But there is, I venture to think, a simpler explanation, which is more in accordance with what we know to have happened in the case of other mythologies. Analogy would lead us to suppose that there may have been two deities—the Heaven and the Wind—distinct in origin and character, but bearing names of similar sound, who were revered by two neighbouring peoples. In such cases it frequently has happened that they have been identified, the attributes and legends of the one being transferred to the other. Thus the Phœnician sun-god, with his twelve zodiacal labours, becomes the Greek *Heraclēs*, whose legend was in turn transferred to the Roman *Hercules*, an Italic deity, totally distinct, but of similar name, who presided over enclosures. So also the *Atli* and *Gunnar* of the earlier form of the *Nibelungen* lay become, in the later version, the semi-historic *Etzel* or *Attila* and *Gundicar*.

Something of this kind I imagine may have

happened with the two Odins, or rather, let us say, with the Norse Odin and the Saxon Woden. Myths may be transferred without any confusion of the names, as in the case of *Hermes-Mercury* or of *Athena-Minerva*; but of course the case is stronger if it can be shown that a confusion of names may easily have arisen. This seems to be the case in the present instance. Prof. Rhys follows Fick in deriving the name of Odhin, the heaven-god who knows all things, from Old Norse *óðhr*, "inspired," which is connected with the Latin *vates* and the Sanskrit root *vat*, "to know." On the other, Woden or Odhin, the wind, the ceaseless wanderer, may be from Old Norse *vóðh*, *óðhr*, "to move," "to go," which is related to the Latin *vādere*, "to go," and the Sanskrit *vāta*, "the wind," from the root *va*, "to go."

We have two sets of mythological ideas so distinct that one can hardly have been developed out of the other, which may, however, easily have arisen from words of similar sound, but radically distinct, the confusion or combination of which makes it possible to account for the apparently discordant conception of Odin, the All-Father, the silent and omniscient Heaven, whose eye beholds all things upon earth, and Odin, the raging battle-god, the rushing wind, ever in motion, and who as the furious huntsman sweeps at night with his ravens through the forest. A confusion or combination of discordant myths, as in the parallel case of *Hercules* and *Heraclēs*, is, I venture to think, more probable than the evolution of the furious huntsman out of the tranquil heaven.

ISAAC TAYLOR.

"FINN" AND "GWYNN."

University College, Cardiff: Jan. 19, 1885.

Prof. Rhys, in his letter on *Custom and Myth* in the last number of the ACADEMY, has touched upon a question of considerable interest, viz., the relation between the Irish Finn and the Welsh Gwynn. Before reading Prof. Rhys's letter I had been accustomed to regard the identity of Finn and Gwynn as absolutely certain; but the expression of doubt on the part of so high an authority naturally modifies one's confidence. It had appeared to me that the Welsh and Irish genealogies made it tolerably clear that these two legendary names represent one and the same personage; and I still think that the correspondence between the two pedigrees, partial as it is, is something more than accidental.

O'Curry (*MS. Materials*, p. 304) gives us the pedigree of the Irish hero "on the unquestionable authority of the *Book of Leinster*," according to which, Finn was the son of Cumhall, son of Trenmor, son of Snaelt, son of Eltan, son of Baiseni, son of Nuada Necht. According to the Welsh authorities (equally "unquestionable," no doubt), Gwynn is the son of Nudd Hael, ap Senyllt, ap Cedig, ab Dyfnwal Hen, ab Ednyfed, ab Macsen Wledig. These two pedigrees, though differing considerably both in the names and in the order, present several points of contact. The Welsh Nudd Hael is the same as the Irish Nuada Necht; Senyllt is Snaelt (even though the Index to O'Curry's work says "rectius Snaelt"); and, bearing in mind the not uncommon interchange of the letters *b* and *m* in the two languages, we hardly need hesitate to identify Macsen with Baiseni. It is true that our Welsh Macsen Wledig is generally identified with the Roman *Maximus*; but this identification may be merely some late rationalist's attempt to connect a legendary character with a well-known historic personage. Examples of such a process are not altogether unknown in Welsh and Irish literature. At any rate, if Macsen be a name of Roman origin, it will represent, not *Maximus*, but the longer form,

Maximianus, by which the same person is also designated in some of the MSS.

Again, we have in the Welsh pedigree Dyfnwal Hen, without any *Domhnall* in the Irish corresponding to it. But I have read somewhere (in O'Curry, I think, but cannot now recover the reference) that the MacDonald claim Finn, or Fingal, among their ancestors hence it is probable that we have here another link of the chain connecting Finn and Gwynn.

In the lectures on the *Manners and Customs of the Ancient Irish*, ii., 53, O'Curry mentions "Finn King of Leinster, who at this very remote period [some years before the Incarnation] wrote a genealogical poem on his own ancestors, the Kings of Leinster, from his grandfather the Monarch Nuadha Necht up to Adam." From the way in which this royal poet is spoken of here, as well as from the separate entry in the Index (iii. 619), it looks as if the author regarded this Finn as a different person from the son of Cumhall; but the occurrence of Nuadha Necht in the ancestry identifies them. However, if "grandfather" is used in its strict sense, this pedigree differs from that in the "Book of Leinster." The copy of the poem to which O'Curry refers—the only one known to him—is in the Bodleian (Rawlinson, 502); and if Prof. Rhys will consult it he may find there some further light on the relation of Finn and Gwynn.

The personality of Gwynn ap Nudd in Welsh literature is rather vague; indeed, he is almost shadowy enough to justify an etymologist in summarily disposing of him by translation as "The White Son of the Mist." May this fact, together with his relegation to the realm of Faerie, be regarded as proof that he is an importation into Welsh tradition?

THOMAS POWELL.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, Jan. 26, 8 p.m. Inventors' Institute.
8 p.m. Society of Arts: Cantor Lecture, "Climate, and its Relation to Health," by Dr. G. V. Poore.
8.30 p.m. Geographical: "Expedition to Mount Kilimanjaro and the Snow Mountains of Eastern Africa," by Mr. H. H. Johnston.
TUESDAY, Jan. 27, 3 p.m. Royal Institution: "Colonial Animals," by Prof. Moseley.
8 p.m. Society of Arts: "With the British Association to the Canadian North-West," by Mr. Stephen Bourne.
WEDNESDAY, Jan. 28, 8 p.m. Geological: "The Boundaries of Lincolnshire, their Geographical Range and Relative Age," by Mr. A. J. Jukes-Browne.
"Some New or imperfectly known Madreporaria from the Great Oolite of the Counties of Oxford, Gloucester, and Somerset," by Mr. R. F. Tones.
"The Geology of the Rio-Tinto Mines, with some general remarks on the Pyritic Region of the Sierra Morena," by Mr. J. H. Collins.
8 p.m. South Place Institute, Finsbury: "On Oligarchy and Democracy," by Mr. J. A. Picton.
8 p.m. Society of Arts: "The Influence of Civilisation upon Eyesight," by Dr. R. Brudenell Carter.
8 p.m. Literature: "The Art of Reading Papers before Societies," by the Rev. A. J. D'Oreey.
THURSDAY, Jan. 29, 3 p.m. Royal Institution: "The New Chemistry," by Prof. Dewar.
4.30 p.m. Royal Society.
8 p.m. Society of Arts: Howard Lecture, "The Conversion of Heat into Useful Work," by Mr. V. Anderson.
8.30 p.m. Antiquaries: "Vestments belonging to the Dean and Chapter of Carlisle," and "A Hoard of Silver Coins at Beaumont," by Mr. R. L. Ferguson.
FRIDAY, Jan. 30, 9 p.m. Royal Institution: "Living Composers for the Pianoforte," by Prof. Ernest Fauré.
SATURDAY, Jan. 31, 3 p.m. Royal Institution: "Greek Sculpture," by Dr. Waldstein.

SCIENCE.

Métrique Naturelle du Langage. Par PAUL PIÉRON. (Paris: Vieweg.)

THIS book deals with the interesting and disputed questions of accent and quantity in French. The author maintains that if scientific analysis of verse does not yet exist

the fault lies in the unphonetic mode of treatment hitherto followed by grammarians. "If they wish to know the quantity of a syllable," says M. Pierson,

"they take as guide, not the sensation of the ear, but only the memory of the eye. Their ears, for want of training, would lead them every day into the grossest blunders; and knowing this well, they prefer to keep within the literary tradition. So unnatural a state of things cannot endure for long. This habit of consulting the eye instead of the ear in a question purely of sound, results in a total loss of the perception of quantity, and a perversion of the art of poetry from its original intention. Beginning as song, it degenerates at last into print; and created at first to delight the hearer, it has finally to obey the requirements of the reader" (pp. 196-7).

In setting aside all unphonetic orthography the author eliminates one abundant source of error, and we must next see how he deals with the other difficulties of his task.

He goes on to argue that no theory of metre can be founded on conjectural or artificial pronunciation. This excludes both dead languages and foreign languages, and limits us to the known and familiar sounds of our native speech (pp. 139, 242). Yet the field of research remains wide enough, for, besides the pronunciation of every word taken separately, we have to analyse all the variations due to "position" in the natural connected sentence (p. 137). This aspect of French verse, M. Pierson thinks, has not yet received proper attention. Neither, indeed, has it in English, as our writers on prosody still cling to the notion that a loud syllable must always be long, although, as Mr. Sweet has shown, in some positions it is invariably short. A phonetic statement of the influence of quantity on modern verse seems to be required in this country no less than abroad.

From our author's refreshingly rational ideas of method we may turn with confidence to examine his results. In rejecting the dogma of grammarians that the accent in French words falls on the last phonetic syllable, he agrees with Moritz Rapp, Prof. Casel, and Mr. Sweet. As there is just now such controversy on this point, it will be worth while to quote a few sentences. "The true solution of the difficulty," says Mr. Sweet,

"probably is that the French accentuation is a period of transition; the tradition of the older end-stress still exists, but a general settling of stress has taken place. Out of this level monotony is slowly emerging the principle of fore-stress. The French themselves, of course, generally deny it absolutely, just as they deny their frequent *h*" (*Sound and Sense*, p. 58).

Compare now M. Pierson's statement. "The French language," he says, "is passing at present through a very interesting stage, and holds a position almost unique among the languages of Europe; for, while most of the latter have a fixed accent in each word, in French the accent of stress and the point of pitch may leave their normal position and fall on another syllable, according to the requirements of expression" (p. 140).

As regards pitch, he says:—

"The oxytone accent, though still existing in many cases, especially in the refined language, is losing ground every day; and we may even predict that at some period, still perhaps distant,

there will be nothing but paroxytones and proparoxytones, since these accentuations are now invading even exclamatory and interrogative phrases, while conclusive phrases are barytone already" (p. 245).

Again, as regards stress, he says:—

"In the popular language the last phonetic syllable of French words is oftener weak than strong. Yet, whatever may be its weakness, the last syllable is often strong in the dialect of good society, and bears the ictus when required by the punctuation of the phrase. But such a state of accentuation can evidently be no more than transitory. By-and-by the stress-accent will become fixed at the same time as the pitch-accent. Those who always take the lead in revolutions of language—the common people—have gone far on this road even now. It is to be hoped that the conservative instinct of the enlightened classes will delay, as long as possible, such a radical transformation of our tongue" (p. 249).

How the said classes are to set about so huge a task M. Pierson does not explain, but his evidence as to the present state of French accent is as clear as it is unbiased.

Equally unconventional is his theory of verse. Any succession of syllables, grouped into feet, each foot beginning with stress, produces metre; and the recurrence of stress at regular intervals of time produces rhythm. Thus, in his sense of the word, rhythm requires that each foot shall be equal as regards quantity. The number of syllables alone is no criterion, for a syllable, being of variable length, cannot serve as divisor (p. 226). Does French verse, then, differ from prose by any such regularity?

"We must have the courage to confess [answers M. Pierson] that French verse, when pronounced, not in the monotonous fashion customary in the schools, but with all the expression which the sense of the phrase demands, has no longer any determinate rhythm, and is not distinguished from the simple declamation of prose, except, perhaps, by the turn of style" (p. 227).

He goes on to maintain the superior value of this prose-poetry, in which he will hardly be supported by any one who appreciates rhythmical verse, even as it now exists in English.

These theories of metre are sufficiently wide and general, but, to follow and verify them properly, we should require a larger number of examples than M. Pierson gives. His attempt at phonetic spelling, too, is feeble, though, perhaps, no more so than might have been expected; as it is only in this country that strictly scientific notations have been constructed. Several pages, again, are devoted to a theory of melody and harmony, which, besides being irrelevant in a treatise on metre, appears to be founded on the arithmetical explanation of consonance, now superseded by the discoveries of Helmholtz. Fortunately, the rest of *Métrique Naturelle*, apart from this section, may be read as a complete work. In the preface from the pen of M. Gaston Paris, there is an interesting account of the studies which resulted in this treatise. In 1872 M. Pierson entered the Parisian *Ecole Pratique des Hautes Etudes*—a public institution for original research that seems to have no precise counterpart in England. The *école* is endowed by the Paris Municipality with a number of "travelling

scholarships"; and one of these being assigned to M. Pierson, he was enabled to proceed in 1875 to the University of Vienna. Here he devoted some time to antiquarian work in Romance literature; but soon turned his attention exclusively to living philology, the observation of spoken language, for which science he appears to have been specially fitted by his phonetic and musical talents. After returning to France, M. Pierson announced his discoveries in a letter to his former fellow-student at the *Ecole des Hautes Etudes*, M. A. Jarnik, who is now Professor of Romance Philology at the Tschech University of Prague, where another pupil of the same *école* holds a similar position at the German university. In 1878 M. Pierson was appointed Professor of French at Groningen; but, in the feeble state of his health, a southern climate was judged more suitable, and at the beginning of 1880 he was sent to Algiers to organise the library of the *Ecole Supérieure des Lettres et des Sciences*. He crossed the Mediterranean for the last time to pass the summer vacation at home, and died in the autumn of 1880. His treatise, for which he obtained his degree at Vienna, is now published by the Parisian *école* under the authority of the French Education Department.

What strikes us most in this short but active career is the favourable light it throws on the organisation of philology in France. We were, indeed, already prepared for this by the high style of antiquarian work done of late years by French scholars. But M. Pierson's researches were not antiquarian, and all the more honour is due to the authorities who appreciated and advanced him. It is not surprising that France is able to supply professors of Romance philology to foreign universities; but it would be surprising if anything similar should soon become possible in England. Yet at some future time we may be able to send teachers of English philology at least to the colonies, and to attract to this country many students of the history and science of our language who at present find their centre of instruction in Germany.

JAMES LECKY.

MATHEMATICAL BOOKS.

American Journal of Mathematics. Vol. VII. No. 1. (Baltimore.) The first eighty-one pages out of the ninety-nine (why does this part close with a blank page?) which compose this number are taken up with papers which treat of very intimately connected subjects. Not only would the non-mathematical reader be puzzled by the numerous new expressions which would meet his eye, but a very fair mathematician, unless he had carefully read the previous volumes, would find some difficulty, on a cursory inspection, in explaining such terms as "perpetuants," "capitation," "decapitation," and many others. Prof. Cayley contributes four papers—viz., a memoir on seminvariants, certain tables of symmetric functions, non-unitary partition tables, and seminvariant tables. For such tables as these the form of this Journal is admirably adapted. It is pleasant to see how readily the veteran analyst acknowledges the important discoveries in this department which have been made by such rising, but yet junior, men as Capt. Macmahon and Mr. J. Hammond. The former of these gentlemen (whose very remarkable discovery that the theory of seminvariants is a part of

that of symmetric functions" is, in a measure, the cause of the first of the above-named papers having been written) has a paper on "Perpetuants," in which he carries on the theory from the point where Prof. Cayley had left it in papers we have previously noticed. Mr. Morgan Jenkins furnishes a note on Prof. Sylvester's "Constructive Theory of Partitions," and Mr. A. L. Daniels finishes his third note on Weierstrass's "Theory of Elliptic Functions." From the notices on the cover we see that Prof. Newcomb, who has succeeded Prof. Sylvester as editor-in-chief (Dr. Craig being still associate editor), is engaged in active teaching on the Johns Hopkins University staff.

Proceedings of the Edinburgh Mathematical Society. (Second Session, 1883-4.) At present the bulk of the *Proceedings* is not large; but this is not matter for surprise, as we believe the Society was formed for the interchange of mathematical ideas and methods *vivâ voce* rather than by the printing of papers. However, one would naturally expect that even at such gatherings some papers of mark would seem to deserve a more permanent record than the minute book would provide. The titles of the communications have, from time to time, appeared in our columns, and it is most likely that a paper whose title, or the abstract of whose contents, struck the eye of a reader favourably, will be found printed here. There are about fifteen papers, covering a fair amount of diversified ground, and to these are added the two Presidential Addresses. That by Prof. Tait, under the title "Listing's Topologie," has been printed in the *Philosophical Magazine* for January, 1884 (pp. 30-46); and that by Dr. Muir on "The Promotion of Research, with Special Reference to the Present State of the Scottish Universities and Secondary Schools," has been circulated privately. The papers and addresses will afford good fare for mathematical readers, the papers more especially for teachers.

Elementary Text-Book of Trigonometry. By R. H. Pinkerton. (Blackie.) This little work does not call for any lengthened notice. It is a very neatly got-up and carefully compiled "elementary text-book." It everywhere shows evidence of thoughtful arrangement, and is not by any means a *rechauffé* of previous works on the subject. Novelty is not to be expected, but clearness of arrangement and of exposition commend the work to students who are reading up for the Science and Art and similar Examinations. There is a good selection of exercises from papers set in the South Kensington, the Civil Service, and University Examinations.

First Lessons in Arithmetic by means of Brick-box and Square-ruled Slate, for the Use of Elementary School Teachers and for Home Use. By Ferdinand Schneyer. Part I., Number-Range 1-10. Translated from the Second Edition (1879), by W. P. Turnbull. (Bell.) There are fifty-two exercises, and they are calculated for a year of forty-eight weeks, at four half-hours a week. The author assures us that—

"the little work has originated, not in a miserable love of book-making, but in a conviction, founded on the experience of many years, that with the spread of Tillich's Brick-box (the one referred to on the title-page), a real service is done to the young."

For children who find arithmetic very difficult, the book seems well adapted. The training may appear tedious, but the result can hardly fail to be a correct and solid acquaintance with the fundamentals of the subject. The translator appears to have performed his work very successfully. There are five plates of figures for practice.

Scientific Romances. No. I. What is the Fourth Dimension? By C. H. Hinton. (Sonnenschein.) Of late years we have had the

subject of hyperspace brought to our notice by Helmholtz, Sylvester, Clifford, and others in serious articles, and more recently still it has attracted the attention of a larger public in the pages of that amusing brochure, *Flatland*. Though the present pamphlet of thirty-two pages is called a Romance, it is a very carefully and closely reasoned piece of writing, which we commend to the notice of any who have taken even the slightest interest in the matter of which it treats. In the space at our command we can hardly give a satisfactory analysis of it, and any extract *per se* would most likely be unintelligible.

Elements of the Differential and Integral Calculus. With examples and applications. By James M. Taylor. (Boston: Ginn, Heath, & Co.) This is another of the well-got-up and carefully compiled works on the Calculus with which American mathematicians are making us familiar. We have at hand four or five other books which seem to cover very nearly the same ground. Such a phenomenon could hardly occur here; but, we suppose, each University has its own special book. There is no need for detailed examination, seeing that there is no market in England for books of this kind, and it will be some time before Williamson's masterly treatises on the two branches are superseded.

"Many theorems are proved both by the method of rates and that of limits, and thus each is made to throw light upon the other. The chapter on differentiation is followed by one on direct integration and its more important applications."

This latter feature is one peculiar to the American books, and it strikes us as being a good one to get the student early familiarised with the easier parts of the "Integral." We need only further say that the book is a good elementary book, and written in an interesting style, so that we are disposed to think that the author may fairly expect that it will "awaken a lively interest in many readers, to whom a more abstract method of treatment would be distasteful."

SOME ARABIC BOOKS.

Das Matriarchat (Mutter-recht) bei den Alten Arabern. Von G. A. Wilken. (Leipzig: Schulze.) In this little pamphlet Prof. Wilken, teacher of ethnography at Leiden, develops the theory originally put forward by Prof. Robertson Smith in his paper on "Animal Worship and Animal Tribes among the Arabs and in the Old Testament," published in 1880 in the *Journal of Philology*, that a system of kinship through the mother alone, based on a polyandrous relation of the sexes, once existed among the tribes of the Arabian Peninsula. Starting from the traces of totemism to which attention was called by Prof. Robertson Smith, a form of family grouping which is generally found to imply exclusive descent by the mother, the author endeavours to show, from Strabo and Ammianus Marcellinus, that ancient testimony is in accord with this theory; that it is supported by the custom of *Mut'ah* or temporary marriage, which undoubtedly existed at the time of the Prophet, and respecting the abolition of which by him the Sunnis and Sh'is hold opposite views; that the great frequency of divorce, especially in certain conspicuous instances in which woman exercised the right, in the pre-Islamic age, is in favour of the theory; and that there is distinct evidence of regular polyandry in the traditions relating to marriage customs in the pagan period. Certain notices from Yâqût, Ibn Batûta, Hamilton, Petherick, and W. G. Palgrave are quoted to show that pre-Islamic customs in this respect survived long after Muhammad's time, and may be found even in the present day. To the tribes named after their mothers, specified on p. 40, may be added Tuhayyah (*Hamâsah*, at-Tibrîzi's

comm., p. 12), and probably Taghlib (*Taghlibu-bnatu Wâ'ilîn*, 'Amr b. Kulthûm, Aghânî IX. 184: Kâmil of al-Mubarrad, p. 129, l. 10). The book is a careful summary of the main facts bearing on the subject discussed; and if it is (as we think) premature to decide in favour of the hypothesis set forth by Prof. Wilken, it must be admitted that the scrupulous fairness with which the evidence is stated and examined by him contributes greatly towards a correct appreciation of the problem.

Skizzen und Vorarbeiten. Von J. Wellhausen. Erstes Heft. (Berlin: Reimer.) Under this title Prof. Wellhausen has strangely grouped together (1) a German version, enlarged and recast, of his well-known article on "Israel" in the *Encyclopædia Britannica*; and (2) an edition of that portion of the Leiden MS. of the *Dûwân of the Hu'sais* which was left unpublished by the late J. G. L. Kosegarten, when he issued his first volume in 1854. To the Arabic text of the latter, Prof. Wellhausen has appended a translation of the poems numbered 139-241; the remainder, Nos. 242-280, he has left unrendered, since they are post-Islamic. The portion of the *Dûwân* published by Kosegarten was translated by Pastor Rudolf Abicht, of Namalau, in 1879, so that for this interesting and probably unique collection of ancient Arabic poetry we now have, in these two renderings and the commentary which accompanies the original text, an excellent apparatus for study for which their authors deserve the warmest gratitude. Unfortunately, no MS. has yet been found of the first half of the *Dûwân*, of which the published portion is only the second. The last few years have, however, been fruitful in discoveries of old Arabian poetry. The author of the *Tâj-al-'Arûs*, writing in the middle of the last century, quotes frequently from this part, which contains the compositions of the celebrated poets Abû Du'âib and Abû Khirâsh; it may, therefore, fairly be hoped that we shall ere long find a complete MS. of the *Dûwân*, either in Egypt, Syria, or the libraries of al-Madinah. In an advertisement prefixed to the book, Prof. Wellhausen explains that the two parts of which it consists bear upon certain literary plans which he entertains, dealing with (1) the history of Israel, (2) ancient Arabian antiquities, and (3) the history of the Arabs down to the fall of the house of Umayyah. The first and second of these objects are served in the present volume by the two parts which it contains; the third will be dealt with in the next volume of the series, to be devoted to an attempt to characterise the parties which existed in the earliest days of al-Islâm. The author hopes in like manner to publish a *Heft* of the same size every year. "Dass Mitarbeiter ausgeschlossen sind, versteht sich nach allem Gesagten von selber."

WE have received *Al-Hamdânî's Geography of the Arabian Peninsula*, edited by D. H. Müller. (Leiden: Brill.) This volume, which contains the text only, according to the MSS. of Berlin, Constantinople, London, Paris, and Strassburg, is shortly to be followed by a second, containing an Introduction, Notes, and Indices. Our remarks on the book must necessarily be reserved until the second part appears. Meantime, it is sufficient to say that this work by the famous author of the *Ikkil* (†334 A.H.) is full of interesting matter, especially in relation to al-Yaman, and that it has been issued in a most convenient form—that of the Leiden edition of Tabarî—by the editor and publisher. Notwithstanding the number of MSS. which have been used for the edition, many lacunæ and unpointed names still appear in the text. The *corrigenda* noted in this volume will doubtless be largely supplemented when the second part is issued. Great pains seem to have been taken

with the poetical quotations. We have, however, noticed the following, which seem to require correction. On p. 138, l. 19, in the line from 'Antarah's *Mu'allagah*, for *sharibtu* read *sharibat*. On p. 161, l. 10, for *Najrân* read *Najrâni*. On p. 175, l. 16, for *ihladayat* read *ihladat* (this passage from an-Nâbighah does not appear in Ahlwardt's *Six Poets*). On p. 230, l. 11, for *Bâriq* read *Bâriqun*. The enigmatical name on p. 145, l. 23, is perhaps *Faifur-rîh*. Apparently a title has dropped out on p. 136, after l. 10. A good map, based on the indications of the text, would be a very acceptable addition to the contents of the second volume.

CORRESPONDENCE.

A LAW OF LATIN ACCENTUATION.

London: Jan. 10, 1885.

Latin often has *a* in root-syllables where from the analogy of other languages we should expect *e* (or *o*): thus we have *méyas* but *magnus*, *peléas* but *malus*, *téscapes* but *quattuor*. This is due, I would suggest, to the fact that in such words the accent—which is not marked in Latin, but can be recovered from the parallel forms in Greek or Sanskrit—fell not on, but after, the root-syllable: *magnús* and *mallús* were accented like Greek adjectives in *-ús* and *-ús*; *quattuór* like Sanskrit *catvāras*. So *apis* corresponds to *ἐπίς*, *favús* to *συφε* (*φίς*, *largús* to *ἐλ-δελεχús*) to *δολιχός*, *valgús* (from *vergo*) to *καβός*; *lactér* and *sactér* (cf., *ἐλκω* and *δπς* respectively) to Greek adjectives in *-ús*, *aptús* and *sactús* (beside *ἐπί* and *ἐνεγκέιν*) to Greek verbs in *-ús*. So *amó* (from *emó*, "take"), *paró* (*πορεῖν*), *vadór* (*ἔ-φθ-λος*), *flagró* and *petró* (beside *φλέγω* and *pelo*), remind us of Greek verbs in *-du*, as *caléo* (from a root *KED*, English *hot*), *habéo* (beside *hedera*), *manéo* (*μένω*), *paléo* (*πείλω*), *patéo* (*πείθω*) remind us of those in *-tu*; or *lucío* (*ἐλκω*), *parío* (*πορεῖν*), *quatio* (English *shed*), *sapío* (Anglo-Saxon *sefan*, "teach") of Sanskrit causatives in *yámi*. So in tri-syllables which accent the penultima: *angúilla* (*ἔγγελλος*), *arúndo* (English *besom*), *lacértus* (*λέχριος*), *apícior* (*ἀπείρος*), *tabérna* (*τάβηρα*, "put round"), *apícior* (*ἀπείρος*), *apícior* and *nanciscor* (see *aptus* above), *culéna* (Gothic *hinthan*, with *i* representing *e*), *salíva* (*serum*), it is the accent which causes the root-syllable to show *a* instead of *e* or *o*. So *óvis* gives *avílla*.

E. R. WHARTON.

SCIENCE NOTES.

Is the last part of the *Proceedings* of the Physical Society of Edinburgh there appears an elaborate paper "On the Harz Mountains," contributed by Mr. H. M. Cadell, of the Geological Survey of Scotland. The writer has personally examined a great part of the region under description, and has worked up the German literature of the subject with much care. It is curious to note that although the Harz is a region of the greatest interest to the miner and to the geologist, there have hitherto been very few scientific writings on the subject available to the English reader.

MR. W. F. KIRBY'S *Text-Book of Entomology*, which has been known to be in the press some time, will shortly be in the binder's hands. It will contain several hundred figures of European and exotic insects, and will be published by Messrs. W. Swan Sonnenschein & Co.

MESSRS. LONGMANS have in preparation a work on *The Rotifera*, or Wheel Animalcules, by Dr. C. T. Hudson and Mr. P. H. Gosse. It will be illustrated by thirty plates of coloured figures, drawn from life by the authors, and including almost all the known British species.

The book will also contain descriptions and figures of the more important foreign species.

THE first edition of *The Year-Book of Treatment*, a critical review for practitioners of medicine and surgery, which was published last week, has already been exhausted, and a second edition is now in the press.

THE second and concluding volume of Prof. Claus's *Elementary Text-Book of Zoology*, edited by Messrs. Sedgwick and Heathcote, and containing the section from the Mollusca to Man, is announced for publication by Messrs. W. Swan Sonnenschein & Co. for next week. It will contain 215 new woodcuts, making, with the previous volume, 706 cuts in all.

UNDER the title of "The Humours of the Sun," Mr. Ray Woods, of the Royal Cape Observatory, will contribute to *Cassell's Magazine* next month a paper descriptive of sun spots, with copies from photographs of the sun's surface, showing spots and mottling.

PHILOLOGY NOTES.

PROF. LEIST, in his *Græco-italische Rechtsgeschichte* (Jena, 1884), calls attention to the parallelism of some of the fundamental legal conceptions of the Greeks and Romans—e.g., *ἐνεχυρῶσις* = *pignoris captio*, *χεῖρας ἐφίηται* = *manus injectio*, *πρόκλησις* = *in ius vocatio*.

HOFFMANN'S polemic, *Prof. Sievers and the Principles of Linguistic Physiology*, is criticised severely in the *Literarisches Centralblatt* for January 17.

THE same number contains an appreciative notice of Gaston Paris's critical edition of the eleventh-century *Vie de Saint Alexis*. Students of the Romance languages will also welcome Dr. Hüntgen's edition of the Old-Provençal Boethius lay.

IN the domain of the Italian tongues Appel's little book, *De genere neutro intereunte in Lingua Latina* (Erlangen, 1883), seems an important contribution, not only to Latin, but to Romance philology. The new part of Pauli's *Altitalische Studien* contains papers by the editor on the Etruscan inscriptions of the museum at Leyden; an elaborate essay, by Schaefer, on the formation of the plural in Etruscan; and an ingenious suggestion by Danielssen that, in Latin, nouns in *-u*, like *cornu*, *genu*, and certain nouns in *-us*, such as *manus*, *sexus*, are really old forms of the dual.

THE second half of the second volume of the German translation of Pypin and Spasovič's history of the Slavonic literatures has just appeared in Leipzig. It treats of the Cecho-Slovaks and the Lusatian Serbs. The next volume, in which Pypin will deal with the Great-Russian literature, completes the work.

PROF. WRIGHT'S *Book of Kalilah and Dimnah* is favourably noticed in the *Revue Critique* for January 12 by M. Rubens Duval. M. Duval propounds many ingenious conjectural emendations of the unique Syriac text, and speaks in high terms of those due to Mr. Keith-Falconer, who is preparing an English translation. Another publication interesting to Semitists is Berger's *Nouvelles Inscriptions Nabatéennes de Média Saleh*.

GOING further east we have Truong-Vinh Ky's *Grammaire de la Langue annamite*, printed at Saigon; and, still further, we find from a review, by Prof. von der Gabelentz (*Literarisches Centralblatt*, January 10), of Lange's *Old Japanese Spring-Songs* (Berlin, 1884) that in these songs the syllables are not scanned (i.e., divided into metrical feet), but counted: 5, 7, 5 || 7, 7. This seems to have been the case with some of the Indo-European nations. Thus, according to Dr. Kuno Meyer, all the older Slavonic and

Lithuanian poetry merely tied down the "lines to a fixed number of syllables, irrespective of word-accent or any other law." So of the Old and Middle-Irish poets it may be said (as Zeuss, *G. O.* 935, says of the Indians): "satis habent parem syllabarum numerum veribus tribuisse," and this whether they wrote in Irish or in Latin.

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Jan. 13.)

PROF. FLOWER, President, in the Chair.—The President exhibited the photograph of a "tall" boy from Saigon. The child was about eight years old, and the appendage from six to eight inches long.—Dr. Garson exhibited, on behalf of Dr. Arthur Thomson, some composite photographs of skulls.—Mr. Oldfield Thomas read a paper on a collection of skulls from Banks, Mulgrave, and Dauan Islands, Torres Strait, recently received by the Natural History Museum from the Rev. S. McFarlane, who obtained them from a sacred skull-house on Jarvis Island. The skulls were shown to be of the most pronounced Melanesian types, being characterised by their elongated shape, heavy frowning brow ridges, low orbits, long, narrow palates, and exceeding prognathism. The various numerical indices showing these points were fully worked out and compared with those of the Fijians, Australians, and other allied races. A new index, the "Naso-Malar Index" was proposed to show the relative prominence of the central as compared with the lateral parts of the face, and the terms, *prosoptic*, *mesopic*, and *platyopic* were suggested for skulls or races showing various degrees of development in this respect. Full measurements of the thirty-eight adult skulls in the collection were given, and the averages both of the measurements and indices were worked out in detail.—The director read a paper by Mr. A. L. P. Cameron on "Some Tribes of New South Wales."

ROYAL MICROSCOPICAL SOCIETY.—(Wednesday, Jan. 14.)

REV. W. H. DALLINGER, President, in the Chair.—Mr. A. D. Michael read a paper on the "Life histories of some of the little known Tyroglyphidae." In 1873 Riley published a report on the ravages of the apple bark-louse (*Aspidiotus conchiformis*) and described an acarus which was supposed to destroy that pest, and which he thought might be the *Acarus malus* of Shimer. Riley only describes the female. Mr. Michael has found the acarus in England under the bark of reeds destroying the reeds, not feeding on any insect, and concludes that it is probably a feeder on various kinds of bark, not on animal life; he has traced the whole life history. The male (previously unknown) presents the exceptional features possessed by the male of *Tyroglyphus carpis*, discovered by Kramer in 1881, and the hypopial nymph has been figured by Canestrini and Panzago in 1877 under the name of "parasite of an Oribata," but without explanation. Mr. Michael finds in the life-history of this hypopus a confirmation of his views that the hypopial stage is not caused by exceptional adverse circumstances, as Mégnin supposes, but is an ordinary provision of nature to insure the distribution of the species, which it is intended to call *Tyroglyphus corticialis*. Mr. Michael also called attention to the prevalence of *Rhizoglyphus Robini* on Dutch bulbs imported into England in 1884 and to the destructive character of that species and the damage it did to hyacinth, dahlia, and ercharis bulbs, &c., and recommended that imported bulbs should be carefully examined.—Dr. Maddox read a paper on some unusual forms of lactic ferment (*Bacterium lactis*) of which he showed drawings and photo-micrographs. Some of the chains had the different joints increased largely in size in different parts of the chain in an irregular manner, whilst in others some joints had become more or less globular as well as very enlarged. Dr. Maddox inclined to consider the enlarged cells as the result of a generative effort (by which the organism can be tided over such conditions as would otherwise lead to its destruction) rather than as a degenerative state or return to a primary phase.

SOCIETY OF ANTIQUARIES.—(Thursday, Jan. 15.)

MR. O. S. PERCEVAL, Treasurer, in the Chair.—Mr. J. C. Robinson exhibited two carved oak panels, one bearing the arms of Blount of Grendon, Herefordshire, nebuly of six or and sable, with three pellets in chief for a difference, impaling those of his wife, Botenham, the crest being a bull's head couped. The other has the arms of Wm. Blount, Lord Mountjoy, in 1593.—Major Cooper Cooper exhibited an urn and fibula found on Sheepwalk Hill, at Toddington, Bedfordshire.—Mr. Freshfield presented a facsimile of the Wansey Roll, a poem on the Symbols of the Passion, with drawings.—Mr. Perceval made some further remarks on the charters which were recently exhibited by Mr. Earwaker.

ROYAL HISTORICAL SOCIETY.—(Thursday, Jan. 15.)

MR. HYDE CLARKE, in the Chair.—Major-General Sir Frederic Goldsmid read a paper on the "Perplexities of Oriental History." Starting with the proposition that Oriental history, as told by Oriental historians, is for the majority of readers in Europe a study of little attraction, the lecturer proceeded to show the difficulties with which our own writers have to contend in presenting the same in a form suitable to a home public. His main illustration he found in the story of Timur and the Timurides. The Tartar conqueror is no more realised to us in outward appearance than in the inner man. Portraits, as handed down, are not to be relied on, and, if reliable, would give no indication of idiosyncrasy; while the received narratives of acts and exploits are conflicting, and not to be reconciled one with the other. After a glance at several of the many records of the life, or bearing upon the life, of Tamerlane, notice was taken of English stage representations in which he is the hero, such as the tragedies of Marlowe and Rowe, and the sensational melodrama of Monk Lewis. In this respect it was argued that "one practical result, of some value to the student of history, may be obtained from attention to the dramatic literature of a country. Each newly-produced play presumably illustrates the stage of knowledge attained on the particular subject it handles, at the period of its production." Examples were given of contradictory statements in Eastern annals, where reference is made to one and the same occurrence: the propriety was urged of describing, with minuteness, the character of native as well as European heroes; and the necessity was maintained of imparting to Oriental history the charm of style which has been so successfully applied to the narratives of Western states. The outcome of the whole argument was thus, in conclusion, expressed:—"If it be difficult to write Oriental history at all on the conflicting data supplied, it is yet more difficult to render that history suitable to the tastes of a home public. The only chance of success lies in a careful collation of all existing histories and acceptance of one which is the most likely and reasonable; to invest it, in its *de novo* relation, with the charm of attractive style; and to throw all necessarily long extracts, all contradictory statements in detail, all tedious genealogies and all seemingly pedantic etymologies, into an appendix which, if intolerable to the ordinary reader, will be invaluable to the scholar and bookworm."—A discussion followed, in which Mr. Tristram Ellis, Mr. J. Heywood, Mr. E. Delmar Morgan, and the Chairman took part.

FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromes and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. BRES, 115, Strand, near Waterloo-bridge.

The Ancient Coptic Churches of Egypt. By Alfred J. Butler. (Oxford: Clarendon Press.)

SOME knowledge of ancient Egypt is a part of the later education which most thinking people undertake for themselves, a smaller amount of knowledge of Muslim Egypt is a polite acquirement, but Chris-

tian Egypt is a subject until late years unknown. Yet to break off the life of a nation with the events of Nicaea or Chalcedon and to take it up again at the Arab conquest is to lose the links which make the modern Egyptians one people with the ancient, and to ignore the history of art at the very moment when the materials of a great future were being saved from the wreck of a greater past. It is of less moment that the peasant of to-day is the descendant of the serf of Cheops or of Rameses, than that the latest Coptic craftsman in wood is the heir of the skill of the age of the pyramids, that the Cairene house has every feature of the house of Memphis or Thebes, and not one feature more. The Coptic architect, working more freely than the craftsman, felt the influence of Rome and Byzantium; and when the Arab—as ignorant as any Shemite of formal art, yet as ardently loving it—claimed from his servants places of worship to rival those which adorned the great capitals of the world, there arose what we call Arab art, as we strangely term the style of the mosques. Thus it came to pass that the order of great monuments runs through the old Egyptian, the later Roman, the Byzantine modified, the Coptic, and the so-called Arab styles, the last, with its succession of changes, corresponding to the as strangely misnamed Gothic style, and even showing, in its latest efforts, the influence of the classical renaissance. And, as if to prevent all confusion, the great works of Coptic architects, whether of the Byzantine or the Coptic types, are all churches, and their art ceases to have the vitality that is proved by movement, at the time when the Arab gold drew away the most able men to work with the Greeks for the lavish masterful lords of Egypt—Turks, Arabs, Kurds, Circassians, and once more Turks, the first great building sovereign a Turkish prince with a Copt for his architect.

The religious and the domestic art are, however, not so different as they seem at first sight. The imaginative part, the general conception of the whole structure, differs; but therein lies not the strength of the art. It is in what, by a convenient use of terms, I would call the province of fancy, that the Copts have always excelled. The art of the mosques, as of the churches, is essentially decorative. Thus, in all their details they are one with the houses, and the same series of successive movements is to be traced in both. This is enough to show the priceless value to the architect of a thorough study of the Coptic churches, which answer the riddles which have been fruitlessly guessed by generations of *dilettanti* who have not taken the trouble to measure and draw for themselves.

The name Arab art, for which some would substitute the even more anti-Christian term Saracenic, has been one of the causes of a disaffection to a style which is the Oriental side of our Christian Gothic. People have turned their faces from the expression of a hostile and sensuous life, and refused to see its beauty, still more to immerse themselves in dreamy, half-lighted chambers, fit only for the life of the hareem. Because the art was used by Muslims, and by its flexibility was adapted to their wants and pleasures, it

does not follow that it arose at their bidding any more than that the Parthenon was the child of the classical renaissance. Coptic art is as sweet and tender in the monastery of the severest order planted in the Nitrian sands as in the most sumptuous palace of a Memlook Bey, more so than in the richest mosque of Cairo. It is no reflection of sensuous minds, but rather nature herself, transformed by the craftsman for the glory of God more than for man's pleasure; restful and subdued, as suits a sacred place; to the worshippers, a relief from the fierce sunlight without, and a harmony to lighten the solemn monotone of the services. If the colours of the sky, if the patterns which flowers and leaves weave together be sensuous, so is this art; but, if they are not, neither is it, to whatever base uses it has been applied, without ever losing a mastery which compels the unwilling praise of its enemies, and wins the true artist as by a talisman.

For the serious study of Coptic art, Mr. Butler has made what he modestly calls "a systematic beginning." His book is so in truth, and upon its foundation all later studies may safely rest. Criticism is needless, for the work has already been aided by Mr. Henry Middleton, and its only defects are in side issues of small moment, scarce worth considering here. In particular, the dates of all specimens of work, wood and ivory, may need careful revision; but this is admittedly a matter of no small difficulty. In Coptic art, as in literature, there has always been a tendency in Westerns to antedate, partly from confusion due to the use by the Copts of the era of Diocletian, three centuries later than ours. The antiquity of many of the churches is beyond question. Mr. Butler's beginning is a careful examination of the churches of Egyptian Babylon, Cairo, and the Natron Lakes. Of those in the Delta he has no record; and the remarkable series in Upper Egypt and the Eastern Desert he is forced to notice on the best evidence he could obtain. He has collected full information on the furniture and rite of the Copts; and this is the most complete, but the least interesting part of the book, except to the limited school of ecclesiologists, who may here lose themselves in a mirage, which, when its fancies melt, will leave them in a waste, with the walls of Chalcedon full in view barring their further progress.

But, if the Egyptian rite cannot carry us beyond the middle of the fifth century, the discipline is full of historic value. Its severity and its liberality alike savour of remote antiquity—the strict rule of the monastery and the easier rule of the nunnery. Here we have a link with the primitive institution of St. Pachomius, and through him with the old Egyptian usage which he so strangely introduced into Christianity. The link may not be complete; but it connects our days more completely than any other of its kind with primitive times, and it is well worth that careful study by the light of old Coptic documents which it is now only beginning to receive.

The most important group of Coptic churches is still sheltered by the walls of Egyptian Babylon, the Roman fortress of the capital when 'Amr and his Arabs sprang across the border, and won an easy victory

through that fatal dislike to their orthodox masters which made the Copts surrender to that harder rule which has kept them twelve centuries and a half trembling in the fortified convents lest the spoiler should rifle their churches and carry off their children. These days of servitude are, if ended, but lately ended, for in the remote solitude of the Natron Lakes Mr. Butler found on the sanctuary-screen of a church within the convent of St. Macarius "a paper covered with finely-written Arabic characters," which "proved to be a form of thanksgiving for the entry of the English army into Cairo in the year 1882" (i. p. 303), and no wonder, for the traveller learned from "the Copts" of the Nile valley how they "had been living in daily terror of death" (p. 292).

Egyptian Babylon has a special interest as a very early seat of Christianity; nor is the idea that St. Peter here wrote his first epistle wholly unsupported by the internal evidence of the document, slight as that evidence is. The fortress had never been carefully studied until Mr. Butler attempted a survey, not too soon, for in a later visit, made in the present year, he found that very characteristic features were being obliterated by the builder, rampant in his vile utilitarianism even here. It may be noted that good reason is shown for the identification of Strabo's fortress of the Babylonians with the ruins formerly known on a more southern site. In fact, the town of Babylon may well have had two forts, of which the southern was first the more important than the northern. The churches of the fortress which yet stands, the finest Roman structure in all Egypt, are minutely described, with a comparison of similar features in edifices in other parts of the world. There are good plans, but the general want of elevations or sections and interior views is a serious defect, especially to the reader unskilled in architectural terminology. A like attention is given to the scattered churches enclosed by the convent-walls of neighbouring settlements, those to the north of Babylon, the survivors of the once mighty city of Fustat, otherwise represented alone by the great mosque, which has grown from the little sanctuary of 'Amr, and by the suburban town, which the Europeans with astounding ignorance persist in calling Old Cairo, which is precisely as we should do if we renamed the City Old Westminster.

The monasteries of the Natron Valley are no less carefully described, and here the subject is enlivened by some interesting exterior views, though again one looks in vain for elevations or interiors. The features distinguishing the monastic churches from those of the conventual settlements are well brought out, and must be kept in mind by the student as of especial value. The importance of these churches in evidence is that they have suffered least at the hand of the natural enemy of art, the restorer, rather they have suffered alone from time and the decay of knowledge. Away from the influences of the moment, the secluded convents have been repaired, not restored, and, thanks to the strength they owe to the God-fearing honesty of their first builders, the work of repair has been rarely needed. The restoration of the conventual churches has been till lately well done with more detriment to the

history of art than to the beauty of the edifice. But, since Egyptian art has finally perished under the influence of Levantine vulgarity, the Copts have had to look to the miserable models of the modern Greeks; and even the cathedral church, El-Mu'allakah, the Suspended (so-called as hanging between two Roman bastions), has suffered sadly, in spite of better feeling than most English restorers have shown in their self-confident achievements at home.

This work is avowedly as complete as the author can make it. Some may regret the space given to pictures, yet their record is of value; and it seems likely that it will be found that Coptic art in this branch, stationary as it seems, was marked by movements, and in the age of Tzimisces felt, as at Constantinople, the first wave of the renaissance which reached the shores of Sicily and Italy three centuries later. The careful noting of splendid carvings and lattices makes one grieve for the want of illustrations of works of the first historical importance, which may any day be sold by private cupidity, in spite of the resolution of the poorer Copts as compared with the richer Muslims, or may in the present unguarded state of the convents fall a prey to a mob of fanatics.

Mr. Butler has begun a systematic essay. There are yet to be described the monasteries of St. Antony and St. Paul in the Eastern desert, of which St. Antony is alone now tenanted, and St. John of the Ladder, not the convent ladder, but the saint's, which is so forgotten as to have dropped out of the recent maps; also, the splendid White and Red Convents in Upper Egypt fired by the Memloks as they retired before the French in the War of Napoleon, yet still in part preserved, and of supreme historical interest, as supposed to date from the time of Helena; and, again, the convents of the Delta, notably the remote Sitte Gemyaneh in the desolate marsh-lands of the North, in the church of which, thirty-seven years ago, I witnessed, amid an enthusiastic crowd of Copts and Muslims, the annual miracle of saintly appearances within the great dome of the nave—a wonder which European curiosity has laboured in vain to explain, without, as far as I know, taking the trouble to enquire into the architecture and history of the building. Many more convents and churches remain to be described, notably those of Nubia, untouched since the overthrow of Christianity more than three centuries and a half ago.

Every Coptic church after the Roman period has certain common features, which it may be well here to note. Unlike a mosque, but like an Egyptian house, there is no outward architectural form. Wagon-vaulted roofs and a cluster of domes, frequently both, are all the features seen above the plain windowless walls. Either indifference to outward show, or a wise avoidance of it, or the desire to shut away the world—a world actively hostile—forbade the outward beauty which in other churches asks in the passer-by. But the more absolute the blank without the greater the surprise of splendour within—a splendour not of vast space, with columns rising to a misty vaulted roof, but of a series of chambers with galleries, adorned with pictures of rich colour, patterned marbles, and brilliant blue tiling, and shut off the one

from the other by screens of exquisite carving in ebony and ivory and tracery of turners' work, the dim light glorified by upper windows of stained glass so devised that their patterns shine like settings of precious stones, emeralds, jacinths, sards, and amethysts.

Most earnestly to be desired is a careful study of the structure and decoration of these churches. Every one should be copied in all the details of carving and turners' work, as well as in the architectural whole. We should then possess an unrivalled series of documents for the history of the development of art in the East in its best centre, wherefrom we might learn the grammar of a style, true in principles, great in resources, large like nature in flexibility. This should be done now. In ten years' time the subject will be a matter for regret and wonder—regret for a great opportunity thrown away for ever, wonder at the prodigious apathy of those who profess the love of art, but will make no sacrifice to prove their love. Our young architects are all enthusiasm; but who is to send them to Egypt? We are not ungenerous in working for ancient Egypt, and we are right; but why should any part of that land of buried treasures be left unexplored for lack of the liberality by which the Italy of the Renaissance makes us ashamed, as in our gratitude we refuse to know the private lives of such open-handed patrons of art as even Sigismondo di Malatesta?

So excellent a work as this, thorough, sincere, and with a gift of style that lights up the driest details, should surely make a sentiment into a passion, and change our mind from the sacrilegious theft of fragments to set up in museums to the better thought of going to the home of these beautiful works to learn all they have to tell us. An ancient church, which has stood up manfully against the storms of near thirteen centuries, and is now coming out of her hiding-place into the light of day, like the Ephesian sleepers clad in the garments of the past, and handling its coin, no longer current, might take courage if she saw that we moderns of the moderns had a reverent love for her sanctuaries, and visited them, not to stare and wonder, but to admire and learn. If the art of Cairo is to be studied, it must first be studied in the churches. If the Copts are to recover their rights, they can only do so by contact with the Westerns. A mission to put on record their art would be the best help we could give them, and for this cause alone it would repay the pitiful outlay. And to us, in knowledge and in hope, in the mastery of one language more, and the new and larger powers we should gain thereby, the winning would be a thousandfold greater.

REGINALD STUART POOLE.

CORRESPONDENCE.

THE ZOAN EXPLORATION FUND.

Mayfield, West Hill, Putney, S.W.: Jan. 20, 1885.

I see that already £600 have been subscribed towards the "Zoan" fund, and I doubt not the remaining £400 will soon follow. It seems puzzling that none of the great heads of the Church are among the subscribers. It must strike the outside world as a sign either of fear that the results may not prove to their liking, or of culpable lukewarmness. It would be well that such a reproach should be spared to the

Establishment; and if through your medium a new impulse could be given to this work, and the small funds already in hand be further recruited to the total of £500 by subscriptions from eminent churchmen and others, I should be very glad to share in them to the amount of £50. But we want the impulse and the stamp of the Church for the encouragement and support, on a large scale, of those Eastern explorations that bid fair to bring forth things for which none of us could be too grateful.

J. EDWARD PFEIFFER.

TRACES OF A ROMAN FIRE-BRIGADE AT CHESTER.

West Derby Road, Liverpool: Jan. 19, 1885.

Permit me to supply an omission in my letter on this subject which appeared in the ACADEMY of January 17.

I there stated that the only traces of firemen outside of the city of Rome were at Grotto Bridge and at Alt Ofen. I should have stated that this was the evidence of the *Notitia*. But, in addition to this, as my friend, the Rev. J. Hirst, has stated in a recent paper (*Archæol. Journal*, vol. xl., p. 230, and vol. xli., p. 162), inscriptions referring to the *Vigiles* have been found at Nîmes, in France, and at Ciria and Turuza, in Algeria. Suetonius, in his *Life of Claudius*, says that emperor established similar corps at Ostia and Pozzuoli near Naples. At a later period we also hear that Constantinople and Ravenna were provided by the Roman emperors with a corresponding force.

W. THOMPSON WATKIN.

NOTES ON ART AND ARCHAEOLOGY.

We learn that *The English School of Painting*, by M. Chesneau, with Notes and Introduction by Prof. Ruskin, is now in an advanced state of preparation, and will be issued by Messrs. Cassell & Co. early next month. It forms a volume of "The Fine Art Library," edited by Mr. John Sparkes, Principal of the South Kensington Art Schools.

THE third edition of the late Sir Erasmus Wilson's excellent history, *The Egypt of the Past*, is to be edited and completed by Miss Amelia B. Edwards. Three-fourths of this new edition, greatly enlarged and improved, was already in type when the progress of the work was interrupted by the death of the lamented author.

THE Dean of Winchester has published an appeal for the restoration of the great screen of the cathedral, which was constructed by Cardinal Beaufort early in the fifteenth century. The screen, which is an example of the best type of Perpendicular work, originally contained twenty-two large statues, as well as thirty-four smaller ones. The subjects of the larger figures are known, and some of the heads are preserved in the cathedral. Of the subjects of the smaller figures no trace seems to remain. It is proposed to supply all these missing statues. Two pedestals and six canopies for the larger statues, and all the pedestals and canopies for the smaller ones, will also be required. The proposal further includes the removal of West's painting, "The Raising of Lazarus," and the ornamentation of the large space thus left bare; the restoring in stone of the portions of the tracery and the pinnacles which have been repaired in plaster; and the substitution of new doors for the present doors leading into the foretory.

MR. HEYWOOD HARDY lately has been employing his brush on bolder and more vigorous work. His "Solitude"—a lion in repose in the desert—recently on view in Messrs. Agnew's galleries, was an example of this kind. Mr. Hardy is now at work on a companion study, "A Boar Hunt." It depicts two hounds in full chase

after a wild boar. The composition is arranged after the manner of Snyders. The study is rich in colour. Blues and greys blend in pleasant harmonies throughout the sky, distance, and mid-distance; whilst the foreground is struck in with gradations of warm browns and rich ochres. There is much vigour in the action depicted—the race for life or death between the hounds and boar—and the picture, both in technique and composition, may be described as a *tour de force*—a rare and able piece of art work.

TO-DAY is appointed for the private view of the Exhibition of Eighteenth-Century French Engravings at the Fine Art Society. The prefatory notes on the French art of the period have been written by Mr. Wedmore.

AN effort is being made to secure Mr. Vedder's original crayon drawings, in illustration of the *Rubâ'iyât of Omar Khayyâm*, for the Metropolitan Museum, New York.

THE K. K. Antiken-Kabinet of Vienna has just received a valuable addition to its treasures in a statue of Artemis, found at Larnaka, which evidently belongs to the fourth century B.C. The work is in excellent preservation.

WE are informed that Miss J. E. Harrison's lectures to ladies on "Greek Art," at the British Museum, have been attended by a constantly-increasing audience. The committee of the museum at Leicester have invited Miss Harrison to give a similar course in connexion with that institution.

A COURSE of six lectures on "Egyptian Antiquities" will be given to ladies by Miss Helen Beloe at the British Museum, on Wednesday, February 11, and the five following Wednesdays. Each lecture will be illustrated by diagrams, and afterwards by a visit to the Egyptian Galleries, in order to examine the monuments of the respective periods. The object of this course will be to give such an outline of the history, religion, manners, and customs of Ancient Egypt as may be a guide to those previously unacquainted with the subject, both in their own reading and in their study of the Egyptian monuments in the Museum.

THE new number of the *Archæological Journal* contains the following papers:—"The Discoveries at Lanuvium," by Mr. R. P. Pullan; "The Percies in Scotland," by Mr. J. Bain; "Roman Antiquities from San," by Mr. W. M. Flinders Petrie; "Repton Priory, Derbyshire," by Mr. W. H. St. John Hope; "Civic Maces," by Mr. R. S. Ferguson; "On the difference of plan alleged to exist between churches of Austin canons and those of monks, and the frequency with which such churches were parochial," by the Rev. J. F. Hodgson.

THE special number of the *Revue des Arts Décoratifs*, devoted to the eighth exhibition of the Union Centrale, which was announced for publication on January 1, will not be ready till the end of the month. It will contain upwards of 400 pages, and sixteen engravings *hors texte*. The February number will be published as usual on the first of the month.

THE exhibition of the Society of Painter-Etchers for 1885 is to be held at the Dudley Gallery from May 25 to July 4. The days fixed for receiving works sent for exhibition are May 11, 12, and 13. All forms of engraving on metal which the artist may choose as a means of original expression are eligible for exhibition, but only original works will be accepted.

A new quarterly, to be called *The American Journal of Archaeology*, is shortly to be commenced at Baltimore. The editorial staff includes Prof. Charles Eliot Norton, Dr. A. L. Frothingham, Dr. A. Emerson, Prof. Allan Marquand, and Messrs. T. W. Ludlow, A. R. Marsh, and Chas. C. Perkins. Messrs. Trübner & Co. will be the London agents.

MUSIC.

THE POPULAR CONCERTS.

MDME. ESSIPOFF played again last Saturday afternoon, but the group of solos which she selected was ill-assorted. A Romance by Schumann was first announced, and we naturally expected one of the three from op. 28, but she played the second movement from F sharp minor sonata (op. 11). Next came some *airs de ballet* from Gluck's *Alceste*, arranged in the form of a caprice by M. Camille St. Saëns, which Mdme. Essipoff wisely curtailed. The piece is showy, but without plan or interest. The simple charm of Gluck's melodies is hidden by tawdry ornaments. The Thalberg *étude de concert* was cleverly interpreted, but such a piece is quite out of place at these concerts. Last Monday there was a Beethoven pianoforte sonata; "a" sonata is announced for to-day; and it is to be announced that, for the future, a line will be carefully drawn between classical and *bravura* music. We must thank Mdme. Essipoff for not accepting the encore. The public tried hard to obtain it, but the lady was firm. If other pianists would follow her example, encores would no longer be the fashion—at these concerts at any rate—and performer and public would both be gainers. The programme included Haydn's Quartet (op. 76, No. 3), with the well-known and much admired variations on "God preserve the Emperor," and Rubinstein's sonata in D for pianoforte and violoncello. Miss Ambler (Mrs. Brereton) sang songs by Schubert and Bach: her rendering of the former was weak, but she was fairly successful with the latter. Mdme. Norman-Néruda played Franz Rees's Prelude, Romance and Scherzo for violin.

On Monday evening, January 19, Mr. Max Pauer, son of the well-known teacher and writer, Mr. Ernst Pauer, was the pianist. Last season he gave two recitals at the Princes Hall, Piccadilly, and we then recognised him as a player of considerable technical ability, and possessed of something more than mechanical dexterity. For his *début* at the Popular Concerts he selected Beethoven's Sonata in A flat, (op. 110), an ambitious, but dangerous, choice. It demands calmness and perfect self-possession on the part of the performer; but Mr. Pauer, if we may judge from the rate at which he took the middle section of the second movement, and also the final fugue, was not in a state to do himself full justice. We must, however, praise his clear, neat, and intellectual playing. His reading of the first movement was somewhat cold, and in some places he dragged the time. He was much applauded, and for an encore performed Beethoven's clever, but eccentric, Rondo (op. 129): here again we noticed a tendency to hurry on the part of the performer. We have entered somewhat into detail; but Mr. Max Pauer deserves to be noticed, for in time he may take a high position among English pianists. The programme included three of Schumann's *Stücke im Volkston* (op. 102), Mozart's pianoforte Trio in C major, and Spohr's brilliant Quartet for strings in A (op. 93). Mdme. Maria di Lido sang some interesting songs by Tchaikowski, Lassen, and Goring Thomas; but her voice is not sympathetic, and her singing shows but little style.

J. S. SHEDLOCK.

MUSIC NOTES.

MR. E. DANNREUTHER announces another series of Musical Evenings on the following dates:—January 27, February 10 and 24, and March 10. The programmes are interesting. At the second concert we notice a first performance of Dr. C. H. H. Parry's Variations for piano on a theme in D minor, and at the third Liszt's *Concerto patetico* in E minor for two pianofortes.

SATURDAY, JANUARY 31, 1885.

No. 665, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Apollo and Marsyas, and other Poems. By Eugene Lee-Hamilton. (Elliot Stock.)

THE three volumes of Mr. Lee-Hamilton's verse which preceded *Apollo and Marsyas* have enabled those who studied them to form a definite conception of his ability, and have placed him in the rank of poets from whom we expect much in the future. His most salient quality seems to be a power of identifying himself through the imagination with abnormal personalities, exposed to the pressure of unusual circumstance and extraordinary temptation. His method of working is not formally dramatic. He does not exhibit the men and women of his fancy through dialogue in action. But having absorbed their nature into his own, having rather felt than analysed their motives, he makes them tell their own tale, or tells it for them in narrative that has the force of autobiography. The reality of his studies of character not unfrequently amount to revelation. He compels the reader to see what he has seen in mental vision, and in securing his effects he is aided by a vivid faculty of picture-painting. This faculty of painting a picture, or of suggesting a picture to the mind, is always potent in his work; most eminently so when it is employed in creating the environment of some dark psychological tragedy. As a fine example of its simple strength I may cite the "Letter addressed to Miss Mary Robinson" from his volume *The New Medusa*. It is still more remarkable in a poem called "The Raft," or in the ballad of the "Death of the Duchess Isabella." The power of dramatic insight, combined with pictorial realisation, which I have defined, has its corresponding defect. It betrays Mr. Lee-Hamilton into partiality for the horrible, the well-nigh impossible, the fantastically weird. His imagination seems to delight in realising states of mind and caprices of the fancy which lie outside healthy human experience. The fascinating romance which gives its name to *The New Medusa* may be mentioned as an illustration. Sometimes, too, the poet dwells on subjects which are, in naked prose, so poignant as to be susceptible of no adequate poetic treatment by his method of descriptive art. Such is the ballad of "The Sack of Prato" from the volume I have quoted. Such, too, was the acutely painful study of the anatomist bent on vivisectioning a man, called "A Rival of Fallopius," from a preceding volume. In this style Mr. Lee-Hamilton had Poe for master; but Poe's dry handling of similar themes lent itself more agreeably to literature which aims at being ghastly or uncanny without producing the repulsion that is inseparable from a quasi-subjective revelation of cruelty and madness.

Technically, Mr. Lee-Hamilton commands a wide and picturesque vocabulary, and is not without considerable power over both rhyme and metre. His language is always direct, spontaneous, and unstrained; but, in diction and versification alike, he is apt, when not working under severe restraints of form, to be somewhat more careless than befits a poet in the present age of English literature. His effects suffer sometimes also, in my opinion, from a want of reserve, an inattention to the necessity of compression.

Apollo and Marsyas takes its name from the Greek legend of the rivalry between the satyr and the Olympian deity. Marsyas, for Mr. Lee-Hamilton, symbolises all that is remote, wild, pain-compelling, and orgiastic in the music of the world. Apollo represents its pure, defined, and chastened melodies. Marsyas commands the mystic minor keys; Apollo the majestic major. To Marsyas belongs the thrilling Phrygian, to Apollo the bracing Dorian mood. Of his personal susceptibility to the influence of Marsyas Mr. Lee-Hamilton makes no secret; and, in the lyrical contention which he has written for these rival powers, he puts far better poetry into the mouth of the satyr than that which he has invented for the god. Still, he adds, in justice to his own art—

"And yet I love the light, nor am I one
Bred in the darkness of Cimmerian caves,
Who shrinks with blinking eyelids from the sun
When with the dawn he leaps on laughing waves.

"And though what here I offer echoes less
Apollo's lyre than Marsyas' reedy fife,
Whose fitful wailing in the wilderness
Sounds through the chinks and crannies of my life,

"Apollo's name is sweet, and I were loth
To let the name of Marsyas stand alone
Engraven on this book, while I can own
Allegiance to both lords and love them both."

Marsyas, however, claims the principal honours of this volume; and those qualities of the author's poetic power which I have attempted to describe are once more luminously here exhibited. "Sister Mary of the Plague," to begin with, presents one of those dark mysteries of impossible psychological experience which Mr. Hamilton loves to render real by the intensity of his dramatic sympathy and by the incisive force of his picture-painting. Sister Mary is a nurse in a Belgian hospital, assiduous in her duties and venerated by the people. Yet her patients, in spite of her best care, are apt to die of slow exhaustion. We soon perceive that all is not right, nay, that there is something terribly wrong about her. The real power of the poem consists in this, that Sister Mary herself awakes with agony to the consciousness that she is a vampire, one who had died in the plague, and had arisen to protract a hideous existence by draining the life-blood of the living. This motive would be, I think, too repulsive for poetic treatment but for the tragic moral situation thus created. The vampire is herself the victim of a destiny which she abhors. In this way her story becomes an allegory of those psychological conditions which are known as moral insanity, where the sufferer of some abnormal appetite is terror-stricken in his lucid intervals by what his morbid impulses have forced him to enact. It may be added that a somewhat

similar allegory of the tormented conscience is attempted in "Ipsissimus." In "Abraham Carew" Mr. Lee-Hamilton depicts a religious fanatic, who thinks that God has required of him the sacrifice of his only and dearly-beloved daughter. He pleads his cause at the bar, frankly admits that he is the murderer of his child, but expects acquittal in the certitude that he has obeyed the will of the Almighty. The precision and simplicity of this short piece render it in my judgment one of the best of the poems inspired by Marsyas. It is more successful in conception and firmer in execution than "The Wonder of the World," which describes a conscience awakened into fretful self-reproach by the memory of an ignoble act performed under strong temptation in very peculiar circumstances. Of the poems in this book inspired by Apollo, I will only mention the spirited ballad on Drouet's night-ride to Varennes, called "Hunting the King," before I draw attention to twenty-one sonnets which end the volume. Each of these presents some point of artistic felicity or of personal interest. While handling the sonnet Mr. Hamilton does not lose the spontaneity of diction and fearlessness of imagery which are marked merits of his style. But he profits by the compression forced upon him by stricter form. Since several of the sonnets have appeared in the ACADEMY, I will only quote one, the first, called "Idle Charon":—

"The shores of Styx are lone for evermore,
And not one shadowy form upon the steep
Looms through the dusk, far as the eye can sweep,
To call the ferry over as of yore;
But tintless rushes all about the shore
Have hemmed the old boat in, where, locked in sleep,
Hoar-bearded Charon lies; while pale weeds creep
With tightening grasp all round the unused oar.
For in the world of life strange rumours run
That now the Soul departs not with the breath,
But that the Body and the Soul are one;
And in the loved one's mouth now, after death,
The widow puts no obol, nor the son,
To pay the ferry in the world beneath."

In conclusion, I venture to express a hope that Mr. Lee-Hamilton will in future pay his vows with greater assiduity to Apollo. Marsyas has controlled him long, and not in my opinion without some injury to an artist so finely capable of hearing and reproducing the world's ampler music.

JOHN ADDINGTON SYMONDS.

Illustrations of the History of Mediaeval Thought in the Departments of Theology and Ecclesiastical Politics. By Reginald Lane Poole. (Williams & Norgate.)

THIS volume is the result of two years' study in Germany by one who held a travelling scholarship from the Hibbert trustees. It is a worthy fruit of two years' labour, not only for its intrinsic merits, but also for the signs which it shows of careful workmanship and of diligent search for the best methods of research. The defect of the book is that it reads too much like a series of essays written for an academic prize. Its unity of subject comes solely from the unity of the writer's studies, not from any inherent principle of choice. Mr. Poole has written a series of essays on the thought of the Middle Ages up

to the period of the rise of Scholasticism. It was quite natural that he should pause at that point, for the labour would be enormous to continue his work further along the entire line of theological speculation. But Mr. Poole has selected one part of his subject for further investigation. With John of Salisbury he drops philosophy; but he pursues the course of political speculation to the time of Wyclif. Mr. Poole's reason for this is clear, and is honourable to him. He is engaged in editing, for the Wyclif Society, the important treatises *De Dominio Divino* and *De Dominio Civili*. He wished to fit himself for his task by a survey of preceding theories. It were much to be wished that we had a similar guarantee in the case of all editors that they had been at the necessary trouble to fit themselves for their task.

It will be seen that Mr. Poole's volume is somewhat of the nature of a note-book. But all that it contains is clearly thought out and is the result of independent labour. Probably the literary presentation of Mr. Poole's researches suffers from too closely following German models. We may admire the thoroughness and care of a German writer, while we wish at the same time that he would sweep up his chips and not leave them strewn about his pages. Occasionally Mr. Poole's erudition becomes cumbrous, though generally he has succeeded in checking himself in time, and has gathered his fragments into appendices, which are much to be praised as examples of careful criticism of details.

Mr. Poole has not, of course, attempted to write a consecutive history of mediæval thought. He has selected writers who showed the greatest independence and originality. For this reason his book may be commended to a large circle of general readers as well as to students. Many will be surprised to find the ferment of thought which went on during the Middle Ages. Perhaps there is no more valuable lesson to be learned from history than the identity of man's aspirations and endeavours in almost every age. The forms of thought differ, the substance is much the same. The Middle Ages conceived Christendom as united under one church and one empire. But this theory did not in politics check the formation of nationalities or curb the aggressions of aspiring princes. Similarly in religion it did not reduce all thought to uniformity or establish an unbending system of dogma. Pope and emperor were alike supreme in theory. In practice a strong pope or a strong emperor exercised a good deal of influence. But where either pope or emperor was felt to be useless or mischievous he was disregarded or denounced. There have been few things said about religion or politics in modern times to which remarkable parallels might not be found in the literature of the Middle Ages. The chief difference between mediæval and modern times lies in this: in the Middle Ages those who were dissatisfied with the universal system under which they lived strove to amend it according to their own ideas; in modern times those who are dissatisfied with the partial system under which they live step outside and attack it.

The great merit of Mr. Poole's book is that he estimates justly and soberly the general tendency of the intellectual life of the Middle

Ages. He deals mainly with the more original and independent thinkers of the time; but he never exaggerates the importance of their opinions, or distorts them into accordance with modern ideas. The three to whom he has devoted most attention—John the Scot, Peter Abailard, and John of Salisbury—are prominent examples of the boldness and largeness of mediæval speculation. For Abailard especially (we adopt the author's form of the name) Mr. Poole feels a genuine enthusiasm. He is the only man whose character has impressed him, and whom he has attempted to realise. He is, moreover, careful of his fame, and collects passages which show that Abailard was recognised by his contemporaries as "the servant of Christ, and verily Christ's philosopher." Indeed, opinions might be condemned by councils; but in the Middle Ages, as at the present day, it was not authoritative condemnation that destroyed opinions, but their own inadequacy or want of fitness to the needs of the time. Original minds found followers on intellectual grounds. They found more followers because their aims were high and noble, because they denounced abuses and pleaded for reform.

There is not much that is decidedly new in Mr. Poole's volume. Its excellence lies in its scholarly method and its scholarly tone. It is a real comfort to read an English work on the thought of the Middle Ages that is not conceived in a spirit of lofty intellectual superiority. There is, however, one part of Mr. Poole's work which is new and valuable, though at present we have to take Mr. Poole's conclusions on trust. This is the abstract which he gives of the political theories of Wyclif. The theses that "Lordship is founded on grace" and that "God ought to obey the Devil" are already familiar to us, but their practical application is obscure. Mr. Poole finds in Wyclif's theory of the absolute lordship of God an assertion of the right of the individual. All were equal before God; priests and laymen alike depended on Him. God's lordship was universal; only those who rendered Him due service were true vassals. Taking this as Wyclif's central idea, the rest of his theory can easily be deduced. God's grant was to his Church, the holy spouse of Christ; but in this ideal Church the wicked are outward members as well as the righteous. The wicked thereof share in God's grant; but their title is not good, because they do not render service. The moral conception of the nothingness of sin is carried into the actual world. The sinner is nothing, and, therefore, can possess nothing. The lordship of God recognises only the righteous. Civil lordship had its origin in man's sin, and, therefore, can have no absolute character. Wyclif is so convinced of the infirmity of all human institutions that he does not care to discuss forms of government or determine which is best. He thinks that government by a single ruler is best, because it is strongest to restrain excesses. But all civil lords are God's stewards, and are lords only by reason of service. They are servants not only of God, but also of their fellow-men.

In all this it is clear that Wyclif is striving to find a spiritual principle on which to build up the individual soul in dependence solely on God. The righteous man who trusted in God was lord of the whole universe. Like

St. Paul, he possessed all things, not necessarily, or even principally, in this life, but as his right now and his secure enjoyment hereafter. From this it follows that, as there are many righteous, and each has a claim to all things, all things ought to be in common. But this is an ideal conception, expressing merely the ultimate tendency of a transcendental theory. It has long been a doubtful question how far Wyclif's teaching was a cause of the rising of 1381. Mr. Poole's compendium of his views entirely acquits him of any revolutionary tendency. The system which Wyclif was setting forward was an ideal system relating to the spiritual nature of man. The righteous possessed all things by virtue of his obedience to God as the Supreme Lord of the universe. Such was the eternal order of the universe. But the existing constitution of human society, imperfect though it was, had the divine sanction. The use of forcible means to readjust the world was far from Wyclif's view of righteousness—it was in itself utterly sinful. Communism was the law of heaven, and so far as earth resembled heaven, so far and no farther it tended to be earthly law as well.

So Wyclif's paradox, "God ought to obey the Devil," asserted in the actual world the recognition of established authority, however unworthy might be the person who exercised it. Really, Wyclif strove to set up as against the ingrained impurity of temporal lordship a sense of the worthiness of spiritual authority. When he proposed that the pope should lay aside his temporal power it was not because he wished to attack the papacy, but because he wished to provide a worthy sphere for its activity. Human laws were to him the consequence of man's fallen nature. Wyclif aimed at setting up as supreme the law of the Gospel. He pointed out how the Church might free itself from the trammels of worldly business and become the means of introducing the divine order into earthly affairs.

Such seems to have been Wyclif's aim in the earlier period of his teaching, the period when he was mainly a moral reformer. Events drove him into hostility to the papacy, and he turned to criticism of the doctrine of the Church. It is not wonderful that his theory of lordship should have prepared the way for a rapid advance in his opinions. It undermined the ground on which the hierarchy rested; it asserted as its primary inference the immediate dependence of the individual on God, and on God only. It is true that the individual Christian existed only in union with the Church; but that Church was the congregation of all faithful men, in which clergy and laity were alike before God. This conception of religious individualism is put by Mr. Poole as the chief principle of Wyclif's doctrine of lordship. He admits, however, that his conclusion is only tentative. If it be well grounded, it will show that Wyclif was not a great political thinker. Indeed, the very difficulty in understanding the application of his principles goes far to prove that. His writings have all the faults of their time. Every proposition is proved at length by arguments which are often verbal or frivolous. It is hard to disentangle the main argument from a maze of logical corollaries which arise at every point. It is the religious and moral, rather than the intellectual, side of Wyclif which attracts us. Mr. Poole's exposition of his

theory of lordship shows that he was lacking in political insight. But it tends to put him in a higher position than before as a religious teacher; for he set up an ideal conception of a spiritual order of the world, which each man might lay hold of for himself by recognising his direct dependence upon God.

M. CREIGHTON.

Memorials of James Hogg, the Ettrick Shepherd. Edited by his daughter, Mrs. Garden, with Preface by Professor Veitch. (Gardner.)

HERE we have one of the rarest and most welcome of books—a biography that errs on the side of modesty, and is, therefore, to be cordially appreciated rather than minutely criticised. Not that Mrs. Garden's *Memorials*—as she prefers to style her volume—of her father, the Ettrick Shepherd, can be said to rank among the great "Lives" of English literature. James Hogg was neither a great nor a gloriously bad man. He was a compound of shrewdness and sensibility, of the prosaic Arcadia of cow-keeping and sheep-tending and the eerie cloudland of fairies and brownies, rendered vocal and ambitious by the example of Burns and the encouragement of Scott, but still more by his own stout heart and the legends of the enchanted Border, which were his earliest mental sustenance. He had, in the course of his sixty-five years, no remarkable adventures, or even very interesting misfortunes. He committed blunders, and suffered from the blunders of others. He was pecuniarily successful neither in farming nor in literature; but, like Burns, he had a heart above all troubles. Though to the last swimming in the sea of struggle, with his head only half above water, he was always equal to a good song, a good day's sport, and the giving of good and kindly advice. He must have been a rather matter-of-fact, as he certainly was a testy, lover, for we find him naïvely writing to the woman he married—she was about twenty years younger than himself—"I have very much need of you just now, for my house-keeper, a valuable honest woman, refuses to stay." But Hogg was an attached husband and an indulgent father; and, as Mrs. Hogg seems to have managed him on the sensible plan adopted by the Marchioness after she became Mrs. Richard Swiveller, his married life was happy, although he "left his affairs in confusion" at his death. "A gey sensible man, for a' the nonsense he wrat," was the verdict passed on him by Tibbie Shiel, the queen of Scotch inn-keepers, whom he helped to a living and to immortality, and it will be the verdict of those who read Mrs. Garden's book. But it is impossible to make a Samuel Johnson, much less a Byronic Lara, of "a gey sensible man," immersed in personal struggle from the beginning to the end of his chapter, in spite of his writing "The Queen's Wake," associating with Sir Walter Scott and Professor Wilson, and dealing swashing blows in *Blackwood*. Mrs. Garden very wisely makes no attempt to exaggerate her father's excellences of heart or of head, or to conceal his weaknesses, such as these were. She has told a very simple story in the simplest and, therefore, the best of

styles. Her biography might have been fuller could she have recovered the materials placed at the disposal of John Wilson for the Life he did not write. One could have wished too to see the letters from Byron to Hogg that somebody had the impudence to steal, but not the courage to publish. Nevertheless this picture of Hogg is by far the best and most reliable that has yet been painted, and no better is needed.

The story of James Hogg's life does not flow so readily off the tongue as does that of Burns's. Yet the main facts of his career—his birth in 1770, his death in 1835, his early sheep-life and self-education as a shepherd boy, his luckless attempts at sheep-farming, his plucky fight for a position in the literary world of Edinburgh, his publication of "The Queen's Wake," his difficulties in Eltrive and Mount Benger, his recognition by the literary society of London a short time before he died—are tolerably well known. The most that Mrs. Garden does—but it was worth doing—is to elucidate this old story with hitherto unpublished letters, the most enjoyable of which are from her own father and mother. The one little fact of much consequence that she makes known for the first time is that Hogg, when in Edinburgh seeking a livelihood, seems to have tried, not only editing and versification, but to get some business as a land-agent. Prof. Veitch indicates the service Mrs. Garden has rendered to her father in his Preface, which is very cordial, and contains sound criticism, but which, since the best of it was published before, has a flavour akin to that of cold tea. She has—warmly, perhaps, but effectually—vindicated Hogg from the charges made against him by Lockhart; and she has drawn a very different picture of him from Wilson's "Shepherd" in that very Earthly Paradise of "how-towdies" and toddy, the *Noctes Ambrosianae*. The Ettrick Shepherd was a hearty host and a convivialist, but nothing more or worse. He was a simple, self-confident egotist, no doubt, and told Scott that he was the King of Mountain and Fairyland, and that it was a superior kingdom to that of Chivalry. But Lockhart made far too much of Hogg's blunders in etiquette, and wrote of them in the style of a retainer rather than of a son-in-law. When Hogg laughingly described his meeting with Wordsworth as a "meeting of the poets," and Wordsworth turned his heel upon "the fellow," he only proved that his vanity was greater and more offensive than Hogg's. Even if Hogg did sprawl on Scott's sofas, and address Lady Scott as "Charlotte," the offence was but the *gaucherie* of the child of nature, who, when he hears his father call his mother by her Christian name, follows suit. Let us hope we shall hear no more of these petty controversies.

The Ettrick Shepherd corresponded with Scott, Lockhart, Southey, Allan Cunningham, William Howitt, Mrs. S. C. Hall, Henry Glassford Bell, and various others of his contemporaries, and several letters from them are here published for the first time. There is not one that is not interesting, and they show how the true character of the man was understood by his friends. As many of them are, however, to a large extent of the nature of friendly advice to Hogg, it is hardly possible to give other than too lengthy quotations from them. It may be noted that in one of

his letters Southey predicts immortality for his "Roderick," that Robert Montgomery states his belief that he was persecuted by a host of reviewers, and that the father of Mr. John Ruskin describes to his friend of Mount Benger his anxiety about the future of his son, who had taken at the age of fourteen to writing verses by the hundred, in imitation chiefly of Scott. In 1815 Mr. John Murray writes to Hogg thus:

"Could you not write a poetical epistle, a lively one, to Lady Byron, congratulating her on her marriage?—she is a good mathematician, writes poetry, understands French, Italian, Latin, and Greek—and tell her that as she has prevented Lord B. from fulfilling his promise to you, she is bound to insist upon its execution; and to add a poem of her own to it, by way of interest. She is a most delightful creature, and possesses excellent temper [*sic*] and a most inordinate share of good sense."

Mrs. Garden republishes some unfamiliar, if not forgotten, poems by her father. Of these it may, at least, be said that they are not unworthy of the author of "Kilmeny" and "When the Kye come hame."

WILLIAM WALLACE.

The Chevalier D'Eon de Beaumont: Minister Plenipotentiary from France to Great Britain in 1763. By Capt. J. Buchan Telfer. (Longmans.)

THE graver interest of the Chevalier's political career has been obscured by the factitious notoriety which has attached to the controversy about his sex. While congratulating Capt. Telfer on his successful industry and research, we could wish that he had dissociated himself still more entirely from the gaping curiosity of eighteenth century marvel-mongers. Would it not have been better to divide the book into three parts? First, a solid history of the diplomatic transactions in which D'Eon took part; then a monograph on his singular change of status, apart from its political causes, and viewed in relation to the social manners and sentiments of the period; and lastly—a task to which Capt. Telfer and indeed none but a philosopher would, perhaps, be adequate—a biographical and psychological study of a personality so unusual and interesting. For it is not too much to say that if D'Eon had not so profoundly distrusted autobiography (his arguments, indeed, are modest and noble), he would have left pages not altogether unworthy of Cardan and De Retz.

First let us dismiss this pretended mystery, uninteresting save for the obscure policy which suggested it. D'Eon was born in 1728; it was not till 1766 that rumours as to his sex arose, and not till 1777, after the close of his public career, that, by order of the French court, he assumed the female status, which he retained till his death in 1810. We can accept none of the arguments for his previous female disguise. His early life is a blank; the tradition of his dedication to the Virgin by his mother, and his girl's costume from his fourth to his seventh year, is clearly an afterthought. Even admitting, which we do not, the truth of his mission to Elizabeth in 1755, the story of his thus gaining access to her intimacy rests mainly on the gossip—or, as we suspect,

the diplomatic intrigues—of the Princess Dashkoff in 1766. There remains only the strange autograph letter of Louis XV., dated the same day as the letters of recall, and printed by Boutaric. In it he warns D'Eon (as usual) of the designs of his own ministers, orders him to hide himself and the king's secret papers, assuming female disguise, in which he *has already served the king usefully*. This letter, pronounced a forgery by De Broglie on somewhat dubious grounds, is consistent with facts, but after all it proves little.

Our own version of the evidence, materially differing from the author's, amounts briefly to this. D'Eon was a man of singular energy and manly spirit, of strictest propriety and reputation, but of an abnormally cold temperament. At some period—possibly in Russia, or even in England—he may have assumed disguise in the king's service. Rumours of this, joined to his reticent behaviour in a dissolute society, gave colour to Madame Dashkoff's story. These suspicions were seized on by De Guérchy's friends, and the French ministry, and even Louis XV. himself, seem to have been half convinced. D'Eon, at first resenting these insults, at last found that his best chance of outwitting Beaumarchais and blackmailing Vergennes lay in acquiescing for the time in the imposture. Surely this is not improbable! After long negotiations, the solemn treaty, seven pages long, was signed, the secret papers given up, the price settled, and D'Eon consented to assume the female dress, which he wore at first reluctantly, but, in his old age and exile felt it imprudent to cast off. No adequate explanation has been offered for the infliction of this strange penance. We should venture to ascribe it to mixed and confused motives. Beaumarchais certainly, Louis XVI. probably, Vergennes possibly (though when first mooted the project his words are, "si M. D'Eon voulait se travestir") came to believe the story. Various motives would then co-operate—regard for propriety, anxiety to put down the blood feud between D'Eon and the young De Guérchy, to extinguish the restless career of the Chevalier, and neutralise the memory of his former insubordination, still more, we would suggest, to cast an air of suspicious melodrama over the story of the secret correspondence of Louis XV., which was to be buried in oblivion, and, lastly (as Lacretelle, Taylor and Voltaire among others thought), some motives connected with other intrigues, of which nothing is known. Capt. Telfer's suggestion as to the further papers retained till 1792, though valuable, requires stronger proof. We have said enough to dwarf this famous dispute to its true insignificance, and need only add, that it was mainly the rough manly life and manners, and the indignant silence of the Chevalier, which caused such profound wondering and curiosity about the new Jeanne d'Arc.

Turning to the earlier and more valuable part of the book, the reader will own that its graphic and well-connected narrative does more than supplement the researches of the Duc de Broglie. In fact it corrects them. If M. de Broglie in his honourable zeal for the reputation of the brothers De Broglie, has too hastily treated D'Eon as a low adventurer, Capt. Telfer, in his loyalty to his

hero, has vindicated—perhaps too amply—his claims to distinction. His tone (with a few exceptions which it would be ungracious to carp at) appears sufficiently dignified and judicious. Not having enjoyed the peculiar privileges of Gaillardet, Boutaric, and De Broglie in searching the French archives, he is perfectly justified in relying on their extracts. Nor does he seem to have consulted the many MSS. at D'Eon's birthplace, Tonnerre. On the other hand the large collections of the British Museum and of Mr. Christie have been thoroughly sifted by him, the latter, we suppose, for the first time. Both probably formed the bulk of the papers left behind by the Chevalier at his death. So far as we can gather from the numerous footnotes, this new material is mainly personal and biographical.

C. G. L. A. A. T. D'Eon de Beaumont was of a noble Burgundian family (was it not rather *noblesse de la robe*?), as his baptismal certificate shows. Educated at the College Mazarin, admitted to the Bar of Paris, a Doctor of Civil and Canon Law, relative of Archbishop Beaumont, and *protégé* of the Prince de Conti, he passed about 1655 into the secret service of Louis XV. In spite of our author's plausible arguments we can admit no more than the possibility of D'Eon's Russian Mission in that year. He may, indeed, have accompanied Douglas; if so, we think he must have been included in his immediate expulsion. Here is no space for this discussion, which turns largely on conflicting dates, but we cannot refrain from a decided opinion. At all events in 1756 Douglas appears again at the court of Elizabeth with D'Eon as secretary, combining with Woronzoff and Esterhazy (the Treaty of Versailles had just been signed) to detach the Empress from the English and Prussian interests. After a secret mission to Paris in 1757, D'Eon remained as secretary to the new embassy, first under De l'Hôpital and then under Breteuil.

In view of the curious secret despatches and instructions, and of the remarkable, if not very momentous, diplomatic success of the French mission, it would be idle to dismiss D'Eon, with Catherine's sneer, as a mere *galopin politique*. It was his curious lot to take part in the negotiations at the opening and the close of the Seven Years' War, as well as (in 1761) to share in the fighting and win his Cross of St. Louis as aide-de-camp to the Maréchal de Broglie, and his brother the Count, who was the chief instrument of Louis' secret policy. His loyalty to the De Broglies and to the king was fatal. Involved in the quarrel between the marshal and Soubise, he incurred the wrath of M^{me}. de Pompadour, and so of the Foreign Minister, the Duc de Praslin. Sent to England with Nivernois (who, like Choiseul, remained his friend to the last), he probably knew more than the contracting parties of the secrets of the Peace—for that there were secrets we cannot but maintain, absurd as were the exaggerated charges of the Opposition. His career in England is too familiar to most readers to need comment; but they will welcome this full connected narrative, which brings together the various points of interest one is constantly meeting, not least the singular cases and precedents of international

and common law and of police to which his troubled fortunes gave rise.

Nor can we discuss at all—for to do so cursorily would be injustice—the new light which is here shed upon the plots of Louis XV., at which all readers of the "Secret du Roi" have been startled. The spectacle of a despot, with a taste and some talent for intrigue, amusing his leisure with foreign affairs, and, by the help of three or four confederates, thwarting the policy of his own envoys at the great Courts, while dreading detection by his mistresses and ministers, is unique in history. More than that, it is not only important in its bearing upon the diplomatic history of the period, but of profound didactic importance to the political philosopher in estimating the nature and the responsibility of those hereditary governors from whom the French people afterwards withdrew their mandate. In these secret missions the Chevalier was, if not the leading, the most active agent. The most important and the most compromising of them all—the preparation (before the signatures of the Treaty of Peace were well dry) of the plan of an invasion of England—was confided entirely to his care; and, while persecuted and disgraced by the French Government, he remained till the king's death in his confidence and secret service. His proud, passionate, instinctive fidelity condoned all royal ingratitude; but half-crazed by indignation against De Guérchy and his other enemies, he made the Crown buy the silence it was too mean to reward. This volume is a handsome and generous tribute to a memory not unworthy of it. It will tend to rescue from an unmerited martyrdom of ridicule and obloquy, a man of strong and enlightened piety, of pure and blameless morals, of acute and grave mind, of jealous and delicate honour, a man of many faults, of violent and angry passions, implacable and resentful, degraded perforce by the work he had to do, but doing that work and meeting the dangers of it with manly fortitude and philosophy, a man whose restless impulse was inspired by a spirit to us well-nigh lost—that of loyalty.

E. PURCELL.

Grimm's Household Tales. With the Author's Notes. Translated from the German and Edited by Margaret Hunt. With an Introduction by Andrew Lang. In 2 Vols. (Bell.)

Mrs. HUNT has rendered a valuable service to English students of folk-lore by this translation of Jacob and Wilhelm Grimm's *Kinder- und Hausmärchen*. The many previous translators have regarded the work rather as a mere children's book than as a collection of documents for scientific study. The tales, as hitherto presented to English readers, have, therefore, suffered changes and mutilations which materially impair their value; and the instructive notes added by the authors to the earlier editions have been till now accessible only in their original language. Mrs. Hunt's aim has been to give a faithful version of the entire work as it was written, without any other change than the occasional softening of some unessential coarseness of expression. The translation reads very well, and in the few passages which I have compared with the original it appears satisfactory in point of

accuracy. To the notes Mrs. Hunt has made some additions, several of which are of considerable value.

Mr. Lang's Introduction is not, as may perhaps be supposed, a mere re-hash of what he has previously published on the origin of mythology. On the contrary, it seems to me to contain a much more cautious and intelligible statement of the author's theories than can be found either in *Custom and Myth*, or in the article "Mythology," in the *Encyclopædia Britannica*. The opinions and arguments of opponents seem, on the whole, to be presented with more accuracy, and the style shows much less of the undesirable quality which a very friendly critic of *Custom and Myth* has indicated by saying that it is often difficult to determine whether Mr. Lang is serious or joking. As Mrs. Hunt's translation calls for little remark, I may be permitted to devote this article principally to a discussion of the theories set forth in the Introduction.

I will begin by admitting what probably Mr. Lang will regard as his main contention—namely, that we must expect to find in the myths of civilised peoples, as Mr. Tylor has taught us to find in their customs and institutions, considerable survivals of a pre-historic condition which has its best accessible illustration in the state of things existing among modern savages. I further admit that the wider comparison of myths, on which Mr. Lang insists, has shown cause for discrediting in many details the theories of mythical interpretation which have been founded on an exclusive study of the Aryan mythology. On the basis of these admissions I propose to examine the soundness of Mr. Lang's system, and the justice of its claim to supersede what is known as the "orthodox" theory.

Mr. Lang maintains that a large proportion of the incidents composing, for instance, the Greek or the Vedic mythologies are derived from stories which in the savage period were told of nameless "somebodies," and were afterwards worked up into the fabulous histories of gods and heroes. The motives which actuated the inventors of these primeval stories were much the same as those which actuate the modern novelist—the desire to astonish or interest, and the desire to inculcate certain moral lessons. And the process by which the stories were framed was equally identical in character with that adopted in modern fiction—the selection and combination of such incidents as had happened, or were thought likely to happen, in everyday life. While these primeval stories of nameless somebodies have on the one hand been developed into mythological systems, they have on the other hand come down through different channels in something like their original shape, and still survive in the household tales of European popular tradition. The theory that household tales are degraded divine myths Mr. Lang rejects on the whole, though allowing that it may be true in a small and uncertain proportion of instances. This is not a complete, but, I trust, as far as it goes a correct statement of Mr. Lang's explanation of the origin of mythology, and of the relation between it and household tales.

Now the doctrine of the "nameless somebody" is evidently a mere hypothesis which no direct evidence can prove or disprove. Its

claim to acceptance must consist solely in its abstract probability. But if we assume with Mr. Lang that certain stories originated in the infancy of the human race, it is natural to suppose that they would be produced by the process involving the smallest expenditure of mental effort. It seems to me that it would require a greater effort to invent a story concerning a "nameless somebody" than to imagine some known and named person as going through a series of adventures consistent with, and suggested by, his general character. We escape this difficulty if we suppose that the heroes of primeval romance were either real men who had become famous through their actual exploits, or else divine beings—the creations of nature-mythology. Of course, when an adventure had once been narrated respecting one known person it could easily be transferred afterwards to another known person, and ultimately (if the incident were interesting enough to be remembered for its own sake) to a "nameless somebody." On this view the stories of "nameless somebodies" represent, not as Mr. Lang says, the primeval germ of mythology, but (so far as they have anything to do with mythology at all) the last stage of its decay.

When Mr. Lang asserts that the household tales of modern Europe contain but few instances of degraded divine myths, it is natural to ask what has become of the mass of religious mythology which once occupied so large a space in the imagination of the inhabitants of at least the greater part of Europe. If it be true that stories of pre-historic human life have survived from an inconceivably remote past down to our own times, it is strange indeed that the divine myths, which in comparatively recent periods were deeply imprinted on men's minds by religious reverence, should have vanished and left no trace. Analogy would lead us to expect that when the old gods ceased to be believed in, their wonderful adventures would continue to be related of saints or other historical personages, or possibly of "nameless somebodies." That this process has actually been gone through, has in many cases been clearly proved by Grimm in his *Deutsche Mythologie*; and it is only reasonable to suppose that the same thing has frequently happened where decisive evidence is wanting. The search for myths disguised in household tales, however, is confessedly a study which requires the utmost caution; and Mr. Lang's collection of parallel stories from widely distant countries, where historical connexion is out of the question, supplies a wholesome corrective against hasty speculations in this direction.

But Mr. Lang does not, of course, maintain that all mythology is made up of primeval romances of human life. He admits the existence of genuine nature-myth. In this department, however, I think he attributes disproportionate importance to the ætiological class of myths—that is to say, to the myths which were consciously framed in answer to a distinct question as to the origin of some natural fact. Now such myths cannot have been originally told of a "nameless somebody." The personages introduced into the story are either gods—known by name—or at least beings already famous as possessing supernatural power. In other

words, the ætiological nature-myth is an unessential aftergrowth on a previously existing mythology. The really important nature-myths are those which arise from direct personification of natural objects. Mr. Lang, however, recognises the existence of this class only in a half-hearted and uncertain fashion. Zeus, for instance, is admitted to be the personified sky (unless, indeed, he was a pre-historic savage named Sky!); but the anthropomorphic history of Zeus is a conglomerate of incidents from floating stories about "nameless somebodies," totem gods, and so forth. It is here that Mr. Lang differs most widely from the "orthodox" mythologists, who maintain that the stories of gods and heroes consist to a large extent of parables of the recurring phenomena of nature. He fails to see, in what can be known or inferred as to the character of early human thought, any cause which could account for such parables being mistaken for true history.

Mr. Lang's attitude on this question is due to his ignoring the agency of language in the production of myth. He states, as two contradictory alternatives, the view that the personification of natural objects and powers is due to an instinctive tendency of the human mind, and the view that it proceeds from the influence of language. Mr. Lang, of course, accepts the former alternative. But are the two really contradictory? There would have been little thought in the world but for the impulse towards mutual communication, and the course of evolution of human thought has been largely influenced by the nature of the instrument by which thought had to be expressed. Even modern philosophers are sometimes guilty of mistaking distinctions of words for distinctions in fact. There was assuredly once a time when the movements of the sun could only be spoken of by using what we should call violent metaphors—by describing them, for instance, as the actions of a man. This habit of speech would inevitably lead to the belief that the Sun-man, of whom the visible sun was a disguise, had in his proper human form literally gone through such and such adventures. When, in the development of language, the sun ceased to be known by the old name, that name would still cling to the divine Sun-man, whose personality would gradually grow more and more detached from the physical sun, until, perhaps, any connection between the two was altogether forgotten. When this took place, the history of this divine man might be enlarged by romantic expansion, by incidents borrowed from other mythic stories, and from historical tradition. There is surely nothing paradoxical in this theory, nor in the further supposition that successive or simultaneous names for the sun may have given rise to the belief in a number of sun-men, each with his own name and separate history. Any other striking natural phenomenon might in the same way lead to the creation of several different mythic personages. There is here a *vera causa* for the rise of a large body of mythology; and I think it is difficult to study carefully any of the greater mythological systems without feeling convinced that this cause has actually been widely operative.

Mr. Lang's most effective argument against all this is that primitive man had much more interest in men and women than in sky and

sun and cloud; and that, therefore, he is more likely to have framed myths about the former than about the latter. But has not Mr. Lang himself told us that to the pre-historic mind sky and sun and cloud were men and women? If so, in addition to their interest as human beings, they had also the interest of super-human power which might at any moment be used for weal or woe, and that of a mysterious disguise that might at any moment be unexpectedly laid aside. It is quite likely that to a pre-historic man the Sky-man or the Sun-man was a person much more worth talking about than his next-wigwam-neighbour, or even his own heroic ancestor.

I must protest against the notion, common to Mr. Lang with some of his opponents, that the mythopoeic age belongs entirely to a time long anterior to history. It would be truer to say that the creation of myth never wholly ceases among any people until its logical culture is on a level with its poetic instinct towards imaginative sympathy with nature. Survivals from primitive savagery certainly do not explain the great bulk of the Aryan mythology. Such survivals, I have little doubt, do exist; but it should be remembered that many apparent instances of them may be (as Sir George Cox long ago recognised) simply cases in which Greeks and Hindus have borrowed from the "totem" or "fetish" cults of ruder nations whom they absorbed.

I have far exceeded my intended limits of space in pointing out what I think the defects of Mr. Lang's treatment of mythology. To speak of its merits is less necessary: Mr. Lang has the crowd on his side. But I should be sorry to leave unexpressed my conviction that his method is, within its proper limits, a sound and fruitful one. He has not refuted the philological theory of mythology; but he has corrected many erroneous applications of it, and has thrown important light on some departments of the subject which have been hitherto almost ignored.

HENRY BRADLEY.

The Teaching of the Twelve Apostles. Διδαχὴ τῶν δώδεκα Ἀποστόλων. A Translation with Notes, and Excursus (I.-IX.) illustrative of the "Teaching," and the Greek Text. By Canon Spence. (Nisbet.)

THIS edition of *The Teaching of the Apostles*, in its parchment cover and on antique paper, makes an attractive-looking volume. Canon Spence's translation is good; but there are a few points to which attention may be called. In chap. v. *φαρμακείαι* is translated "philtres"; should it not rather be "druggings"? In the same chapter *φθορεῖς πλάσματος Θεοῦ*, "corrupters of the image of God," should certainly be "corrupters of God's handiwork." In chap. ix. *διὰ Ἰησοῦ τοῦ παιδὸς σου* is twice rendered "through Jesus Thy Son." That the authorised version renders *παῖδα* by "son" in the Acts cannot be held to justify this translation. Canon Spence would have done better to follow the precedent of the Revised Version and given "servant." In chap. xi. *οὐ μενεῖ δὲ ἡμέραν μίαν*, "he shall not stay more than one day." This is apparently the meaning, but it is an impossible rendering of the text as it stands. We must either, with Hilgenfeld, omit the *οὐ*, or, with

Harnack, interpolate *εἰ μή*. In the same chapter *πάντα προφήτην . . . οὐ πειράσεται*, "every prophet . . . ye shall not try," should, of course, be "any prophet." In chap. xvi. *ἐκπετάσεται*, "a soaring forth"; should it not rather be "a spreading out," as of wings? Canon Spence understands it of the living, who are to be caught up to meet the Lord in the air; but I should fancy it rather refers to the wings of the angels of doom, and that the New Testament parallel is to be sought in Matt. xxiv. 31, rather than in 1 Thess. iv. 13-17.

Let us now see how Canon Spence deals with the one or two difficulties of the piece. *Πᾶς δὲ προφήτης . . . ποιῶν εἰς μυστήριον κοσμικὸν ἐκκλησίας* (chap. xi.), where Harnack takes *ποιῶν* absolutely, translating "der in Hinblick auf das irdische Geheimniss der Kirche," Canon Spence translates "every prophet who summons assemblies for the purpose of showing an earthly mystery." This gives so good a sense that one wonders any other should have been suggested; but the objection probably is the use of *ἐκκλησίας* in a sense which it has almost lost in the New Testament, and that the arrangement of the words is too artificial for the rude style of the writer. By the "earthly mystery" Canon Spence understands, with Bryennios, a symbolic action, like Ezekiel's laying siege to the tile, and by *ἀρχαῖοι προφῆται* the prophets of the Old Testament. This, in spite of Harnack, must surely be right. Even if the Teaching was written in the second quarter of the second century, if the author was acquainted with the Old Testament at all, he could hardly mean by "the ancient prophets" any but those of the older dispensation. At any rate, we may remember that the prophets of the primitive Church sometimes used symbolic actions, as is clear from the example of Agabus.

In the same chapter, immediately above, is the other chief difficulty. *Καὶ πᾶς προφήτης ὁρίζων τράπεζαν ἐν πνεύματι, κ.τ.λ.* This Canon Spence translates, "And no prophet who in the Spirit orders a love-feast eats himself of it." Probably this is substantially the meaning, though for love-feast should be substituted a more general expression, such as a dinner, *i.e.*, for the poor. If the prophet's chief object is to get a dinner for himself, then he is a false prophet. In chap. xvi. *ἐν αὐτοῦ τοῦ καθάρματος* is translated "under the very curse"; but, in the note, it is explained that the "very curse" is Jesus himself, who is here so-called "in terrible irony." This is probably the true meaning; but, if so, we ought to read not "under," but "by the very curse."

Canon Spence's notes are generally excellent. It is, however, no harm to point out that the word Trinity does not, of course, occur in the text, though Canon Spence writes as if it did. The Excursus in this volume are an able, though far from exhaustive, treatment of the several points of interest raised by this treatise. They are too short to be in all respects satisfying, and are not to be compared to the elaborate essay of Harnack. One of the most important features of the original work, it is well known, is the position assigned to the apostolate, the apostles being represented as men in active employment, travelling from place to place, and

from one of whom a visit might any day be expected. Now from this circumstance one of two inferences inevitably follows: either that the apostolate continued some way into the second century, or that the Teaching belongs to the first. Of those inferences Harnack draws the former, and Canon Spence the latter; but which of the two is right I doubt if there are any means of deciding. Canon Spence thinks that he sees signs that the apostolate was an office which was fast passing away. Now this, I submit, is just what we do not see. At the same time, it may be admitted, there is nothing in the Teaching, assuming its early date, inconsistent with the common view that all apostles must have been witnesses of the Resurrection. That the apostles of our treatise claimed, indeed, to have received their commission from Christ in person (it might be by supernatural means, as in the case of Paul) need not, from any point of view, be questioned; but to make them necessarily contemporaneous with the original twelve, would not this require a higher antiquity for the Teaching than even Canon Spence would ascribe to it? Canon Spence also lays stress on the position of the episcopate. Bishops and deacons are mentioned as if they were almost on a par, and they both alike hold their office by the election of the people. "Early in the second century," says Canon Spence, "the genuine epistles of Ignatius [but which are they?] testify with ample fulness to the rise of the episcopal power." Probably the first quarter of the second century is precisely the period of church history of which we are most ignorant; and, notwithstanding the assertion, quoted from Bishop Lightfoot, that "early in the second century the episcopal office was firmly and widely established," I cannot think this argument conclusive. There are some strong reasons for believing that the Teaching may belong to the first century, but the evidence cannot be pronounced conclusive; and, considering the darkness which still hangs over the post-apostolic age, the safest, if not the most satisfactory, course is to hold one's judgment in suspense.

ROBERT B. DRUMMOND.

Les Polynésiens: Leur origine, leurs migrations, leur langage. Par le Dr. A. Lesson. Ouvrage redigé d'après le Manuscrit de l'auteur par Ludovic Martinet. Tome IV. (Paris: Leroux.)

THE former volumes of this work, which appeared at intervals, were noticed in the ACADEMY, first on May 29, 1880, and at greater length on February 24, 1883. The present and concluding volume consists for the most part—besides some appendices, mainly translated from English writers, on the natural history and mythology of New Zealand—of a *résumé* of the theory which the entire work is intended to prove—*viz.*, that the Polynesian race, instead of having migrated, as is commonly supposed, at a comparatively recent date, to New Zealand, originated there, and spread thence over the Pacific, and even to the continents of America, Asia, and Africa.

The chief defects of the work from a critical point of view, such as the wearisome amount of repetition, besides the dependence on

authorities now out of date, and the apparent want of relevance in much of the reasoning, have been already pointed out in these columns, as quoted above; but it must be added that the work shows abundant signs of labour and research, and, thanks to an adequate index, much varied information bearing on the subject is made available.

As regards the origin of the Polynesian race, every solution of the problem is beset with difficulties. The race is scattered over a wide area, with a resemblance between its branches, in language, customs, and appearance, so close as to point to a comparatively recent separation from the parent stem; yet no clear connexion can be traced with any continental race, or language, or locality; and, as Dr. Lesson points out, the Polynesians are only found in the Pacific, to the east of a line drawn from New Zealand to Hawaii. Perhaps this is the strongest argument for his New Zealand theory; but it is only a negative one. He points to the affinities thought by recent observers to connect the Polynesians with the Dayaks and Bataks of the Indian Archipelago, and the Stiengs of Cambodia, as a proof that the migrations of the former extended even into Asia; but the opposite conclusion might be equally deduced. The occurrence, again, of Polynesian settlements on the eastern side of several Melanesian islands, some of them admittedly recent, may be accounted for otherwise than by supposing it to show, against all the tradition, that the current of the early migration ran westwards. The author detects the presence of the race not only in Madagascar, but on the continent of Africa; but surely it is easier to suppose that such a migration proceeded from a centre in the Archipelago or neighbouring mainland of South-east Asia than from New Zealand, even with the help of an intervening Lemuria. And the greater resemblance—which he admits—of the Malagasy to the Samoan than to the Maori language would then be natural enough, both Samoan and Malagasy being derived from the same Asiatic source. His assertion that the Maori is the primitive Polynesian speech does not seem to rest on any substantial grounds. This may also, perhaps, be said of other linguistic arguments in the book. Some curious verbal coincidences are quoted between the Polynesian and the Carib and old Egyptian; but what is the value of a resemblance between certain Polynesian and African words when the meanings of the words are different? The author returns in this volume to the traditions of the Maoris on the northern island, relating their migrations from "Hawahiki," which he is convinced is none other than the middle island of New Zealand, and the primeval home of the race. These traditions would support the author's view much more effectually if he could prove that any of them which contain distinctively New Zealand references occur in the other Polynesian groups. They evidently relate to migrations undertaken at different epochs. Dr. Lesson says it is possible to distinguish between the earlier traditions and the more recent; it seems very doubtful, however, whether the Maoris themselves can draw any such distinction. Some of the voyages appear to be short, and very probably from the neighbouring southern island. This

would explain the allusions to high mountains, and snow and lakes; but, to take only a few points among many, legends which describe great lizards—i.e., crocodiles, or the importation from "Hawahiki" of the dog and of the cultivated taro (*Allocaasia macrorrhiza*)—seem to point to a very different origin.

COUTTS TROTTER.

BOOKS OF TRAVEL.

The Diary of a Civilian's Wife in India, 1877-82. By Mrs. Robert Moss King. With numerous Illustrations. In 2 vols. (Bentley.) This book, which at once arrests attention by the graceful ornament on its plain white binding, contains just what its title purports. It is a narrative of ordinary life in the plains of Hindustan, varied by frequent trips to the hills, which have now become as customary with Anglo-Indians as the autumnal sojourn at the seaside to English children. The period happens to cover not the first years, but the last years, of the writer's exile in the East, so that we are saved all that elaborate explanation of common things which the newcomer imagines must be interesting to others because they are strange to himself. Mrs. King writes as one already possessed of the needful experience to understand what was going on around her; and she publishes—if she did not originally write—for those who are previously acquainted with the trivialities of Indian life. Ill-natured gossip and profound views on politics are alike absent from her pages. But she does not decline to enliven them with picturesque details, nor to express her own views on passing events with unusual independence. Though it would be absurd to compare her with the great lady travellers of our generation, yet she may be quoted as another example of the rule that women make keener observers than men, and that their literary style is less self-conscious. The descriptions and comments scattered through the book deserve more space than we can afford to give. Here are a few points that we have found novel. While "on tour" with her husband, they met the superintendent of police, whose duty it was to inspect certain Rajput villages accused of female infanticide. In such cases, whenever the proportion of girls is found to fall below a certain limit, a punitive force is quartered in the village, and the inhabitants are subjected to various disagreeable regulations. The only result, according to the superintendent of police, is that they have now taken to killing the boys so as to bring about the due proportion in another way. Again, while paying a visit to Jaipur, in Rajputana, Mrs. King writes:—

"This afternoon we went to the public gardens, which are most beautifully kept up, the turf surpassing in extent and greenness any I have seen in India. Some *fête* was going on, and a brighter, gayer, happier scene there could not be. There were crowds of natives, men and women in quite equal proportions, which is not common. Most of them were in gala dress, the women's *chadors* being red, pink, green or yellow, and the effect was most brilliant. Every one was doing what seemed to him good—groups of women clustered on the grass like flower clumps, singing gaily some merry shrill chant; children, some gaily dressed, others nearly naked, all playing together and rolling down a grassy bank; men and children crowding the merry-go-round, all bright and joyous-looking, and as orderly and well-behaved as the most aristocratic crowd could be. It was a scene never witnessed in the public gardens under English rule."

The sketches by the author, reproduced by some mechanical process more pleasing than usual, add to the attractiveness of a book which we

cannot commend too highly for its brightness and its simplicity.

Sketches in Spain from Nature, Art, and Life. By John Lomas. (Edinburgh: Black.) This is far the best book of tourist travel in Spain which we have read for many a day. The author has taken pains to study and to inform himself on the subject of which he writes, and this is just what the average tourist writer neglects to do. There is here little or no hasty jotting down of impressions formed from a single visit. Nearly every building or work of art described has been carefully examined and paused over until really understood. In fact, were it equally illustrated, this smaller volume might almost take the place of Street's noble tome on Gothic Architecture in Spain; any slight deficiency in technical knowledge is compensated by a greater catholicity of taste. Mr. Lomas does not reserve his commendations for a favourite style only, but can appreciate really good and artistic work under whatever form. The sketches of nature promised on the title are not obtrusive or too elaborate attempts at word-painting, but always show a reserve of power, and give such indications only as enable the reader's imagination to realise the scene. Except, perhaps, in the North-west, the writer hardly goes beyond the beaten track; it is the pains and trouble taken rightly to understand and describe familiar objects which give the book its value. Among chapters which tell of the less frequented spots, we may mark out as especially good those on Segovia and Tarragona. Readers will be grateful to our author for noting down the words and music of the *Seizes* of Seville. These religious dances, however, are not confined to Seville. In many places in the North, from Bilbao to the frontiers of Catalonia, men still dance gravely before the Host; and we have conversed with those, not much past middle age, who remember it in spots where it is now discontinued. Larramendi, the Jesuit (1756), has a chapter in defence of these religious dances of the North. The author's remarks on church music are discriminating, and make us regret that he seems to have had no opportunity of judging the merits of the masses of Doyague, almost the only master whom Spaniards claim as equal to foreign composers in that style. There are some symptoms of fatigue towards the conclusion of the work; the words (p. 400), "one gets heartily sick of the very thought of church or convent," come like a thunder-clap upon the enthusiastic reader. With the remonstrance to the ordinary British tourist in the Preface we heartily concur, but we are not equally at one with the strictures which follow. Here and elsewhere are marks of undue contempt for modern Spanish literature. The chief statesmen of Spain lament as bitterly as does our author the want of a true electoral body, and feel how impossible all real constitutional government is without it. A perusal of Colmeiro's lately published *Cortés of Leon and Castile* shows that the movement of the Comuñeros was no "misguided patriotism." Full justice cannot be done to Moorish architecture without a knowledge of Cairene as well as of Spanish masterpieces. The likeness of some of the Catalan churches to our Anglo-Norman architecture may be accounted for by an identical origin from the school of Lombardy, the fatherland of Lanfranc and of Anselm. Lombardo-Gothic is a term applied to the political institutions of Catalonia, and may serve for her architecture also. We doubt the Moorish origin of the work in the early Asturian Church; the date seems rather to point to the Romanesque churches of Southern and Central France as the true prototype. These misconceptions, if indeed they are such, do not detract from the merit of the work as a whole. It is one which every lover of art, and especially of

architecture, should take as a companion in a tour in Spain.

Nine Years in Nipon. By Henry Faulds. (Gardner.) Mr. Faulds, as surgeon of the Tsukiji Hospital at Tokio, has passed nine years in Japan, and has, therefore, some reason to believe that his experience of that country may be interesting to English readers. Although he has nothing very new to tell us, and has no great literary gifts, he has managed to fill nearly three hundred pages with matter which is generally amusing and never dull. Though not a great traveller, he made a pilgrimage to Fiji, a trip to Nikko, and paid a visit to Nagasaki and Tokio, and his record of these journeys is full of agreeable incident and anecdote, and his observations on the inhabitants, the animals, and the vegetation, are worth reading. In other chapters he touches lightly upon the education, the art, and the philosophy of Japan, and those which conclude the book are devoted to the manners and customs and the author's own opinions upon the country and its prospects. We are glad to have his testimony to the widespread improvement of the morality and intellectual condition of the people. On the whole, the book is one for which we may be thankful in a moderate way, but it scarcely excites our anticipations for that further work on the religious and moral systems of Japan for which he appears to have gathered material.

East by West: a Journey in the Recess. By Henry W. Lucy. In 2 vols. (Bentley). Our author has, we believe, won his reputation in journalism by descriptive sketches of parliamentary life. We mention this as explaining the word "Recess" in his secondary title, which may be taken to mean the period between August and February. In these few months he circumnavigated the globe from "East to West," running across the United States, spending some time in Japan, stopping at Hong Kong, Singapore, and Ceylon, and visiting the chief cities of Northern India. Some portion of his experiences of travel have already seen the light in the *Daily News*, where somehow they seemed more appropriate than in their present form of two substantial volumes. For it must be admitted that Mr. Lucy has not anything very novel to tell. The *grand tour* of the northern hemisphere is as common now as was the *grand tour* of Europe in the last century. Nothing new remains to be said about the "S." roads of New York, the Chinese question in California, the *jinrikisha* of Japan, the towers of silence at Bombay, and the Suez Canal. The triteness of the subject can only be redeemed by the acuteness of the observer, or by the fluency of his style. And here we must do Mr. Lucy the justice of saying that he has produced a book which any one may read with pleasure, and which leaves as its most permanent impression on the mind a favourable opinion of the author.

La Patrie hongroise: Souvenirs personnels. Par M^{me}. Adam (Juliette Lamber.) Paris: Nouvelle Revue. This handsome volume of more than three hundred pages contains the *impressions de voyage* of a fortnight spent in Hungary. The method by which so short a visit is made to yield so much printed matter is simple enough. M^{me}. Adam's literary reputation and her well-known hostility to Germany procured her a large circle of Hungarian friends and admirers. With one exception they all appear to have belonged to the parties of the Opposition. Their conversations in the railway carriage and at the breakfast table are reported at full length. Their statements are accepted without criticism, and reproduced without a hint that there is another side to the shield. The feminine malice with which she paints those who did not take part in the ovation she received is amusing. The Prime Minister, M. Tisza, reminds her of *un petit instituteur*

allemand. Although she does not descend to the level of M. Tissot, her book is marked by a like striving after effect. The gypsies who take part in anti-semitic riots do so from a love of their country. A vulgar malefactor is depicted as a modern Robin Hood. Of the extraordinary devotion of the peasants to their magnates she will quote two instances out of a thousand that have been told her. In one word, the authoress of *La Patrie hongroise* is an agreeable writer, but a most unsafe guide.

NOTES AND NEWS.

MR. FRANCIS T. PALGRAVE, to whom we owe not only *The Golden Treasury* but also selections in the same series from Shakspeare's Lyrics and from Herrick, is now preparing a selection from Tennyson, with notes. One of the chief objects of the notes (which will be studiously brief) is to assign to the poems their original motive, which was in many cases a suggestion from various friends of the poet.

A CHEAP edition, being the sixth, of Mr. R. Bosworth Smith's *Life of Lord Laurence* will be published on February 10. It will contain an appendix of some thirty pages dealing with the controversy as to the character of Hodson of Hodson's Horse which was excited by the publication of certain statements in the first edition. Among other documents here printed for the first time is a minute of Lord Dalhousie upon the finding of the Court of Inquiry into Hodson's conduct when in command of the Guides in 1855, together with a long letter from Gen. Crawford Chamberlain, now the sole survivor of those who sat on that Court. There are also letters from the late Sir George Lawrence, Sir Henry Daly (who commanded the regiment after Hodson's death), Sir Neville Chamberlain, and Sir Henry Norman. Some of the disclosures in these letters are startling enough; but their publication has been, in a measure, forced upon Mr. Bosworth Smith by the indiscriminate defence of Hodson by his friends. His widow, we may here mention, died last autumn. A Hindustani translation of the *Life of Lord Laurence* has recently appeared at Allahabad.

MESSRS. W. H. ALLEN will publish shortly a History of Hindustan by Mr. H. G. Keene, C.S.I., late of the Bengal Civil Service. The term "Hindustan" is taken in its strict sense as limited to Northern India—the country, in short, where Hindi is the vernacular language. The work begins—where all history necessarily begins in India—with the conquest by the Mahommedans in the tenth century, and will form a sort of introductory supplement to the author's book on *The Fall of the Mughal Empire*.

WE have pleasure in stating that our esteemed contributor, the Rev. Isaac Taylor, Rector of Settrington, has been appointed by the Archbishop Canon and Prebendary of York.

SOME delay has taken place in the printing of Mr. H. T. Wharton's promised book on Sappho, which has already been announced in the ACADEMY; but subscribers may expect to receive their copies some time in March. Meanwhile advantage has been taken of the delay to add some new features to the work, without augmenting its price. There will be a bibliography of Sappho, as complete as the author can make it; and a frontispiece, consisting of a medallion head of Sappho, after Mr. Alma Tadema's famous picture, now in America. This has been specially engraved by Mr. John Cother Webb, a pupil of the late Thomas Landseer; and the painter has said of it, after seeing a proof—"You have given the face the exact expression I meant to give it in my picture." Encouraged by the reception his

circular has met with, in America as well as in England, Mr. Wharton proposes to issue twenty-five large-paper copies, with artist's proofs of the frontispiece printed before letters, at the price of one guinea each. The book will be printed at the Chiswick Press, and issued to subscribers only. Mr. Wharton's address is 39 St. George's Road, Kilburn.

MR. PERCY THORNTON'S *Harrow School and its Surroundings*, which was announced some time since, will be issued by Messrs. W. H. Allen & Co. early next month.

THE Hon. D. A. Bingham, author of *The Marriages of the Bonapartes*, has made final arrangements with Messrs. Chapman & Hall for the publication of a work on the Archives of the Bastille.

MR. W. S. ELLIS has in preparation a book entitled *The Parks and Forests of Sussex, Ancient and Modern*, which will describe about one hundred and fifty parks and forests, as well as the castles, manor houses, and mansions connected with them; dealing with the subject from historical, antiquarian, and descriptive points of view, and giving biographical notices of some of the former owners of the properties referred to. An introductory chapter treats of parks and forests in general, and in conclusion a chapter is added on "Lewes and the South-downs." An appendix gives the list of landowners in the county, owning 1,000 acres and upwards, taken from the Parliamentary returns of 1875.

UNDER the title of the *Adelphi and its Site* Mr. Wheatley is about to publish, through Mr. Elliot Stock, a reprint of his articles, which appeared in the *Antiquary*, in a separate form. The edition will be supplied to subscribers only and is limited to 350 copies.

DURING the coming week Messrs. Field & Tuer will issue a popular and illustrated edition of Mr. W. M. Flinders Petrie's *Pyramids and Temples of Gizeh*, which ran out of print almost immediately it appeared.

THE Clarendon Press will publish in a week or two Dr. Martineau's new work, *Types of Ethical Theory*. The author seeks the ultimate basis of morals in the constitution of the human mind. He first vindicates the psychological method, then develops it, and finally guards it against partial applications injurious to the autonomy of the conscience. He is thus led to pass under review the various theories relating to the basis of moral obligation and the origin of moral sentiments.

THE English Dialect Society's books for 1884 will shortly be ready for issue to the members. They will consist of the first part of a *Glossary of Cheshire Words*, by Mr. Robert Holland; *Upton-on-Severn Words and Phrases*, by the Rev. Canon Lawson; *Anglo-French Vowel Sounds*, a word list illustrating their correspondence with modern English, by Miss B. M. Skeat; and Part III. of *English Plant Names*, by Mr. James Britten and Mr. Robert Holland, completing the work.

IT is understood that the late Henry G. Bohn's collection of Art books, though comparatively few in number—said to be less than 800—forms a perfectly unique library of reference, and in many languages. We hear that it includes splendidly bound folio editions of engravings from the great masters in almost every known European gallery. Mr. Bohn's general private library—a substantial but by no means extensive one considering his colossal dealings with books—is not likely to be sold. It may not be generally known that he lent nearly 1,400 volumes to the Crystal Palace Exhibition some years ago, and lost them all in the fire there.

THE Rev. M. G. Watkins, Barnoldby-le-Beck Rectory, is, we hear, about to publish, through Mr. Elliot Stock, a little work on *The Worthies of Lincolnshire*.

MR. DAVID GLASGOW, Vice-president of the British Horological Institute, has been engaged in the preparation of a work on *Watch and Clock Making*, which will shortly be published by Messrs. Cassell & Co., forming a new volume of their *Manuals of Technology*, edited by Prof. Ayrton and Dr. Wormell.

UNDER the title of "Russian Secret Agents in Afghanistan," Mr. Charles Marvin will contribute an article to the ensuing number of the *Army and Navy Magazine*, describing recent intrigues at Herat and Cabul, based on Russian sources.

MESSRS. TILLOTSON AND SON, of the *Bolton Journal*, who are the originators of the practice of publishing novels by eminent writers simultaneously in a number of newspapers in England, the United States, and in the colonies, announce that they intend shortly to publish, instead of a serial novel of the usual three-volume size, what they call an "Octave of Short Stories." The first of these tales, "A Rainy June," by "Ouida," will appear on Feb. 28th. The other seven writers of the "Octave" are Mr. William Black, Miss Brad-don, Miss Rhoda Broughton, Mr. Wilkie Collins, Mr. Thomas Hardy, Mr. Joseph Hatton, and Mrs. Oliphant.

MESSRS. CHARLES SCRIBNER'S SONS, of New York, announce that, beginning with the February number of their descriptive literary journal, *The Book Buyer*, they propose to enlarge its scope to cover every important book published in America, and a good many of those of foreign origin. While it will keep strictly in the line of descriptive notices, everything which it prints will be specially prepared for its columns and by competent hands.

FROM the *Guernsey Star* we learn that the Customs Department has given notice that the provisions of the Customs Consolidation Act, 1876, with regard to the prohibition of foreign editions of English books, will be strictly enforced in the Channel Islands. It appears that in Guernsey the importation and sale of the American and Tauchnitz reprints of works by English authors has until now been practically unrestricted.

DR. C. CASATI, who has just published a work in two volumes entitled *Nuovo rivelazioni sui fatti in Milano nel 1847-48*, is preparing for the press an edition of the unpublished letters of Pietro Borsieri, the prisoner of the Spielberg, together with letters addressed to him by several of his friends, among whom were Arrivabene, Berchet, Arconati, and Della Cisterna. The correspondence contains many particulars relating to the sufferings of these patriots in the Austrian prisons, and to the privations suffered by Borsieri and his companions in America. Dr. Casati will contribute a biographical sketch of Borsieri and notes in illustration of the letters.

AT the meeting of the Florence Accademia dei Lincei (department of historical sciences) on Jan. 18th, it was announced that no competitors having presented themselves for the prize offered by the Minister of Public Instruction for an essay on the Latin poetry published in Italy during the eleventh and twelfth centuries, the competition will remain open until April 30, 1888.

AT the meeting of the Clifton Shakspeare Society, on January 24, a paper was read on "The Comedy of Errors" and the 'Menæchmi' of Plautus," by Mr. J. W. Mills, who came to the conclusion that Shakspeare had neither read Plautus in the original nor in

translation. Ben Jonson had read the "Menæchmi," and from him Shakspeare doubtless learned the incidents of the play. Mr. Mills protested against the laboured efforts that had been made to establish for Shakspeare a claim to classical scholarship, as, for the expression of great and noble thoughts, a familiarity with dead languages was quite unnecessary to a mighty genius who had at his command a language of his own which, in the Elizabethan era, had become so vigorous, plastic, and harmonious. Mr. G. Munro Smith read a paper on "Adriana," vindicating her from the charge of shrewishness which has been so freely brought against her.

ORIGINAL VERSE.

WHITECHAPEL MOSAICS AND A SERMON.

I passed in drear unenviable thought
Down grim unlovely streets, and half amazed
I saw a crowd who on a picture gazed
Of coloured marble curiously enwrought.
Here Time went free, but ah! his hand was caught
By Death, who followed hard, his balance raised,
Wherein the deeds of men are all appraised,
Was Judgment close and ever closer brought.
Death! hold Time fast! the sorrowing thousands
cried,
Without thee Life were insupportable,
And with thee scales of Judgment, and the
sword
Thrice welcome. At the cry gates opened wide,
And through the doors I heard the Preacher tell
Of One more strong than Time—Love, Judge,
and Lord.

H. D. RAWNSLEY.

OBITUARY.

EDWARD ODYNIEC, the Polish poet and journalist, and friend of Mickiewicz, died in Warsaw on January 15. He was born in 1804, and was educated at the University of Wilna, where he was a member of the celebrated society of the Philareti. His period of poetic activity falls chiefly in the time of the romantic movement in Poland. His odes and occasional poems were printed in 1825-28, and many of them have been translated into German and Bohemian. His translations from Byron, Moore, and Walter Scott are greatly admired in Poland. He also published several dramas on historical subjects. Odyniec was editor, first of the *Kurier Wilanski*, and afterwards of the *Kurier Warszawski*, and was highly esteemed as a political writer. He was personally very popular in Warsaw, and his funeral was attended by many thousands of people.

DR. A. EMANUEL BIEDERMANN, Professor of Theology in the University of Zürich, died in that city on January 26. He was born at Winterthur in 1819, studied theology at Basel and Berlin 1837-41, and in 1843 was elected Pfarrer of Münchenstein in the Canton of Basel-land. In 1850 he was made Professor Extraordinarius of Theology in the University of Zürich, and in 1864 Professor Ordinarius of "Dogmatik." His *Christliche Dogmatik* (Zürich, 1864) is the best known of his theological writings. In connexion with Dr. Fries he founded in 1845 the Liberal ecclesiastical monthly, *Die Kirche der Gegenwart*, out of which the still extant *Zeitstimmen* was developed.

MAGAZINES AND REVIEWS.

THE main thing for which the January *Livre* deserves mentioning is an excellent full-page etching from H. Pille's drawing of "Don Quixote in his Library." One of the two independent articles is only a translation of Dr. Pascoe's *Atlantic Monthly* paper of last September on English magazines. The other, by

M. de Lescure, on Henry IV.'s love-letters, is a historico-social study of no great value, and not quite worthy of the periodical.

THE *Deutsche Rundschau* for February publishes an advance chapter from Herr Mommsen's forthcoming volume of his *History of Rome*. The chapter chosen deals with the history of Britain. It is needless to say that the sketch of the Roman Province is drawn with a firm hand. All that is known about Britain is brought together, and a mass of archaeological details is clothed with historic life. Herr Mommsen dwells especially on the fact that Britain was as completely Romanised as Gaul. It was not the Angles and Saxons who swept away the British tongue: the Roman idiom had long prevailed. We notice, however, that Herr Mommsen is ill-informed on one point. He writes:—"Wem in heutigen England, abgesehen von Wales und Cumberland, die alte Landessprache verschwunden ist." Cumberland has long ceased to talk Celtic. Herr Weber, under the title of "Indische Dorf-Idylle," gives an account of the Proverbs of Håla, and translates a number of them, which throw light on Indian village life in very early times. We notice with pleasure an article by Sir Roland Blenerhasset on "Ireland under Lord Spencer." It is not common for an English M.P. to be both able and willing to tell foreigners what is happening in England.

THE *Archivio Storico Italiano* for January publishes from the Tuscan Archives a very interesting document, the draught of a Bull of Excommunication made by the orders of Pope Clement VII. during his captivity in the Castle of St. Angelo after the sack of Rome in May 1527. The excommunication was directed against all who kept the Pope captive or secretly favoured their attempts. This projected bull suggests a large field of speculation. If it had been issued the history of Europe might have been greatly changed. If Clement VII. had broken with Charles V. and boldly defied him, the Reformation in England, among other matters, would have gone a different course. The publication is continued of the letters of Vincenzo Aramanui, the Genoese Envoy, who writes from Cologne the news that was brought to Henrietta Maria of the fortunes of Charles I. in 1642-43. Sig. Chiappelli writes an interesting article on "The Administration of Justice in Florence from 1300 to 1600." His evidence shows widespread corruption among the magistrates—a fact which was of much moment in determining the course of Florentine history.

IN the *Revue Historique* for January M. Faigniez begins a diplomatic research, "Le Père Joseph à la Diète de Ratisbonne en 1630." M. Puaud publishes an interesting document, the last memorial presented to Louis XIV. by the French Protestants immediately before the Revocation of the Edict of Nantes. Students of Roman history will be glad of the bibliography of German writings on that subject published in 1882, 1883. It is carefully prepared by Herr Haupt.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- DAIMAS, le Comte Raymond de. Les Japonais: leur Pays et leurs Mœurs. Paris: Plon. 5 fr.
DOERFFEL, A. Festschrift zur 100jährigen Jubelfeier der Einweihung d. Concertsaales im Gewandhaus zu Leipzig. 1. Abth. Leipzig: Breitkopf & Härtel. 7 M. 60 Pf.
FRAY, C. Die Loggia dei Lanzi zu Florenz. Berlin: Besser. 30 M.
PUNTORI, V. Studi di mitologia greca ed italiana. I. Sulla formazione del mito d'Ippolito e Fedra. Milan: Hoepli. 6 fr.
SAINT-VICTOR, Paul de. Victor Hugo. Paris: Calmann Lévy. 7 fr. 50 c.
SINGER, J. Untersuchungen ü. die socialen Zustände in den Fabrikbezirken d. nordöstlichen Böhmen. Ein Beitrag zur Methodik socialstatist. Beobacht. Leipzig: Duncker & Humblot. 6 M.

SONNIER, S. Un Estate in Siberia fra Ostiacchi, Samodéi, Sirlén, Tatar, Kirghis e Baskiri. Florence: Loescher. 90 fr.

THEOLOGY.

- MOSCOVITER, S. J. Het Nieuwe Testament en de Talmud. Rotterdam: Eeltjes. 4 fl. 50 c.
 SACK, J. Die Religion Aethiopiens, nach den in der Bibel enthaltenen Grundzügen dargestellt. Leipzig: Friedrich. 3 M.
 SCHMIDT, P. Der erste Thessalonicherbrief neu erklärt. Nebst einem Excurs über den zweiten gleichnamigen Brief. Berlin: Reimer. 4 M.
 SCHOLZ, A. Commentar zum Buche d. Propheten Joel. Würzburg: Woerl. 2 M.
 WAFIDIS, P. Ἐκκλησιαστικὴ ἱστορία ἀπὸ τοῦ κυρίου ἡμῶν Ἰησοῦ Χριστοῦ μέχρι τῶν κατ' ἡμᾶς χρόνων. Τόμος πρῶτος. Constantinople: Lorentz & Kiel. 6 fr.

HISTORY, LAW, ETC.

- ABHANDLUNGEN, juristische. Festgabe f. G. Beseler zum 6. Jan. 1885. Berlin: Besser. 9 M.
 BORD, G. La Vérité sur la Condamnation de Louis XVI.: liste des membres de la Convention et de leurs suppléants. Paris: Santon. 8 fr.
 BOUVIER, F. Les Vosges pendant la Révolution 1789-1795-1800. Paris: Berger-Levrault. 7 fr. 50 c.
 DE BRUYN, C. A. L. van Troostenburg. De hervormde kerk in Nederlandsch Oost-Indië onder de Oost-Indische Campagne, 1803-1795. Arnheim: Tjeenk-Willink. 6 fl. 50 c.
 GEUZY, L. Fancaen et la Politique de Richelieu de 1617 à 1627. Paris: Cerf. 6 fr.
 IZARN, E. Le compte des recettes et dépenses du roi de Navarre en France et en Normandie de 1367 à 1370. Paris: Picard. 12 fr.
 KELLER, L. Die Reformation u. die älteren Reformparteien, in ihrem Zusammenhange dargestellt. Leipzig: Hirzel. 6 M.
 LUCHAIRE, A. Etudes sur les Actes de Louis VII. Paris: Picard. 20 fr.
 MEILL, E. Das Telephonrecht. Eine rechtsvergleich. Abhandlung. Leipzig: Duncker & Humblot. 7 M. 20 Pf.
 PIGEONNAU, H. Histoire du Commerce de la France. 1^{re} Partie. Depuis les origines jusqu'à la fin du 15^e Siècle. Paris: Cerf. 7 fr. 50 c.
 STOURM, R. Les Finances de l'ancien Régime et de la Révolution. Origines du système financier actuel. Paris: Guillaumin. 16 fr.
 VATEL, Ch. Histoire de Madame du Barry, d'après ses papiers personnels et les documents des Archives publiques. Versailles: Bernard. 16 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- DIPPEL, L. Grundzüge der allgemeinen Mikroskopie. Braunschweig: Vieweg. 10 M.
 ERBINGHAUS, H. Ueb. das Gedächtnis. Untersuchungen zur experimentellen Psychologie. Leipzig: Duncker & Humblot. 4 M.
 EICHBAUM, F. Grundriss der Geschichte der Tierheilkunde. Berlin: Parey. 8 M.
 LABORDE, J. V. Les Travaux du laboratoire de physiologie de la Faculté de Médecine de Paris. 1^{er} Vol. Paris: Asselin. 16 fr.
 LANGER, C. u. V. MEYER. Pyrochemische Untersuchungen. Braunschweig: Vieweg. 4 M.

PHILOLOGY, ETC.

- AVESTA. Die heiligen Bücher der Parsen. Hrg. v. K. F. Geldner. I. Yasna. 1. Lfg. Stuttgart: Kohlhammer. 8 M.
 BALLAS, E. Die Phraseologie d. Livius zusammenge stellt und nach Materialien geordnet. Posen: Jolowicz. 4 M. 50 Pf.
 BERNAYS, J. Gesammelte Abhandlungen. Hrg. v. H. Usener. Berlin: Besser. 18 M.
 ENGWER, Th. Ueb. die Anwendung der Tempora perfectae statt der Tempora imperfectae actionis im Altfranzösischen. Berlin: Mayer & Muller. 1 M. 20 Pf.
 MEUDEL, H. Lexicon Caesarianum. Fasc. 2. Berlin: Weber. 2 M. 40 Pf.
 PSAUTTER de Metz, le. Texte du 14^e Siècle. Edition critique publiée d'après quatre manuscrits par F. Bernadot. T. 1. Texte intégral. Paris: Vieweg. 9 fr.
 ROQUETTE, A. De Xenophontis vita. Königsberg: i. Pr.: Gräfe. 2 M.

CORRESPONDENCE.

AN UNPUBLISHED LETTER OF THOMAS HOBBS.
 12, Horton Street, London, W.: Jan. 28, 1885.

As Prof. Croom Robertson points out, the necessary steps in the last paragraph of the demonstration given in the ACADEMY for January 17, were not all put down by Hobbes's amanuensis. We are not even told the position of N.; MN is the perpendicular drawn from M upon BC. The paragraph should, moreover, have commenced "And if on BN you make an arc to cut the chord BL produced in i you have Li," &c.; "i" being, of course, a different point from "I," the centre of the square ABCD, though, by a printer's mistake, the same symbol was made to serve for both.

With respect to the handwriting of the letter and proposition, it seems, from Aubrey's statement, that Hobbes had "not been able to write legibly since 1665 or 1666," and that "he gave to James Wheldon, his amanuensis [who writes a delicate hand], his pension at Leicester, yearly, to wayte on him, and take care of him, which he did performe to him living and dying, with great respect and diligence: for which consideration he made him his executor." It was probably Wheldon who made the beautiful manuscript copy of the *Leviathan*, which is now among the Egerton MSS. in the British Museum (No. 1910). The whole book, including the elaborate title-page, is transcribed on vellum in Indian ink, and Hobbes has made various alterations in his own handwriting. This work, which was formerly in the possession of the Earl of Macartney, is supposed to have been a presentation copy to Charles II.

In his *Elements of Philosophy* (1655) Hobbes made three attempts at squaring the circle. "In the comparing of an arch of a circle with a straight line, many and great geometricians, even from the most ancient time, have exercised their wits; and more had done the same, if they had not seen their pains, though undertaken for the common good, if not brought to perfection, vilified by those that envy the praises of other men" (*Works*, i. 287).

GEORGE A. AITKEN.

ODIN.

Oxford: Jan. 24, 1885.

With regard to my etymology of the name "Woden," it might seem that I had copied another scholar without acknowledgment, and Mr. Taylor's words suggest as much; but at the time I connected "Woden" with the Latin *vates* it came to me as a happy thought, and I had no notion that it had ever been suggested before. I have never used or copied Fick's book; but I remember telling Dr. Kluge my discovery, when he replied that it had also occurred to him. He made no mention of Fick; and I conclude that all three of us have independently hit on the same etymology, the correctness of which, to my mind, admits of no doubt. However, I gladly give the priority to the learned German etymologist, whose third edition bears the date of 1874. I say the third edition, as I do not find the equation with *vates* in the earlier edition of 1870. On turning to my article on "Óðinn" in the Icelandic Dictionary, written early in 1871, I find that I was within an ace of the *vates* etymology, as will be seen from the following words which I then used: "Óðinn... the fountain-head of wisdom, the founder of culture, writing, and poetry, progenitor of kings," &c.

In support of Woden being the wind, Dr. Isaac Taylor appeals to Hækleberg. This is but beating the air, for Hækleberg means not a cloak—"bearer," as "berg" means mount, Hækleberg is "Mount Hecla," the Icelandic volcano, famous in Northern Europe throughout the Middle Ages as the abode of the condemned souls. The old Icelandic Heklu-fell, Cope-fell (never Hecla alone) becomes in German Hækleberg. During the fifteenth century the trade in Iceland was wholly in the hands of the British, later on joined by the Hanseatic Hamburgers. The navigation of those days forced those foreigners to stay in Iceland through the winter. There were English winter-stations; we read of one numbering 300 men. One of the chief was within a day's ride of Mount Hecla. Small wonder, then, that in those dark ages confused legends about Heckeberg and John Hacklebirnie, "the devil," would reach Britain and North Germany. As the first eruption of Mount Hecla only happened in 1104, Iceland having then been peopled for nearly two centuries, the mountain

would have got its name long before it was known to be an active volcano. The name, we take it, was derived from the shape of the snow or the fog-cap at its top; at any rate, it has no bearing whatever on Woden, either as wind, or wizard, or vapour, or whatever you may choose to call him. G. VIGFUSSON.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, Feb. 2, 5 p.m. Royal Institution: General Monthly Meeting.
 8 p.m. Victoria Institute.
 8 p.m. Society of Arts: Cantor Lecture, "The Distribution of Electricity," by Prof. Geo. Forbes.
 TUESDAY, Feb. 3, 3 p.m. Royal Institution: "Colonial Animals," by Prof. Moesley.
 7 p.m. Society of Architects.
 8 p.m. Biblical Archaeology: "Notes on the Antiquities from Babuts in the Collection of Mr. F. G. Hilton Price," "Some Karian Inscriptions," by Prof. A. H. Sayce.
 8 p.m. Civil Engineers: "The Design and Construction of Steam Boilers," by Mr. David Salmund Smart.
 8.30 p.m. Zoological: "Third List of Birds collected by M. Stolsmann in Ecuador," by Mr. L. Taczanowski and Count H. v. Berlepsch; "The Lepidoptera of Bombay and the Deccan. Part I., Rhopalocera," by Lieut.-Col. Swinhoe; "On *Echinia acanthion* from Northern Queensland," by Mr. Robert Collett.
 WEDNESDAY, Feb. 4, 8 p.m. South Place Institute, Finsbury: "Oligarchy and Democracy," by Mr. J. A. Picton.
 8 p.m. Society of Arts: "Education in Industrial Art," by Mr. O. G. Leland.
 THURSDAY, Feb. 5, 3 p.m. Royal Institution: "The New Chemistry," by Prof. Dewar.
 4 p.m. Archaeological Institute: "Pierres à Bassins," by Admiral Tremlett; "Notes on Screen in Sandridge Church, Herts," by Mr. Somers Clarke.
 4.30 p.m. Royal Society.
 8 p.m. Society of Arts: Howard Lecture, "The Conversion of Heat into Useful Work," by Mr. W. Anderson.
 8 p.m. Linnean: "Morphology of Test in *Coelopneurus* and *Arbacia*," by Prof. Duncan and Mr. P. Sladen; "Burmese Desmidsiæ," by Mr. W. Joshua; "Generic Synonymy of Orthoptera to 1889," by Mr. W. F. Kirby.
 8.30 p.m. Antiquaries: "Two Ancient Clocks and Miscellaneous Antiquities," by Major Cooper Cooper.
 FRIDAY, Feb. 6, 8 p.m. Philological; "Old English Contributions," by Mr. H. Sweet.
 9 p.m. Royal Institution: "Thought and the Phenomena of Nature," by Mr. G. Johnstone Stoney.
 SATURDAY, Feb. 7, 3 p.m. Royal Institution: "The Scale on which Nature Works," by Mr. G. Johnstone Stoney.

SCIENCE.

WECKLEIN'S AESCHYLUS.

Aeschyl's Fabulae cum lectionibus et scholiis codicis Medicei et in Agamemnonem codicis Florentini ab Hieronymo Vitelli denuo collatis: edidit N. Wecklein. In 2 vols. (Berlin: Calvary.)

THE name of Dr. N. Wecklein, of Passau, has been long known and respected in connexion with the critical study of Greek tragedy. His *Ars Sophoclis emendandi* (Würzburg, 1869) already showed much critical acumen and independence of judgment. His first considerable instalment of Aeschylean studies, published at Berlin in 1872, contained, besides the evidence of wide reading, many original and suggestive observations; and his elaborate school edition of Sophocles in single plays, completed only last year, is a model of thoroughness, of terseness, and generally of good sense.

The present work is thus the fruit of long-continued industry, and carries with it the commendation of labour previously well bestowed. In order to judge fairly of it, so far as that is possible on a first view, it is important that the reader should bear in mind the purpose which Dr. Wecklein has kept steadily before him in preparing it. His object has been, not to produce a readable

Aeschylus, but to lay the ground securely for future criticism. This to some extent differentiates his publication from the nearly simultaneous edition of H. Weil (Lips., 1884), and from most of the previous editions; while in the means at his command, and in the comprehensiveness of his selections, he has been more fortunate than A. Kirchhoff, whose very useful work (Berlin, 1880) had a similar aim.

Of these two volumes, the first and most valuable consists of the text and scholia with the Medicean readings, and, in the passages of the *Agamemnon* where these fail, those of Laur., 34, 8 (f). These readings may now be used with a degree of confidence hitherto unknown. For in this part of his work Dr. Wecklein has enjoyed the collaboration of Prof. Girolamo Vitelli, who, being resident at Florence, an accomplished palaeographer, and a diligent and accurate collator, has given many of his hours in the Laurentian library to the task of rendering Dr. Wecklein's apparatus faultless in this respect. The first volume also gives occasional quotations from the readings of other MSS. (which are only allowed, however, to have the authority of conjecture), and a limited selection from the conjectural emendations of scholars, consisting only of such as in the editor's judgment are 1) certain or (2) highly probable. The former are admitted into the text, the latter are ranged with other various readings.

The second volume, of 315 closely-printed (octavo) pages, consists entirely and exclusively of such remaining conjectures as Dr. Wecklein thinks worthy of notice at the present stage of criticism. In this limbo ("Orci vorago vasta," as it is happily termed in the Preface), while the ghost of Burges is suffered to roam at large side by side with the more erected spirits of Canter and Cusaubon, and while G. Hermann and H. L. Ahrens jostle each other, and Hartung and Paley move side by side with Verrall the ingenious, the happy thoughts of Auratus, Scaliger, and Conington "apparent rari nantes in gurgite vasto." Mr. F. W. Newman's volume has appeared too late. But two late-comers, D. Margoliouth and Theodor Heyse (figures of Youth and Age), have consequently each a circle to themselves; and these, even where contiguous, are scarcely found to dwell together. It so happens that seven years ago, at Florence, the present writer was introduced by dear Karl Hillebrand to Heyse, then far advanced in his task of re-writing the *Oresteia*. His eye was full of genius, which fired up in him as he spoke of his labour of love. He had long since abandoned the MSS. and Scholia, and had left Hermann far behind. He did not expect that his recension would be published in his lifetime; but he added, "It will one day be acknowledged, that if my *Oresteia* is not precisely that of Aeschylus in every word, it is, at least, worthy of him." I remember, in particular, the confidence with which he pointed to the line which he proposed to insert between ll. 560 and 561 of the *Agamemnon*—*σπαργὴν θαλάσσης, ἄπορον ὁρμούντων τόνον*. For is not *σπαργὴ* suggested by Hesychius, and would not the eye of the scribe readily pass over it with *σπαρνὰς τὰρῆς* following? Q. E. D.

Although this collection (like the Variorum

Shakspeare) contains large evidence of the vanity of human judgments, it is of great value to the careful student. In quoting conjectures critics must hereafter assign them to their first authors. For example, *αἰεὶ* for *αἰεὶ* in *Agamemnon*, 142, which has been attributed to other critics, is restored to Lachmann. The only doubt is whether, in surveying so vast a literature, while some worthless matter is included, some things possibly of worth may not have been overlooked. For example, among the many translators of the *Agamemnon*, some like Symmons have suggested emendations which Dr. Wecklein, in taking account of the editions, may not un-naturally have overlooked.

But it is time to return to vol. i.; and here three points chiefly invite our notice.

1. In the stichometry of the lyric parts Dr. Wecklein follows the MS., except where there is manifest discrepancy in this respect between strophe and antistrophe. In this, for the special purpose of his edition, he has probably done wisely; for the Medicean Aeschylus, far more than the Sophocles, does bear distinct traces of an older metrical tradition, and the controversies about ancient rhythm which have been raised by the successors of Boeckh and Hermann are still far from settled. The arrangement has, moreover, the incidental advantage of supplying scholars with a numbering of the lines, which, for purposes of reference, they may find it convenient to adopt, instead of following Dindorf's often arbitrary divisions.

2. Signor Vitelli's collation of the Florentine MSS. for this edition may be regarded as all but final. Some test of the extent of advantage thus obtained may be afforded by the comparison of the new edition with that of Kirchhoff on a single passage. The corrupt ll. 315-475 (Dind.) of the *Choephores* will probably answer as well as any. Here, in the text, there is only one variation, which must be due to a misprint in Kirchhoff, who, in l. 319, gives *ἐσοτμορον*, where Wecklein and Hermann both give *ισοτμορον*. Kirchhoff also places a coronis after *θαρε* without authority (as now appears), and prefixes the mark of the person (HA.) in three places where Vitelli reports it absent. In the Scholia, on the other hand, there are sixteen discrepancies between Wecklein and Kirchhoff; most of them, indeed, of slight moment—a lemma added or omitted, an *ἀντι* filled out to *ἀντι τοῖ*, and (this is one of the most important differences!) *λέγει Πίνδαρος* instead of *κατὰ Πίνδαρον*. Wecklein rightly distinguishes the glosses (Gl.); and he has added one scholion—that on *ἀπριγδόπληκτα*. This is corruptly written *παραιο ἀπριξ πηλίσσ'τα ἀπριξ*; but if Dr. Wecklein is really "correcting the scribe, and not the scholiast," why is he not contented here with the change of one letter: *παρὰ τὸ ἀπριξ· πηλίσσοντα ἀπριξ*? In like manner, some obvious corrections of clerical errata might surely have been made elsewhere. For instance, in the Life of Aeschylus, *subinit.*, *τῶν δῆμων* should manifestly have been *τὸν δῆμον*, corresponding to *τὴν φύσιν* in what follows. And while believing that, as I have said, this collation is all but perfect, I cannot suppose that *ὕσφιν* in *Prom.* 513, and *Ἀγρείων* in the *Ὑπόθεσις* to *S. c. T.* are other than misprints.

Dr. Wecklein, in pursuance of his main purpose, has admitted into his text as certain many fewer conjectures than Hermann, although he is rather less sparing in this respect than Kirchhoff. It is here, of course, that an editor's judgment is most severely tested; but it is also here that a critic must be most circumspect, and beware of deciding off-hand nice questions which must have been maturely weighed. I will venture only one or two isolated observations. H. L. Ahrens, generally a sure-footed critic (whose *κύριον*... *φάος τόκον* in *Agamemnon*, 762, and *θράσος ἐκ θυσιῶν*, *ib.* 803, are among the happiest of conjectures), was for once misled by erring fancy to suggest *πόντον ὥστε ναῖσαι* | *ιχθῦς* (for *ισχῦς* in *Agamemnon*, 299; and the prudent Kirchhoff admits this into his text, thus ranking Clytemnestra with the victim of Sheridan's drollery. Dr. Wecklein has wisely avoided this, and for this we shall do well to thank him, even though his own *ἡπεικτο* (for *πείκη* τὸ) should not ultimately commend itself as "highly probable." On the other hand, he has adopted in *Prom.* 113 the very ingenious emendation *προουσελούμενος* for *πασσαλεύμενος*, which has occurred independently to himself and Moriz Schmidt. Yet it may, perhaps, be found that the rare word is here less exactly in point than at l. 453, where it derives some of its force from being *ἄπαξ λεγόμενον*, and also that the caesuraless line, *ὑπαίθριος δεσμοῖς πεπασσαλεύμενος*, though rugged, is not out of keeping with the deliberated meditative tone. Another bold adoption of a rare word, *ναῦονθ'* for *νέονθ'*, in *Supplikes*, 359, is solely due to Wecklein, and has even at first sight the merit of great plausibility (*ναῦο ἱκετεύω*, Hesychius). But such things cannot rank in point of certainty with Conington's *λέοντος ἱνι*, or Schuetz's *ἐκπιδύεται* for *ἐκπαυδύεται* in *Porsae*, 817. Nor can I admit that in *Agamemnon*, 1171, *ἐγὼ δὲ θρόμβους ἐν πῆδω βαλὼ τάχα* has even high probability, though it is well that Cassandra's "hot ear" (she was much talked of) and other vanities are (finally, let us hope) committed to the vasty deep of vol. ii.—unless haply Musgrave's *θερμὸν ροῦν* may be resurrectionised.

On the whole, it appears that the distinctive excellence of Dr. Wecklein's edition—and for this both he and Prof. Vitelli deserve our warm and lasting gratitude—is the completeness of the *apparatus criticus* here brought together into a synoptic view, and the self-denying steadiness of aim through which this result has been achieved.

The work is specially memorable for an alliance of industries that is of good auspice for the future. The progress which the last hundred years have seen towards a complete recension of the great classical texts was for a long time hindered by one circumstance—viz., that the chief collections of MSS. were in Italy, while the centre of philological learning was elsewhere. Such journeys as those of Bekker (1818-22) and Elmsley (1825) were necessarily rare, their sojourn in each place was limited, and it left them but scant possibilities of revising their work. But now for many years past Italy has boasted of distinguished names in Greek scholarship as in other departments of culture, and palaeography is one of the special channels into which natural aptitude and abundant opportunities

have directed the course of scholarship in that country. The generous kindness of Italian scholars, of which Dr. Weeklein here records his experience, is another capital point. And such collaboration as that before us gives earnest of a new departure in this kind of work, in which the advantage of unruffled leisure will be combined with those of learning, acuteness, and zeal.

LEWIS CAMPBELL.

SOME BOOKS ON CHEMISTRY.

A Treatise on the Principles of Chemistry. By M. M. Pattison Muir. (Cambridge: University Press.) Properly to review this excellent book on philosophical chemistry I should have to ask for half-a-dozen pages of the ACADEMY. To give a notion of its scope and of its treatment of the important topics discussed in its 470 pages, I might quote the Preface in its entirety, and give a *précis* of the table of contents. Neither of these plans being feasible, I feel inclined to content myself with a simple recommendation to every scientific chemist to read and re-read this most admirable volume. Any teacher who values Dr. Tilden's *Introduction to Chemical Philosophy* must have felt the need of a more complete and more advanced text-book on the same and cognate subjects. Here it is, in two books, respectively dealing with chemical statics and chemical kinetics. Of the topics discussed under these headings some idea may be formed from the titles of the several chapters and sections, atoms and molecules, atomic and molecular systems, nascent actions, dualistic and unitary theories, equivalency of atoms, allotropy and isomerism, molecular compounds, the periodic law, thermal methods, optical methods, dissociation, chemical change, chemical equilibrium, and chemical affinity. It should be stated that the references to original papers throughout this treatise are full and accurate, and that the author weighs in a judicial temper the experimental evidence on which the theories he discusses depend. The value of the book as a digest of the historical developments of chemical thought immense.

A Treatise on Chemistry. By H. E. Roscoe and C. Schorlemmer. Vol. III., Part 2. (Macmillan.) The volumes of this excellent text-book continue to make their appearance with commendable rapidity. The authors have succeeded in the difficult task of treating with sufficient fulness the philosophical as well as the descriptive aspects of the science. If the sections in which unclassified compounds are mentioned were amplified somewhat the work would gain in usefulness without suffering from undue expansion. An instance may be cited from the section on Gums (page 569) where the chemical differences between gum Senegal and gum Arabic are not so much as named. A second example is supplied by the two pages assigned to drying oils (pp. 478-480), which contain no reference to the oils of *Guizotia oleifera*, *Perilla ocyroides* and several others of importance, and which furnish no indications of the tests of purity, the specific gravity, and the relative fluidity of any of these liquids. No analysis of such an interesting product as honey is given: the six lines devoted to humus would lead the student to conclude that our knowledge of the intermediate decomposition products of vegetable tissues was of the most meagre description. Cellulose itself does not fare quite so well as its importance demands. I am bound, however, to say that in the volume now under review, as in the previous volumes, the chief processes of chemical industry which deal with organic substances are described with great skill and with adequate completeness:

they are also illustrated with a large number of clear woodcuts. The sections on sugar manufacture and sugar analysis (pp. 498 to 522) afford a case in point. It may be well to add that the part before me of this treatise opens with the discussion of divalent alcohol-radicles; takes up such important compounds as the uric acid derivatives and those of glycerin; describes citric acids and also the acetylen series, and finally gives 100 pages to the carbohydrates. It is a well-written and most interesting volume.

The Alkali-Maker's Pocket-Book. By G. Lunge and F. Hurter. (Bell.) Small as this book is its merits are great. Its origin is traced in a few prefatory paragraphs. Most analytical or commercial chemists and most chemical manufacturers have been long troubled by imperfect and discordant sets of tables of specific gravities, of volumes, of pressures, &c. Analytical processes, too, have been multiplied until the same substance was often analysed by half-a-dozen different methods, if submitted to half-a-dozen analysts. The German Society of Alkali-Makers took the judicious step, in order to end the prevalent confusion of processes and calculations, of having a standard manual published. This manual was first prepared by a committee, and then condensed, arranged, and revised by Dr. Lunge. Proofs of the work were submitted to private and public criticism, researches were undertaken to clear up doubtful points, and, at last, this authoritative book of numbers and standard processes was approved by all concerned. The laboratory work involved in its preparation was most arduous, and the sifting of the materials most exhaustive. Translated into English by Dr. F. Hurter, it now appears in a form adapted to the wants of English commercial analysts and chemical manufacturers. The adoption of the best data for the calculations and their accuracy are the characteristics of the tables—the giving of one analytical process only for the valuation of each material distinguishes the work from all others of the same scope. It would be impossible to give, in a brief notice like the present, any notion of the usefulness of the fifty-seven tables here most carefully printed. And in like manner, the single approved method described for the testing and analysis of the several materials included in the work combines accuracy of result with ease of execution. This neat volume is one which makes much laboratory work and calculation at once more rapid and more accurate. The saving of time which it effects is not the least of its recommendations, for one no longer need turn to three or four different chemical books for the data required by the alkali-maker; here they all are in the best form. One suggestion only would I make, could not the authors add a few chapters fitting the work for the use of chemical works other than those included in the volume? A separate volume would involve the reproduction of many of the tables given in this.

A Short Text-Book of Inorganic Chemistry. By Dr. H. Kolbe. Translated and Edited by Dr. T. S. Humpidge. (Longmans.) Granting that there was a gap in our English chemical literature which the late Prof. Kolbe's text-book could suitably fill, then it may be allowed that the translation before us is well done. The editor has presented us with a handy volume, well printed, adequately illustrated, and full of concise descriptions of chemical elements and compounds. In spite of the author's prefatory remarks as to the great relative importance which he attaches to the enunciation of chemical principles, rather than to the furnishing of the student with the material on which those principles are based, I think descriptive chemistry occupies a very

large space indeed in this manual. The twelve pages on atomic weights, the periodic laws, &c., which Dr. Humpidge has added, are very far from redressing this inequality. In respect to the accuracy of the figures and facts given in these pages, the best and most recent results appear, so far as my examination has extended, to have been adopted, although here and there an improvement in this respect suggests itself. For instance, it is really too antiquated to speak of the carbon dioxide in the atmosphere as amounting to so high a percentage as '04.

The Life and Works of Thomas Graham. By Dr. R. Angus Smith. Edited by J. J. Coleman. (Glasgow: J. Smith & Sons.) The bulk of this small book consists of sixty-four letters hitherto unpublished, written by the distinguished Master of the Mint, the late Thomas Graham. The rest of the volume is made up of about forty pages of abstracts and titles of the scientific papers published by Graham; there are also ten pages of biographical notes. The whole was intended to be given, as the "Graham Lecture," before the Philosophical Society of Glasgow. But the lecturer, Dr. R. A. Smith, did not live to finish and deliver his oration. His notes, however, have now been published, with some editorial comments by Mr. Coleman. The little volume is an interesting one, but it might easily have been improved. We are glad to have the insight here afforded us into the life of earnest endeavour and honest work which is unfolded in Graham's early letters to his mother, his sister, and his scientific friends. But there is a want of cohesion and completeness in these desultory fragments of correspondence which one cannot help feeling might have been avoided by means of further care and inquiry. Verbal inaccuracies, too, are frequent. It is not likely that Graham did not know how to spell his friend Hofmann's name, calling him sometimes Hoffman and sometimes Hoffmann. He is made to speak of G. H. Lewis instead of G. H. Lewes, of R. W. Wornum not Wornum, and of Wedgewood for Wedgwood. The fortunate possessors of the magnificent edition of Graham's collected papers, edited for private circulation in 1876 by the late James Young and Dr. R. Angus Smith, will, however, be glad to supplement that volume by the personal details of the great chemist's life here given to the world for the first time. A. H. CHURCH.

OBITUARY.

WE regret to record the death of Dr. John Gwyn Jeffreys, the eminent conchologist, who passed away quite unexpectedly last Saturday. On the previous evening he was present at the Royal Institution, listening to a lecture by his son-in-law, Prof. Moseley. Dr. Jeffreys had just completed his seventy-sixth year, having been born at Swansea on January 18, 1809. A lawyer by profession, he devoted much time in early life to the study of conchology, and for many years past had laid aside professional work, and entirely given himself up to his favourite pursuit. His minute acquaintance with the shells of Britain is sufficiently evident in his well-known treatise on *British Conchology*. Applying his conchological knowledge to the fossil mollusca of the pleiocene and pleistocene deposits, he became as well known among geologists as among naturalists. Dr. Jeffreys was not only an enthusiastic dredger, but a pioneer in deep-sea exploration; and, in 1869, conjointly with Dr. Carpenter and the late Sir Wyville Thompson, he explored the North Atlantic in H.M.S. *Porcupine*. As far back as 1840 he was elected into the Royal Society, in 1877 he was president of the Biological Section of the British Association, and for many years he served as treasurer both to the Geological and to the Linnean Society.

CORRESPONDENCE.

THE SOMA PLANT.

Teheran: Dec. 20, 1884.

In view of the correspondence on the Soma plant published in the ACADEMY on October 25 and on November 15 and 22, a few facts regarding the Soma of Persia may be of interest.

When travelling in 1879 between Bender Abbas and Kermân, and at an altitude of over 7,000 feet, I was shown the Hûm shrub, from which the Pârsis of Persia get the juice Hûm or Hôma, the Indian Sôma. It was, as far as I could make out, a *Sarcostemma* or *Asclepias*, growing to a height of four feet, and having circular fleshy stalks of whitish colour, with light brown streaks. The thickest stalks were about a finger thick; the leaves had fallen off as well as the flowers, which, I was informed, were small and white; some seeds adhered to the ends of some stalks; the seeds had long tufts of fine hair attached to them like the seeds of nearly all *Asclepiads*. The juice was milky, of a greenish white colour, and had a sweetish taste. A Pârsi who was with me, as well as others in Kermân and Yezd, told me that the juice turns sour after being kept for a few days, and that the colour of the juice, as well as that of the stalks, turns to a yellowish brown.* The plant I saw was not a creeper; but I was assured that when it grew near a tree it twined around it. The stalks break easily at the joints, the internodia, and then form small cylindrical pieces.

Of Hûm mixed with the juice of many (forty) plants, as mint, thyme, asparagus, kangar (*Gundelia Tournefortii*), &c., the juice of seven fruits, and the urine of a young pure cow, the purifying liquid Nireng† is prepared by the Pârsis. The priests drink a few drops of this every two or three days, and particularly when they have been to an impure place or have eaten anything prepared by an impure person, and the other Pârsis drink a few drops, never more than twelve or sixteen, daily during their Bîrahni time of purification. The liquid is also given as a remedy against sickness; a few drops are poured into the mouth of a newly-born child, and into that of a dead person before carrying the body to the Dakhmah, &c.; when taken in greater quantities, that is, more than twelve or sixteen drops, it is said to cause vomiting. The Hûm itself is used by the Pârsis in their religious ceremonies.

The plant is at present not very plentiful round about Kermân, and many shrubs, being cut by woodcutters when collecting firewood, it daily gets rarer. The mobeds of Kermân pay the woodcutters to preserve ten or twelve shrubs yearly.‡ The plant is also found on the mountains near Yezd, and a Pârsi told me lately that he had found it near Teherân on the Bibi Shehrbânî mountain (the Kûh i Tabarak of Bey). I daresay it grows on all high mountains of Persia. The plant was, as the Avesta says, brought from the mountains, but this statement does not preclude its having grown in plains. The best plants—that is, those giving most juice—were, however, certainly only found on the mountains, exactly like other Persian juice containing plants; for instance, the *Astragalus*, which is common all over Persia, contains more juice and exudes more gum (*Tragacanth*) the higher it is found. The Hûm grows also in plains, but is then stunted and contains little juice.

The Avesta says that the plant which gives the Soma grows on the mountains. Anquetil says it grows in Gilân, Mazanderân, and

Shîrvân,* Spiegel says that the Pârsis of Bombay get their Homa from Kermân and send their priests from time to time to get it.†

The Pârsis of Persia say that the Hûm they now use is the same that is mentioned in the Avesta.

The thicker stalks are sometimes dried and straightened and used as a walking-stick on festive occasions, or kept in a room as a talisman against bad luck. The botanical description of the plant quoted by Prof. Max Müller coincides very nearly with the Persian Hûm plant. The description says: "The creeper called Soma is dark, sour, without leaves, milky, fleshy on the surface; it destroys (or produces) phlegm; produces vomiting, and is eaten by goats." This is a description a person would give who had not seen the plant growing, who had details regarding it from the persons collecting it, and had seen it several days after it had been collected. The statement that it was eaten by goats would originate with the woodcutters or people sent to the mountains to collect the plant. They might have tried to account for its scarcity by saying that goats ate it. The plant is a creeper; the colour of the stalks would by the time the Hûm reached the describer have been brownish (dark), the juice would have been sour, the plant would have had no leaves, and the juice was milky, and the stalks had a fleshy surface. All this coincides with what I have said of the Kermân Hûm. Then, the plant was sleshmala and vamanî. The term sleshmala, phlegm-destroying or phlegm-producing, is medical. The term vamanî may be medical, producing vomiting, or may mean that the Soma was used as an offering to the god Agni. Hûm, as a part of Nireng, produces vomiting when taken to excess, and is also used as an offering during incantations, &c. The solving of this question, however, appertains to scholars like Prof. Max Müller and Prof. von Roth.

Different Persian dictionaries describe the plant as follows:—Hûm, a small tree, growing everywhere (in Persia); its stems have many knots; its flowers are yellow and resemble those of the jessamine; its leaves are small, and they are formed like those of the jessamine; the Zardushtis (Zoroastrians) take a piece of it in their hands during their prayers; it is also used by them at incantations and sacrifices, and thrown into the fire. Arabs call it Hûm-Majûs (Hûm of the Maji, Zoroastrians), and explain it as a plant with branches full of knots. Others say the plant is a deadly poison; its juice is used for poisoning arrow heads; its fruit is very much liked by partridges; it resembles a tamarisk tree, &c. The latter qualities evidently refer to another plant.

A. HOUTUM-SCHINDLER.

THE ORIGINAL MEANING OF MÂTEI, "MOTHER," BHRÂTEI, "BROTHER," AND SVASEI, "SISTER."

Bangor: Jan. 21, 1885.

Prof. Max Müller, by the clear and interesting statement of Indian theory which he quotes in full in the ACADEMY for January 17, raises the question of the original meaning of the simpler names of relationship. The Indians had begun to speculate on this subject at the time when the Vedic hymns were written, and it becomes important to notice what interpretations are to be found in these. Thus the undisputed meaning of *pitar*, "protector," is often alluded to; Agni is called (i. 31.10) *pramatis* . . . *pitâ* . . . *vayaskrt*, "our providence, protector, and nourisher."

The word *mâtar* occurs in the passage quoted by Prof. Max Müller (with the accent usual for nouns in -tar when used as participles governing

* Cf. Firdûsi, relation of Apâsiâb's fight with Hûm in Âzerbâijân.

† Spiegel, *Iranische Alterthumskunde*, iii. 572.

an accusative—cf., vi. 23.3.4, where five such participles occur), but hardly in the meaning "creator" or "maker"; *vi mâ* is commonly used of the gods as pacing out, measuring, or pervading space; so of *Vishnu*, i. 154.3, "in three steps he paced out this great universe." So *pari mâ* (vii. 25.18), "with his ray he has measured out the ends of heaven and earth, and filled both worlds with his glory. Of Varuna himself we have in the next hymn *âmimîta varimânam prithivyâh*, "he has measured out the extent of the earth." Thus *sâ mâta pûrvyâm pâdam* will surely be "he pervades the ancient habitation," the mysterious home of the gods. The same root *mâ*, as well as the compound *sam mâ*, is very frequently used to mean "measure out," "distribute."

There is also much reason to think that the title *mâtâr* is constantly used with a reference to this meaning. As applied to the earth, *prithivî mâtâr* may well mean the all-nourishing; but, besides this, we have *mahi mâtâ*, "the great" or "bountiful mother," who is the mystical giver of nourishment to men (R. V., v. 41.15, "let the bountiful mother give us refreshing draughts"), and who appears sometimes as a stream, sometimes as a cow, both forms typical of nourishment. Even more striking is the use of the superlative *mâtîtama*, "most motherly," as an epithet of refreshing streams only. In the same way we may, perhaps, find an explanation for R. V., v. 45.6—

"*éta dhiyam kṛnāvāmā sakhāyô*
'*pa yâ mātān īrutā vrajām gôh.*"

"Thus let us offer our devotion, comrades, which as a mother (i.e., food-distributor) opens to us the cow-stall." So that the Indians, too, entitled the mistress of the house "lady."

Bhrâtâr can hardly be derived from *bhar*, "support," from which we have already *bhartâr* for the husband, and no secondary root *bhrâ*. The title is used in the Veda of gods who are allied in battle; thus of Indra's comrades the Maruts in i. 170.2. The derivative substantive is *bhrâtrîva*; but, by the side of this, we have a cognate and older noun *bhrâtrâ*, which almost always occurs in connexion with *sakhya*, "alliance." Late researches suggest the meaning "partner" in the family property, agreeing with the Indian tradition. There are allusions in the Veda to the privileged position of the elder brother at a division of property (e.g., x. 11.2); but I do not know of any to a system of co-partnership. The Greek *φάτρως*, "clansman," also points to some similar meaning.

Both the meanings suggested for *svâsar* are somewhat forced. It is noticeable that in the Veda we almost always have *svâsaras* of large numbers—of the ten fingers (iii. 29.13), seven streams (ix. 86.36), seven fillies drawing the sun's car (vii. 66.15). The sisters are often described as trooping together, especially when drawn to any object by curiosity—e.g., iii. 29.13, *pûmânsam jâtam abhi sâdṁ rabhante*, which seems to mean "they cluster together to admire the boy-baby." Perhaps the word, too, means originally "companions," and *svasara*, "stall," is the place where animals crowd together.

E. V. ARNOLD.

SCIENCE NOTES.

THE February number of the *Journal* of the Anthropological Institute opens with a paper by Mr. Francis Galton, descriptive of the Anthropometric Laboratory which he organised at the late Health Exhibition. Mr. Galton enters into a discussion of the dense mass of returns which he obtained, and deduces from them some highly interesting results. It is hoped that the laboratory will be reinstated

* Cf. Yaçna, 11.3, regarding the evil of keeping fona, and thereby causing it to get spoiled.

† Dictionaries give the meaning of the word Nireng, sorcery, incantation, talisman.

‡ Cf. Von Roth, *Zeitschrift DMG.* xxxv., 687. Soma must be bought from a çudra who brought it from the mountains.

in an improved form, at the forthcoming Exhibition of Inventions.

DR. J. E. TAYLOR, the editor of *Science Gossip*, will start at Easter on a lecturing tour in Australia, Tasmania, and New Zealand. Mr. Taylor has for many years held the curatorship of the Ipswich Museum, where his popular evening lectures have been highly appreciated.

THE work on *Gas Engines*, by William Macgregor, being vol. ii. of the "Specialists' Series," edited by Drs. Paget Higgs and Charles Forbes, will be published February 5. There has been delay in issuing this volume owing to the desire to obtain the latest information concerning the most recent motors.

DR. J. A. FLEMING will commence a course of lectures and demonstrations on Modern Applications of Electricity in the Arts on Friday, February 6, at 4 p.m. The first lecture will be open to the public without payment or tickets.

THE Paris Electrical Exhibition, to be held at the Observatoire under the auspices of the International Society of Electricians, will be opened on March 15.

PHILOLOGY NOTES.

THE first half of Baehrens' Commentary on Catullus is announced to appear in April.

THE second volume of the *Actas* of the Congress of Americanists at Madrid has appeared. It contains two grammars by missionaries, and another (with vocabulary of the Darien Indians) by J. Vicente Uribe, a large map of Cuba, twenty-six Indian hymns with music, and the speeches delivered at the Congress.

HERR TEUBNER announces for early publication a *Lexicon Aristophaneum*, by Otto Kachler et O. Bachmann, based on the editions of Aristophanes by Dindorf, Meineke, and especially on that of Velsen, which is now approaching completion. The compilers have been engaged for several years in the collection of materials for this work, which is intended to furnish the completest possible analysis of the lexical characteristics of the poet's language. The book will not contain the complete *apparatus criticus*, nor is it intended to supply the place of a commentary, but in all corrupt or doubtful passages the various MS. readings will be given, together with the most approved conjectures; and all such phenomena as parodies, imitations, and plays on words will be indicated. Brevity will be carefully studied, but in order to facilitate the use of the work all quotations will be printed at full length.

MEETINGS OF SOCIETIES.

SOCIETY OF ANTIQUARIES.—(Thursday, Jan. 22.)

MR. H. S. MILMAN, Director, in the Chair.—Mr. Hill exhibited rubbings from a few inscriptions from the Catacombs at Rome, which are now in the Kircherian Museum. Several of these had representations of Scriptural and other subjects, as well as epitaphs. Among these sculptures were Noah and the Ark, the Dove and Olive-branch, the Seven-branched Candlestick (this was on a slab with a Hebrew inscription), the Shepherd and Lamb, a man at a table holding a knife, the five loaves and two small fishes, and a human foot, without inscription.—Mr. Day exhibited two gold circular plaques from Cloynce, a gold bracelet from Skreen, Sligo, and a spear-head from the river near Cork.—Mr. Armfield described the discovery of Roman pavement at Abesford, Essex, between the river Colne and a creek which joins it. The pavement is of red tesserae without pattern. There were with it some fragments of broken pottery, coarse ware and Samian, some black urns, and two coins, which were perhaps of the time of Commodus.

PHILOLOGICAL SOCIETY.—(Friday, Jan. 23.)

REV. PROF. SKERT, President, in the Chair.—Dr. Murray, the editor of the society's English Dictionary, made his yearly report on the progress of the work. He said that part ii. was nearly finished, all being cast, part of *Ba* in proof, copy up to *Rai* in the printer's hands; *Bazaar* would complete the part. To get two parts a year out, which the Oxford Press Delegates held needful for the success of the book, nearly three times as much work as heretofore must be done in the year. It would be a very hard push indeed to get through it. The Delegates had agreed to make much larger payments than they were bound to, and thus enable the editor to live at Oxford, and give his whole time to the work. From three-fourths to five-sixths of it has been prepared by sub-editors; five of Mr. Furnivall's original ones were still at work, Dr. Shepherd, Messrs. Anderson, Brown, Rossetti, and Smallpeice. Many fresh ones had also volunteered—Misses Brown and Haig, Messrs. Beckett, Bousfield, Brockebusch, Brandreth, Elworthy, Fitzgibbon, Green, Hume (whose name was unluckily left out of the list in part i.), Henderson, Jacob, Lawley, Lyall, Löwenberg, Mount, Schrumpf, Tindale, Tristram, Wilson, &c. Among readers were Prof. Helvig, Dr. Brushfield, Messrs. Henderson, Kingsmill, Whitwell, Major, of Bath (who sent fifty slips a day up to the day of his death), Randall, Gray, Furnivall, Pierson, of Michigan, Boyd, U.S.A., &c. More help was pressing needed for *Ba* and *De*, and *P*; and a special divining power for such words as *Bachelor*—about the origin of which nothing was certain—*Badger*, &c. Some of the articles had been very long and hard; thus *A* had fifty-seven subdivisions of use and meaning, *At* fifty-three, *Ask* (spelt in so many ways), thirty-seven. *Back* was very long, and used as more parts of speech than any other word yet met with. Dr. Murray then read parts of his Dictionary articles on *As*, *Ask*, *At*, *Asparagus* (whose eighteenth century fashionable form "sparrow-grass" came from the 'sparagus' of 1640, &c.), *Aes* (degraded, ab. 1520, by Greek fables), *Assayer*, *Assets*, *Assist* (to be present at, as early as 1600), *Assize*, *At*, *Aume* (as early as 1745), *-ation*, *Atmosphere* (the gross air close to the earth, below the aether), *Atom* (the smallest measure of time), *Atone*, *Auburn*, *Azure* (1. ultramarine), *Auncel* (Anglo-Fr. *lancel*), *Avoirdupois*, *Aureole* (disk of gold), *Evacuate* (his garrison: Luttrell in the Civil Wars), *Avoid*, *Average*, *Ax* (not *Axe*) *Ay*, *Babble*, *Baffle*, *Baboon*, *Bag* and *Baggage* (1. an honourable phrase), *Bail*, &c.—Mr. Furnivall quoted an amusing opinion of Prof. Paul Meyer's on Dr. Murray's editing of the Society's Dictionary, "It is a beautiful thing. If, in despair of solving a difficulty, I send him bad stuff, he at once detects it. The man is not to be deceived."

ROYAL ASIATIC SOCIETY.—(Monday, Jan. 26.)

SIR F. GOLDSMID, in the Chair.—The Rev. Dr. Pope read a paper "On the Study of the Vernaculars of Southern India," in which he pointed out the importance and value of such labours as the surest means of gaining a real knowledge of the character and feelings of the native population. Hindus, he pointed out, are not apathetic when once their interest is aroused. He then gave a sketch of the Tamil people and language, the latter of which has a valuable literature, in character chiefly ethical, independent of, and antagonistic to, Sanskrit. In confirmation of this view Dr. Pope gave an account of the three most famous Tamil works: the *Kural* of Tiruvalluvar, the 400 quatrains called *Nāḷadi*, and the writings of the poetess Avvai. The author of the *Kural* was a weaver of Maitāpur or St. Thomé, the place where a tradition (generally accepted as true) records that St. Thomas preached and was put to death. Certain it is that a Christian community has existed there from the earliest times, and the influence of Christian teachings is very evident in the *Kural*, forgiveness of injuries, humility, and charity being forcibly inculcated. The character of a Tamil householder is finely drawn in twenty chapters. Dr. Pope then read translations of many passages, and illustrated them by traditions from South India, urging the desirability of the publication of a good edition of these moralists, with translations, &c.; the more so that

such an edition was actually ready for the press. He then warmly advocated the study of the vernaculars, remarking that if it was desirable that English should be studied by the natives, it could not possibly be well for them to neglect their own languages, especially those containing literary riches so great as does the Tamil.

FINE ART.

ART-BOOKS.

"The Great Historic Galleries of England."—*The Northbrook Gallery*. Edited by Lord Ronald Gower. (Sampson Low.) When Dr. Waagen visited the Baring Collection in 1851 it consisted of about two hundred pictures; but it has not been allowed to stand still, and many notable additions have been made to it by the present owner, till it may claim to be one of the most various and interesting of private galleries in England. The last volume of "The Great Historic Galleries," of which parts 54 to 56 have just been published, is specially devoted to this collection, of which it forms a careful catalogue, finely illustrated. It may be said to show the best qualities, and also the limitations of pure photography as a means for reproducing oil paintings. When the colours and the state of the surface of a picture favour the camera, its fidelity cannot be rivalled by any of the graphic processes. No engraving could, for instance, do such justice to the miniatures of Clouet reproduced in this volume, nor to Gainsborough's "Mrs. Jordan," nor to Van Musscher's "Portrait of William van de Velde the Younger;" while there is scarcely one of these photographs which does not render some portions or qualities of the originals with a perfection otherwise impossible. But, on the other hand, we have the deplorable fact that some of the very finest pictures in the collection—the Rembrandts, for instance, and the Mantegna—practically refused to be photographed, and thus, in spite of the care which has been bestowed upon the book, the illustrations do not represent all the gems of the gallery. This defect does not, however, extend to the letterpress, in which all the pictures of any importance are clearly noted. The last part is devoted to modern pictures, and contains photographs after Delaroche, Stanfield, E. W. Cooke, Webster, and Mulready.

The Magazine of Art, 1884. (Cassell.) We have so often, in the course of the year, seen reason to call attention to the articles and illustrations contained in this volume that it is scarcely necessary to do more than acknowledge the receipt of this volume. Apart, however, from the value of its items, it has a collective merit in representing more fully, perhaps, than it has ever done, the contemporary state of art and art criticism, both at home and abroad, in a thoroughly popular manner. That its literary quality should be remarkable is only what might have been expected of the staff, which contains the names of so many of our best writers. For a magazine to be popular it is necessary that it should be readable, and the editor has been well supported in his desire to spread sound information in an attractive form. The judicious introduction of verses of fine quality adds much to the charm of the volume, especially as they have been accompanied with original illustrations of much merit. In short, the volume is an example of how much admirable and useful work can be supplied at a cheap rate by an editor who deals ably with good material.

The Year's Art, 1885. By M. B. Huish and D. C. Thomson. (Sampson Low.) This useful Annual, which has entered its sixth year of existence, contains as usual more information than its predecessors. Complete lists of the Members and Associates of the Royal Society

of Painters in Water-colours from its foundation have been added, and the correspondence respecting the increased duty charged by the United States upon works of art has been printed *in extenso*. We do not quite understand why the Royal Institute should not be treated on an equality with the Royal Society of Painters in Water-colours; but perhaps this measure of justice is only reserved for another year. The Annual is again illustrated with a number of reduced copies of the illustrations to the catalogues of last year's art exhibitions at home and in the colonies, and also of some of the most important engravings published in 1884. Hogarth's "Shrimp Girl," recently bought for the National Gallery, and the great acquisition of the year, the Blenheim Raphael, are also represented.

WE have received from the house of E. A. Seeman, of Leipzig, Lieferung 8 to 14 of the beautiful edition, now in course of issue, of Dr. Lübke's *Geschichte der Architektur*, of which the first volume is now concluded. The work has been carefully revised and enlarged to include the latest information, and is illustrated with thousands of careful and well-executed engravings. We have also to acknowledge two more parts of the *Kulturhistorischer Bilderatlas*, published by the same house. The section now appearing is devoted to Antiquity, and is edited by Dr. Theodor Schreiber. The parts contain 200 illustrations of the worship, the games, and the war of the ancients. The last part received of Dr. Dohme's *Kunst und Künstler* contains a very able study of Ingres by A. Schmarzow, illustrated by the "Oedipus," an "Odalisque," "St. Symphorien," "The Apotheosis of Homer," the "Vow of Louis XIII.," "La Source," and the portrait of Mme. Devauchay.

OLD MASTERS AT THE ROYAL ACADEMY.

(Third Notice.)

THE ENGLISH SCHOOL.

IN dealing with works of the mediæval schools exhibited at these Loan Exhibitions, the question of authorship mainly occupies the art-student's energies. The date, the master, and the position among that master's works once discovered, the amateur has it in his power to enjoy the picture for himself, taking up, as pleases him best, either the æsthetic or the historical standpoint. Pictures of the English Schools of the eighteenth and nineteenth centuries present few problems of authorship. References to half-a-dozen well known volumes place any student in possession of the materials he requires. Thus our function in discussing works of this kind now exhibited becomes rather that of a chronicler than a critic. Reynolds and Gainsborough are not so far removed from us that we require the guidance of a specialist for the formation of a judgment upon their work. They painted for the public, and the public still remains their critic and their judge.

The annual harvest of Reynolds's shows no falling off. There are four full-lengths, four three-quarter-lengths, ten half-lengths, five busts, and one group; and among these pictures five are portraits of children. The best of the full-lengths, though only the head seems to have been actually painted by the hand of the master, is without doubt the portrait of John Musters of Colwick (189). It is as simple a portrait as can be: the man stands in his every-day attire in the midst of a homely English landscape. There is no affectation in his pose. There is no striving after "the Grand Style." All is reserved, and in this reserve is the highest art. The full-length of Mrs.

Musters as Hebe (198) is a contrast to the preceding in every respect—it was never a good picture, and now it is flayed. The half-length of the same lady (143) has suffered so severely as to be capable of giving little pleasure. Romney's bust of her (25) is certainly the best of the three; it is more visibly a portrait and, owing to a thick coating of varnish, is more pleasant in tone than Romney's pictures usually are. The portrait of Bennet Langton (52) is the most interesting of the three-quarter lengths. It is a little straggly in composition, but it renders the character of a refined gentleman as none but an English artist has ever, among the moderns, succeeded in doing. The attentive beholder will observe that the books on the table are *Clarendon* and *Rasselas*. The bust portrait of the artist himself (39), at an advanced period of his life, is peculiarly attractive. The face looks forth in Rembrandtesque illumination, from a dark background. The countenance is bright, the artist being joyously attentive to the speech of a person occupying the position of the spectator, whilst the gesture of the hand held to the ear and the straining of the features are an extraordinary rendering of deafness. The half-length (2) is one of many portraits of Angelica Kauffman painted by Sir Joshua. It can scarcely have been a good likeness, but it is certainly a lovely picture; the harmony of colour being superb and the paint in excellent preservation. "Little Penelope Boothby" (53) in her mop cap, sitting there in sly primness under the trees, is everybody's pet. Perhaps she is the best of Sir Joshua's children; she is certainly one of the best. Unfortunately the preservation of the picture is not wholly faultless, for the upper part of the face has lost some of its glazings. The rich colouring of the background, splashed in though it be, is perfectly suited to throw the simple little maid into charming relief. A further degree of finish could scarcely have added to the charms of the bust picture of "Mrs. Fazakerley" (40). Time has made sad havoc among the remaining works of Reynolds here exhibited.

The Gainsboroughs at the Academy form a welcome appendix to the Grosvenor collection. The best quality in Gainsborough's portraits is the air of distinction with which he seldom fails to endow them. He may not succeed in rendering the character of his sitters, as in the portraits of "Ladies Erne and Dillon" (17) he certainly failed to do, but he gives them at the least a look of high-bred dignity which no other artist, not even Reynolds, could attain. This aspect of gentlemanly refinement distinguishes the full-length portraits of "Mr. and Mrs. W. Hallett" (195) walking arm-in-arm through a park. The name given in the catalogue is an error, as a recent letter in the *Times* has pointed out. The picture at one time belonged to the Hilliard family, and was exhibited at the British Institution in 1859 and at the International Exhibition of 1862. The lady's figure is little less than perfect, but the posture of her husband might well be improved, the light on his advanced leg being a disturbing element in the composition. The three-quarter length of "Mrs. Hibbert" (191) is in the artist's best style and may be paralleled by two or three pictures at the Grosvenor Gallery. The small three-quarter length of her husband, "Thomas Hibbert" (34), is in size, style, and finish, a pendant to the beautiful little "Pitt" at the Grosvenor (13). The half-length portrait, within an oval, of "Lady Mulgrave" (47) is a most attractive picture, well deserving of its popularity. The character of the sitter was just that which appealed most strongly to Gainsborough. He has caught her sweet expression and pleasant smile with inimitable success. Moreover, he has endowed the picture with all manner of charms of bright texture

and varied colouring. Notwithstanding all these excellences, however, the half-length of the "Marquis of Lansdowne" (49) is a more solid piece of work, shows a deeper grasp of character, and a more monumental rendering of it. It is a picture that demands and repays close and long inspection. Two landscapes are examples of the earlier and later styles of Gainsborough in this kind of art. The first (71) shows him labouring carefully under the influence of the Dutch, and relying for effect chiefly upon his handling of light. The other (67) is bolder, but less successful.

Eight of Romney's portraits add little to our knowledge of the master. All of them can be paired off with pictures shown in previous years. Graceful flow of line was his most estimable quality. The three-quarter-length of the "Countess of Derby" (69) possesses this virtue, but the colouring is unpleasant, and it would be easy to criticise the composition. The "Lady Brooke" (192) is a full-length of Romney's ordinary type. The figure is elegantly posed and draped; but neither here nor in any of his other paintings does the colouring of the landscape harmonise with that of the figure.

Hogarth's bust portrait of "Quin" (6) is of an altogether different style of art. It possesses none of the technical charms to which the works of Reynolds and Gainsborough owe their popularity. Hogarth entered more deeply into the character of his subject, and laboured to give it complete expression. He subordinated all accessories to the face, made that supreme, and left it for better or worse to tell its own tale. Thus Hogarth's portraits are interesting according as the persons they portray are interesting; they must be seen often and looked at long for their power to be felt. They bring the beholder in contact with a definite personality, and take the man of to-day into the very presence of the man of long ago. The "Conversation at Wanstead House" (28) is a good specimen of Hogarth's portrait-groups. It is stated to have been painted about 1728, and so to be one of the master's earliest pictures. In all probability, however, it was finished at a later time. "Morning" (44) and "Night" (48) are two of the well-known series entitled the "Four Times of the Day." The scene of the former is laid in Covent Garden, that of the latter near Charing Cross. Misery, vice, and self-righteousness meet together in the one, and the cold wintry atmosphere is a pall about them. Misfortune and indifference are shown in the other, where the cries of the passengers in the wrecked coach do not even stir a crowding mass of beggar humanity from its slumbers, nor cause so much as a passing emotion in the fuddled brain of a drunken Freemason. Hogarth's vivid satire seldom found more direct and clear expression than in these two works. "Southwark Fair" (144) is less emphatic and plain-spoken. It contains a multitude of figures which, when inspected closely, yield food for thought; but the picture, regarded as a whole, seems confused, and the hasty observer will receive no impression from it. The most striking group of figures is that on the right, where a stage, on which the "Fall of Bajazet" was being performed, breaks down, and precipitates the actors on to the heads of two dice-players, so eager about their gambling as to be unconscious of the approaching peril.

"Idleness" (7) and "Diligence" (14) are charming Morlands. Each contains a small full length picture of a lady of sweet countenance, prettily attired, and seated within a pleasant chamber. They are remarkable for rhythm of line in the composition, and the harmony of colour, except in certain details, is pleasing. The picture of pigs (31) might be entitled "Contentment in a Bed of Gold." "Dancing

Dogs" is a larger picture, and covers a larger area of subject. The mother seated at the cottage door is typically English in sentiment. The faces of the two men show the touch of a hand vigorous and deft.

Among the landscapes, the views in London (53 and 62) by Samuel Scott, a follower of Canaletto, are of much interest. The view of Westminster shows the great schoolroom of the school, the Abbey buildings, with the south west tower in process of completion, St. Margaret's Church, the old Houses of Parliament behind a row of trees, and old Westminster Bridge, besides a number of other riverside buildings long ago destroyed. The water is without transparency, and the sky without atmosphere, but architectural forms are carefully delineated. "The Monastery of San Lazzaro at Venice" (20), by Wilson, is a picture in which the forms of Italy are painted with the atmosphere and colouring of England. There is a certain pleasant preciseness about the work, which is done in a simple and painstaking spirit. Nasmyth's landscape (51) contains good passages of careful detail, but the colouring is thick and heavy, the foreground badly composed, and there is a lack of general unity about the whole.

The four really fine Turners are enough of themselves to repay several visits to the exhibition. Seldom has the terror of fire been more startlingly expressed than in the "Burning of the Houses of Parliament" (197); the bridge, moreover, is a noteworthy piece of drawing, and the suggestion of vast multitudes of people is made as none but Turner could have made it. "Old London Bridge" (194), seen from Billingsgate Market, is cool in tone, and at the first glance seems a simple piece of work. It would be hard, however, to mention a picture in which a light river haze is better represented, or casts a more poetic glamour over the everyday activities of men. A number of boats are dropping gently down with the tide, their brown sails all bathed in sunlight. The red caps of the sailors are spots of rich colour, lighting up every dark corner. A landing-place on the river Tamar, by Saltash (54), is a picture the composition of which is worth careful examination. A more reserved and careful piece of work than the preceding is the "Devil's Bridge" (18), where the rocks are drawn, with architectural precision, within a girdle of clouds. Neither the summits of the crags nor the bottom of the gorge can be seen. The mind therefore magnifies the height of the one and the depth of the other, and so receives from the picture a rare impression of imposing grandeur. Records of what the S. Gottard pass once was have received increase of value since the destruction of the forms of its valleys by the unsightliest railway in Europe. Fortunately the neighbourhood of the Devil's Bridge is not injured.

"Arundel Mill and Castle" (64) is more speckled than even Constable could make it with impunity. It contains some fine elements, but cannot be called a pleasing whole. Callcott's "Tomb of Cicero" (68) does not offer much, but what it offers it gives—a quiet sky and a quiet sea bathed in light and enveloped with atmosphere. No less than six of James Ward's pictures are hung. "The Lioness" (58) will certainly receive the most attention. The idea of the picture is, of course, absurd, for the beast would devour the bird she holds in a few bites and not stop nibbling at the neck bones one by one. The coat of the lioness is not badly painted, but the vigorous handling which every part shows would be more effective if reserved for certain emphatic portions. The position in which the picture hangs renders it impossible for the spectator to avoid comparing it with Landseer's "Dead Lion" (22). "The Lioness" is certainly the best of the two.

Landseer's picture is woolly in texture to an unusual degree, and the landscape background, having been left unfinished, looks as though it had been meddled with by some other hand. The remaining Wards here shown will do little to add to the artist's reputation.

W. M. CONWAY.

FRENCH EIGHTEENTH-CENTURY PRINTS AT THE FINE-ART SOCIETY.

AN exhibition of finely-wrought engravings after many of the best French pictures of the eighteenth century is open at the gallery of the Fine-Art Society. It has, perhaps, already done something to draw attention to those excellences of French art which have been long ignored in this country, where fashion, submitting in the main to academical influence, has worshipped almost exclusively at the shrine of Italian painting. To some of our amateurs who have been deemed the most learned, the existence of a sustained school of French Art throughout the whole of the eighteenth century may come as a surprise; yet from Watteau's time to Moreau's there flourished at least three generations of artists who, to an adequate share of the gifts of the designer and the colourist, added a peculiar faculty of observation and a singular appreciation of grace. These men, like their Dutch forerunners in the century that preceded them, would have addressed themselves with but ill-effect either to "the endless series of Virgin Babe and Saint" or to the decayed themes of classic story. It was a sign of their intelligence that they fastened their attention on the life that was before them, and that they were sensible of its comedy and of its charm.

Of the minor masters, some, it is manifest, were by no means free from that coarseness which is not absent from Hogarth, and which is most conspicuously present in half the greater Dutchmen. But the really greatest artists of the French eighteenth century—Watteau and Chardin—were not coarse even for a moment. Coarseness was as far from them as it was from Keats and from Wordsworth. And the minor masters may be studied at the Fine Art Society's without contact with anything that is repulsive or distasteful, so much did they execute that was of pure grace and unalloyed humour. Now, therefore, that a fair opportunity has been offered for the observation of the interest of French design and the penetrating quality of French pictorial comedy, it is likely that some impetus will be given to the collecting of French prints by the English connoisseur, and in that way the school may get to be more rightly valued—at all events by the real judges. Ten Watteaus are exhibited. None of these show the occasional pre-occupation of the master with every-day landscape and with common folk; but in other respects they may, perhaps, be considered representative, and assuredly they make good the claim of the painter to have influenced the national art throughout the whole of the century. His was the genius of invention, his the command of firm draughtsmanship and festive colour. After Watteau comes his avowed pupil Pater; and his hardly less manifest follower, Lancret. After each there are a few prints engraved with complete skill. François Baucher, with his world of "false gods and Muses misbegot," was deemed not to require extensive illustration. There are but three of his compositions exposed. Nor was it necessary to represent Greuze very largely, though his masterpiece—the masterpiece of Massard, its engraver,— "La Cruche Cassée," is in the gallery. Attention has rather been concentrated upon the work of Chardin, replete with a "grave charm," and of two of the most vivacious

"Little Masters"—Lavreince and Moreau. The amateur who is possessed of the most elementary knowledge of French eighteenth century line engraving will hardly need to be told that "L'Assemblée au Concert" is the masterpiece of the Parisian Swede; but Lavreince is likewise well represented by the pendant to this example and by a smaller interior of amiable triviality, "Le Directeur des Toilettes." Moreau—who is called Moreau "le jeune," to distinguish him from a less famous brother—was himself not only a master of design but an exquisite engraver. The work at the Fine Art Society, however, is chiefly engraved by others. Of his mastery of costume it is said, and I believe with truth, that from most of his pictures "working drawings" could be made for the use of the dress-maker. But his mastery of human expression is even more conspicuous than his mastery of dress. The secrets of face and gesture were alike open to him. What can be more revealing than the attitudes of the figures in "C'est un fils, Monsieur!" where the nurse and the chambermaid burst into the study with the baby borne in triumph, and the amateur rises from among his *bibélots* with excitement and delight. Generally Moreau's art was bestowed rather upon subjects of ceremony or intrigue than upon those of domestic contentment. In his "Sortie de l'Opéra," for instance, everybody is provided with a love-letter; but you can no more take the flirtations of the crowd seriously than you can seriously accept the situations of literary comedy. The atmosphere is artificial, but it is gay.

Chardin's atmosphere, on the other hand, makes no claim to gaiety, and is not to be decried as artificial. For better or worse, it is natural, and of every day. Surnguy, Lepoicé, and Le Bas—admirable engravers of Chardin's period—were profitably busy, during twenty years of his popularity, in reproducing his subjects of tranquil *genre*. They recorded—perfectly as to expression and texture, less perfectly, sometimes, as to form—those scenes of the *bourgeois* interior in which his art delighted. "Le Bénédicité" depicts the unaffected piety of the poor; "La Gouvernante" the solicitude of the middle-class care-taker that the "manners" of her charge shall be unexceptionable and his bearing correct. A rare yet facile grace sits upon the adolescent figure of the girl in "Le Jeu de l'Oye"—Chardin, like all the masters of his school, from Watteau downwards, gives us the interest of a movement only just arrested, and immediately to be resumed. But he is more particularly, perhaps, the master of sustained quiet, and, as this, he is exhibited in "L'Econome" and in "L'Etude du Dessin." The former is in its sentiment an abstract and brief chronicle of all his art, which, even in its veracity, was the idealisation of homely virtues—the eulogium of prudence and a preachment of satisfaction with the day of small things.

FREDERICK WEDMORE.

EGYPT EXPLORATION FUND.

British Museum: Jan. 27, 1885.

It is felt by the Committee of the Fund that the cost of excavating the site at Nebireh, which Mr. Petrie claims to be that of Naucratis, should not fall wholly on the finances in hand. They were mostly given for excavation in the Biblical land of the East, and were not designed for the exploration of a Hellenic site of the West. A memorandum was therefore drawn up by Mr. Poole, which Mr. Newton kindly brought before the Council of the Society for the Promotion of Hellenic Studies, of which he is a vice-president. This memorandum ran as follows:—

"In the course of excavations carried on by the

Egypt Exploration Fund Mr. Petrie has discovered the site of a Greek town in Lower Egypt, which he believes to be Naukratis, on the evidence of an inscription which bears the name of the city, and of the great abundance of pottery dating presumably from the eighth or seventh century down to the Roman age. The date of the early pottery can be fixed by its association with Egyptian objects of known period. In the first few days of exploration Mr. Petrie has found three dedicatory inscriptions, one complete archaic vase, and many fragments of vases and inscribed handles of amphorae. He is now examining an elevation which he conjectures to cover the altar of the Hellenion at Naukratis, and the surrounding enclosure or *temenos*, the walls of which are still to be traced.

"The subscriptions of the Egypt Exploration Fund were given principally for the exploration of Biblical sites; the society cannot therefore undertake any large excavation on a Greek site. At the same time, it would be calamitous to leave Naukratis before the ground has been thoroughly searched; the site would, if left, be invaded by a crowd of diggers from Alexandria and Cairo, and the most precious remains carried off and dispersed without note being taken of their *provenance*, or any effort being made to use them for the increase of knowledge.

"It may be added, that in case of all excavations carried on by the Egypt Exploration Fund, a share of the antiquities discovered is presented by the Egyptian Government to the society, and is by them made over to the British Museum and other museums."

The result of this appeal was a donation of £50 for the exploration of the site in question. We are authorised to print the letter of the Hon. Sec. of the Hellenic Society, which letter is in itself a cogent statement in favour of the work of the Egypt Exploration Fund, and it need only be added that the motion for the grant was proposed by Mr. Newton and seconded by the Rev. Dr. Hort.

"London: Jan. 22, 1885.

"DEAR SIR,—I have the pleasure to inform you that at a meeting of the Council of this Society held this day, Mr. O. T. Newton in the chair, the following resolution was unanimously carried:—

"That the sum of Fifty Pounds be contributed by the Hellenic Society in aid of the excavations now being conducted on the presumed site of Naukratis by Mr. Flinders Petrie on account of the Egypt Exploration Fund."

"I may add that this sum is by no means to be regarded as the measure of the interest which this Society is prepared to take in this most important excavation should Mr. Petrie's further discoveries confirm the present strong assumption in favour of his identification of the site. But it was felt by the Council that such an immediate contribution would sufficiently show in the meantime that the Society recognised at once the claim which the present enterprise of the Egypt Exploration Fund has upon the sympathy and support of all who are concerned with Hellenic research.

"Wishing all success to your Fund, both in this and its other undertakings,

"Yours faithfully,

"GEORGE A. MACMILLAN,
"Hon. Sec."

"R. S. POOLE, Esq.,

"Hon. Sec. Egypt Exploration Fund."

We also gratefully record that our Hon. Treasurer, Mr. Edward Gilbertson, has made arrangements for the acquisition and transport of a typical series of specimens of pottery from Nebirah, which it is proposed to exhibit in this country, in proof of the value of this special excavation for Greek archaeology.

AMELIA B. EDWARDS,
REGINALD STUART POOLE,
Hon. Secs. Egypt Exploration Fund.

In reference to Mr. Pfeiffer's vigorous letter in your last number, I would explain that, on looking through our subscription-lists, we have great reason to be grateful for the support of eminent clergymen and laymen of the Church of England, though a more general recognition

would be an undoubted gain. Our present work in the Egyptian Delta, where we now have three explorers actively engaged; the cost of producing M. Naville's memoir on "Pithom," which is now about to be issued; and the cost of producing Mr. Petrie's first memoir on Zoan, now in the press, make heavy demands on our resources, and greatly increase our need of regular and earnest support. M. Naville's discovery of Pithom and his partial determination of the route of the Exodus is, be it remembered, the capital fact of modern Biblical discovery and deserves grateful recognition. Our appeal is not for large donations; but we do ask for large recognition and for effective moral support.

REGINALD STUART POOLE,
Hon. Sec. Egypt Exploration Fund.

NOTES ON ART AND ARCHAEOLOGY.

THE collection of the late Baron Davillier is now to be seen in one of the galleries at the Louvre, where it has been temporarily arranged with great care by MM. Courajod and Molinier. The ivories, the bronzes, the wood-carvings, the Medici porcelain, and the hispano-moresque majolica, the tapestry, and all the multifarious items of the choice, but very varied, collection are together now for the last time. Left to the State, they will be divided amongst the sections of the great national museum of the Louvre, bronze to bronze and ivory to ivory, while the glass and china will be sent to the technical museum at Sèvres.

AN exhibition of the works of the late young impressionist, Eva Gonzalez, is now being held in the Place Saint-Georges. The catalogue contains a preface by M. Philippe Burty and a poem by Théodore de Banville.

AN exhibition of the works of Eugène Delacroix will be held at the "Ecole des Beaux-arts" during March and April.

THE Palace of Tiberius has been discovered at Capri. Some fine mosaics and three beautiful wall paintings have already been exposed.

It is proposed to signalise the Paris Exhibition of 1889 by erecting a tower of the height of 300 metres. This would be nearly twice as high as Cologne Cathedral, and more than twice as high as St. Peter's at Rome. There are two projects for its erection, one by MM. Nouguiet and Koechlin, engineers, and M. Sauvestre, architect, who act under the auspices of M. Eissel. They would build it entirely of iron, in the shape of a *flèche*; the other is by M. Bourdais, architect of the Trocadéro, who would use masonry as well as metal, and make a colossal column of it.

We are glad to learn that M. Fétis promises to publish this year that catalogue to the modern pictures in the National Museum at Brussels, which, owing to contemplated rearrangements, has been so long delayed. We trust that these re-arrangements may include some judicious weeding, as, in spite of the many excellent pictures and the size and cheerfulness of the rooms, the collection is, on the whole, dispiriting.

THE second volume of M. Hymans' translation of Van Mander is ready for publication.

ON Jan. 23, the Bewick Club of Newcastle opened its second annual exhibition of works by local artists. We are informed that this second exhibition is even more representative of the art of the northern counties than the former one, and also contains many works contributed by distinguished English, Scotch, and foreign artists. Among whom may be mentioned Messrs. Aumonier, Boughton, John Charlton, Walter Crane, Calderon, and Herkomer. The exhibition will remain open until Feb. 28.

SOME beautiful still-life paintings by Hubert Bellis, are on show at the cosy little gallery of the "Cercle artistique et littéraire" at Brussels. M. Bellis paints with the bold quick touches of the modern school, and, in his case, confidence is justifiable. His flower and fruit pieces are distinguished by fine composition and rich harmonious colouring.

THE authorities of the *Bibliothèque Nationale* have commissioned M. Georges Duplessis and M. Henri Bouchot to take possession of the collection of engravings, &c., relating to the Department of the Aisne, bequeathed to the State by the late M. Husson-Flcury, of Laon, a brother of M. Champfleury. The number of the engravings and drawings is said to be about 15,000. A catalogue will be prepared shortly.

PREPARATIONS are being made at Paris for an exhibition of the works of the late M. Bastien-Lepage.

THE fourth exhibition of the Paris Union des Femmes Peintres et Sculpteurs will be opened at the Palais des Champs Elysées about the middle of February.

IN our announcement last week of Miss Beloe's lectures to ladies on Egyptian Antiquities, to be given at the British Museum, in the course of the next two months, we omitted to mention that she will also give a similar course of lectures on "Egyptian Art" on Friday, Feb. 13th and the five following Fridays. Each lecture will be illustrated by diagrams, and afterwards by a visit to the Egyptian galleries, in order to examine the monuments of the respective periods.

ADOLPH HUSZAR, the most eminent sculptor of Hungary, died of apoplexy at Buda-Pesth, on January 21, at the age of forty. He was of humble Slovak parentage, and in early life worked as a stonemason. His talents, however, becoming known, he was encouraged to compete for a government art scholarship, which he gained, and which enabled him to devote his whole time to study. In 1870 he obtained the prize offered for a design for the monument to Kötviös, which he afterwards executed in an eminently successful manner. Among his subsequent productions may be mentioned the monuments of Petöfi, Bem, Dugonics, and Déak. The last named of these works had only been completed a few weeks before his death.

MR. THOMAS TYLER will discuss some of the chief problems relating to Hittite history, and to the decipherment of the inscriptions, at the British Museum, on the first three Wednesdays in February.

THE STAGE.

THE French plays at the Royalty Theatre have for a moment become interesting by the appearance of M^{me}. Jane Hading, who has been seen in "Le Maître de Forges" and in "Frou-frou." But even her performance was insufficient to wholly deprive "Le Maître de Forges" of what it has of revolting—it is, in truth, not within the power of human art to make that drama agreeable. In "Frou-frou," M^{me}. Hading has been seen much better, and M. Damala—for some time the husband of Sarah Bernhardt—has displayed to advantage a manly preserved bearing. M^{me}. Hading has been for some little time the leading interest at the Gymnase—the very theatre at which "Frou-frou" was first produced, when Meilhac and Halévy had the benefit of the art of M^{lle}. Desclée. "Frou-frou," though in itself a pleasant enough comedy, and a study of manners humane in sentiment, is very dependent for its attractiveness, upon the stage, on the performance of the lady who plays its title-rôle. To several eminent artis'

of the French theatre—not to speak of Mdlle. Beatrice and of Miss Ellen Terry in England—has this task been deputed. The character was meant originally for Mdlle. Delaporte, who in fine performed it at St. Petersburg with undisguised success. But it was really Aimée Desclée who best succeeded in associating herself with the character in the public mind, both in Paris and London. Aimée Desclée became Frou-frou; when Sarah Bernhardt appeared in the part she did not become Frou-frou, but Frou-frou became Sarah Bernhardt. Next to Mdlle. Desclée, Mdlle. Jane Hading must be suffered to take place. At her command is a seemingly spontaneous gaiety and a simplicity and a rich depth of pathos. Accordingly, in London the piece has again been found life-like. Again—and for the first time since the death of Desclée—have we been able to witness a legitimate interpretation, in which the means employed were such as could be rightly directed to the end. Mdlle. Hading has already gone from us, but so cordial was her reception during the brief time of her stay that her return should hardly be a matter of doubt. If she is not as an artist as subtle as Desclée, she is as sympathetic as was Hélène Petit, and more could scarcely be said.

MUSIC.

RECENT CONCERTS.

BERLIOZ's sacred trilogy, "The Childhood of Christ," was performed at the Sacred Harmonic Society's concert at St. James's Hall on January 23. It was produced in London by Mr. C. Hallé in February 1881, but since that time has not been given by any society. The fact is that it was then received rather coldly. When a work by Berlioz, the extravagant Frenchman, is announced, the public expects some sensational orchestral effects: in "Faust" there is the celebrated "Ride to the Abyss," in the Fantastic Symphony the drum-thunder, in the "Messe des Morts" the four orchestras and numerous instruments of percussion; but in his trilogy Berlioz is quite *au naturel*. And again, the form of the work appears strange to ears accustomed to English oratorio; while the libretto is a curious mixture of the sacred and the profane. But it is a most interesting work, and we feel sure that it only needs to be better known in order to become popular. The second section, "The Flight into Egypt," is a delightful piece of writing: the quaint Overture, the simple and melodious "Farewell of the Shepherds," and the picturesquely orchestrated Scene in the Desert, called forth the admiration even of his enemies when Berlioz deceived them by having it announced at Paris as a "Mystère," by Pierre Ducré, "maitre de musique de la Sainte Chapelle de Paris (1679)." Taken unawares, they cried out, "Parfait, délicieux! voilà de la musique!"

At the Sacred Harmonic performance the principal soloists were Miss Carlotta Elliot, Messrs. Lloyd, Santley, and Hilton, and they all sang with great taste and fervour. In the first part the choir and orchestra were rough and uncertain; but afterwards there was much improvement. The choir made amends for all previous faults by singing in a most commendable manner the difficult unaccompanied chorus which closes the work, and we must also praise the invisible "Chorus of Angels." For these successes thanks are, we presume, specially due to Mr. W. H. Cummings.

After this came Goetz's setting of the 137th Psalm, "By the waters of Babylon." It was well rendered, though sufficient attention was not always paid to the composer's marks of expression; the solo parts were taken by Miss Elliot and Mr. Santley.

The concert concluded with Bach's cantata, "Gottes Zeit ist die allerbeste Zeit." The com-

poser probably used the organ throughout, and the total absence of that instrument at this performance made it sound thin and dry, more especially in the final chorus. We believe Robert Franz's additional accompaniments were used; if so, we do not think that he has reproduced as nearly as possible Bach's intentions. The cantata, though it contains many fine passages, is not, in our opinion, one of the composer's best. Mr. Hallé conducted the whole of the programme. On Friday, February 27, in commemoration of the bicentenary of Handel's birth, "Belshazzar" will be performed.

Last Saturday afternoon the popular concert attracted an immense audience. Mdlle. Essipoff interpreted Beethoven's sonata "Appassionata," and at the close was recalled three times. There was not enough dignity in her rendering of the first movement, nor enough power and passion in the finale, but in the Andante her playing was clear, delicate, and refined. Although there were points in her rendering of the work to which we take exception, we consider it, on the whole, her best performance of the season. The concert commenced with Mozart's fine quartet for strings admirably played by Mdlle. Néruda and her associates, and concluded with Schubert's pianoforte trio in B flat (op. 99). Mr. H. Thorndike sang in place of Mr. Maas, and contributed songs by Purcell, Dvorák, and Schumann; we notice that this gentleman always chooses something good and classical.

On Monday evening (January 26th) the programme included Dvorák's pianoforte trio in F minor (op. 63), introduced last season by Mr. O. Beringer. The cleverness and originality, as well as the beauties of this work, reveal themselves more fully at each fresh hearing. The performance by Mr. C. Hallé, Mdlle. Norman-Néruda, and Sig. Piatti was a magnificent one. Mr. Hallé, especially, was in splendid form. For his solo he chose Beethoven's E flat sonata (op. 31, no. 3), which is evidently as much a favourite to him as with the public. His rendering of it was exceedingly fine. The programme included Mozart's quartet in C, and some of the *Pensées fugitives* for piano and violin by Heller, a name seldom seen now on concert programmes. Miss Carlotta Elliot was the vocalist.

J. S. SHEDLOCK.

SOME MUSICAL PUBLICATIONS.

Nehemiah: an Oratorio. By Josiah Booth. Vocal Score. (Curwen & Sons.) The text is principally selected and compiled from the Scriptures by A. J. Foxwell. The Oratorio is divided into three parts. In the first, Nehemiah announces to the Jews in captivity the permission which he has received to rebuild the wall of Jerusalem. In the second, the work is in progress, and we hear the taunts and scoffings of the enemy, headed by Sanballat and Tobias. In the third, the tribes are solemnly convoked, and strains of joy and thanksgiving are addressed to Jehovah for his goodness and mercy. The subject is a good one, Mr. Booth is a sound musician, and if, on the one hand, there is nothing likely to attract those who are always in quest of something new and original, it must be acknowledged that his Oratorio will please small choral societies who like tuneful melody and plenty of choral work. There is no overture to the Oratorio; but No. 9 is an instrumental movement entitled Symphony, and besides that we have a march (by night) in the second part. The unaccompanied quartette, "O Lord, we come to thee," is short but graceful. Mr. Booth gives favourable specimens of skill in part-writing.

Edith: a Reverie for Pianoforte. By C. G. Sadler. (Ashdown.) Short, simple, and rather sentimental.

Antwerp, Bruges, for pianoforte, by E. M. Lott. (Ashdown.) Two light and effectively-written pieces: the first introduces *Les Carillons Belges*, the second *La Brabançonne*.

Romeo and Juliet, Puck: Pianoforte Illustrations of Shakspeare. By Seymour Smith. (Ashdown.) Two rather pleasing drawing-room pieces. We prefer the second.

Love's Legacy. By Charles Salaman. (Stanley Lucas & Co.) The words by M. C. Salaman are far beyond the sentimental style so much in vogue. The composer has admirably succeeded in reflecting the spirit of the poem. The melody, if not particularly striking, is taking, while in the accompaniment there is shown a great deal of taste and fancy.

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SATURDAY, FEBRUARY 7, 1885.

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It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

George Eliot's Life as related in her Letters and Journals. Arranged and edited by her husband, J. W. Cross. In 3 vols. (Blackwood)

If a reader should open these volumes with the eagerness of literary curiosity, when he has advanced but a little way that feeling will be quelled by the stronger one of the joy of living for a while in company with large and generous ardours, tender affections and great and solemn thoughts. These, indeed, have already had their influences with those who heard the right voice, and followed it, in *Adam Bede* and *Silas Marner* and *Romola* and *Daniel Deronda*; but now they come with a more personal accent and a more intimate appeal to the heart and conscience. We are sensible of a pathetic beauty in the strength which is girt about with the weaknesses of frail humanity. We see the sensitive, fragile, trembling hand which reached forth to us so large a gift, and our gain of possession is purified by the gain of gratitude.

Mr. Cross has already his reward, for he must be conscious that he has done his work in the way which George Eliot would have approved. But he may also accept, as something worth having, the thanks and approval of those to whom George Eliot's memory is dear. Had there been a single jarring or false note struck by the editor, it would have been particularly hard to forgive it in the present instance. But there is not a single false or jarring note. Mr. Cross has done his work, as far as we can discern, with admirable judgment, fine feeling and dignified self-subordination to his theme. His decision was doubtless a wise one that her husband should not write a life of George Eliot, but that George Eliot should be her own biographer. I have no doubt that he was also fully justified in printing only such parts of George Eliot's letters as seemed to possess solid and enduring value in interpreting her character, setting forth her ruling ideas, or exhibiting the more important facts of her life. We can afford to sacrifice a trivial vivacity for sake of a deeper spiritual interest. If we do not get a running fire of epigram, a succession of sharp sayings, a multitude of sketches of persons living or recently dead, made vivid by the *malice* of a sprightly pen, yet something is given in each of these kinds. We can supply something from George Eliot's writings which sufficiently represents what is here missing; and we receive a gift of greater worth. It was Carlyle's wish that he should be presented to the world with his visage marred, and bearing about him all the stains of mortality; and to undiscerning gazers these have temporarily concealed the divine fire in his eyes and the

strength and tender passion of his heart. George Eliot's infirmities, save those which are of a kind to win upon us and attach us, were far fewer than Carlyle's. It was her hope that some of this burden of mortality might drop from her at death; that she might remain with men and the life of men unencumbered by what was of the earth, earthy, and that the discords of her days of striving and struggle "quenched by meeting harmonies," might

"Die in the large and charitable air."

There is no false idealisation in these volumes. We are shown George Eliot not as an Olympian, but human "to the red-ripe of the heart," an eager, sensitive, frail, dependent woman. There is no false idealisation, but what is of most importance in the characterisation is not crowded out of sight by what is of least importance. Nothing is here to attract or to fasten the stare of a hard curiosity. The rights of the living and the dead are recognised and respected. There is much to gratify the best kind of literary curiosity, but more to make the heart stronger and wiser, and to quicken and refine the sense of spiritual sight. Should the moral or intellectual tension of these volumes prove too severe for the reader, can he not at any moment refresh himself and restore his tone by the delightful trivialities, and dear and exquisite humanities—gaieties, sadnesses, gladnesses, bitternesses, and swift, penetrating gleams of love—in the fascinating letters of Jane Carlyle?

Setting aside the introductory chapter, a few closing pages of deep interest, and a rare occasional paragraph, we find George Eliot's life here recorded by herself from her nineteenth year until three days before her death, when her last words—words of loving sympathy with a sorrowing friend—were written as part of a letter which lay on her desk never to be finished. The letters and journal are skilfully dealt with, so as to form a narrative in which we seldom feel a lack of continuity. Now and again, indeed, we pass too lightly over something momentous, or pass beyond it, as it were in the dark. Thus the transition in George Eliot's girlhood from an ardent faith in the dogmas of "Evangelical" orthodoxy to her halting-point of theism is only partially explained. We can understand how with her chameleon-like sensibility she may have caught from her new friends, Mr. and Mrs. Bray and the Hennells, the colour of her creed; how to one attached before all else to ethical ideals, the recognition of noble and beautiful types of character formed in a school different from her own may have led of necessity to a broadening of her basis of belief; how to one whose intellect was quick to perceive the truth of things, escape from the bondage of any unnatural superstition may have been quickly felt as a blessed deliverance; how, moreover, she may have carried with her, and have transformed, but not lost, much of the very virtue of her old beliefs. Still we want to know how a heart so tender and passionately religious behaved during this toil and trial of the intellect; whether it suffered hot and cold fits; whether it was led on with firm hand by the reason, or whether it lingered long behind, casting backward glances to the

Paradise of childish piety, and those dread angels waving the swords of flame at the gates of Eden.

Our general conception of George Eliot's character is not altered in any essential by the new light thrown upon it. We had known that she was organised so as to possess the most trembling sensibility to physical sources of pleasure and pain; and here she appears with nerves servile to every skiey influence, saddened in a rare degree by cloud or rain, quickened and invigorated in a rare degree by sunshine, fine airs, and the breathing quiet of the country. The ground-tone of her spirit was not bright, and the autumn harmonised with her mood better than the spring. There is a lucid breadth, spiritual and touched by sadness, in a clear September day, which, to some tempers, more than compensates for the songs and blossoms of the spring-tide. The edge of autumn on the morning air would make even London a place of delight to George Eliot. She loved the sunset better than the dawn—a wide sunset seen over heath and moor, or spaces of the sea, and she would dream, like a child, of endless progress through the luminous vistas of the west into an unknown land, or would throw her spirit abroad on the receding flood of light and beauty, as on a wave of choral music, and, losing the sense of separate existence, would "feel melted into the general life." Autumn and sunset have in them some of that "finest memory" in which George Eliot found the substance of our "finest hope." Among perfumes she cared more for the delicate scent of dried rose-leaves—an emblem, as it were, of the piety of remembered happiness—than for the rich gusts from a garden in June. With such an exquisite sensibility, George Eliot was known to us as possessing a rare capacity for intense delights and prolonged and refined pain; and here she is revealed, ever and anon borne away by raptures of pleasure—a passionate lover of great music ("music," she writes, "arches over this existence with another and a diviner"), a delighted student of painting and sculpture, or unable to restrain tears of joy on meeting what is noblest in poetry. But, although a happy sharer in beautiful mirth, and herself a creator of wise and genial laughter, her disposition was not spontaneously buoyant or joyous. From childhood she owned that "liability to have all her soul become a quivering fear" which belongs to imaginative and sympathetic natures; her eye was even morbidly on the watch in cloudless hours for the "crow that flies in heaven's sweetest air." As a girl she suffered much from her own sensitiveness and passionate shyness; in later years she often found cause to object strongly to herself as "a bundle of unpleasant sensations, with a palpitating heart and awkward manners." She often held on her way through a valley of shadow haunted by cruel whisperings, or struggled forward through some desperate slough of despond. With her, as with Carlyle, much of this misery would have disappeared could she have gained what George Eliot terms "the one thing needful"—a sound digestion. It will, indeed, be no mean evidence of the progress of the species if the great teachers of the twentieth century learn to eat heroically, and defy the demon *Dyspepsia*. "My life for

the last year," wrote George Eliot, when *Middlemarch* was brought to an end, "has been a sort of nightmare, in which I have been scrambling on the slippery bank of a pool, just keeping my head above water." When her troubles were real and definite, she would face them courageously, and would turn away from false or illusive consolation. What she said to a friend with respect to endurance in trials of faith or scepticism, she applied to the lesser sorrows of life—"the highest calling and election is to do without opium, and live through all our pain with conscious clear-eyed endurance."

Her intensest pains and keenest joys were those of the affections. It was not only while she dwelt at Griff, "the warm little nest where her affections were fledged," that there lived the clinging child in her heart; all through life the most marked trait of her character, as Mr. Cross truly says, was "the absolute need of some one person who should be all in all to her." In girlhood she took refuge for a time in severe religious asceticism, because she could not be moderate in human loves, and felt that total abstinence was possible, although temperance was not. No child ever cared more to be cherished and petted, to hear kind words, to receive a motherly kiss, than George Eliot did as a grown-up woman. Her bump of adhesiveness, declared the phrenologists, was large; and in these volumes there is a wealth of the love of faithful friendship given and gladly received. Nor did she practise or approve a stoical repression of the utterance of affection. "I like not only to be loved," she wrote to Mrs. Burne-Jones, "but also to be told that I am loved. . . . The realm of silence is large enough beyond the grave. This is the world of light and speech, and I shall take leave to tell you that you are very dear." But there is always, as here, a touch of dignity in the expression of her love, no superlatives raised to the *nth* power, no "little language," like that which is the foil of Swift's inhumanity. Each MS. of her novels is inscribed to George Henry Lewes in words which make an outlet for the current of her affection so broad and deep that the stream flows with no uproarious hurry, but a grave, sweet majesty. The MS. of *Romola* bears the inscription—"To the husband whose perfect love has been the best source of her insight and strength, this MS. is given by his devoted wife, the writer"; and that of *Middlemarch*—"To my dear husband, George Henry Lewes, in this nineteenth year of our blessed union." In her elder days George Eliot's loving kindness was given with peculiar sweetness and grace to the young who were illuminated by the brightness of some new joy or who felt for the first time the keen edge of pain. "It is one of the gains of advancing age," she writes, "that the good of young creatures becomes a more definite intense joy to us." Her feeling was that pathetic one—purified from all egoistic pleasure—with which Shakespeare in the plays of his latest years bows tenderly over his Perdita and Miranda, his Ferdinand and Florizel.

This tender devotion to individuals and sympathy with personal joys and sorrows were united in George Eliot with a capacity for enthusiasm about great causes in which the general interests of a people or of human-

ity itself are at stake. Without such sense of a great common existence how could she have been quite ardent and quite true in singing her own part in "the great Handel chorus" of life? And when she felt that enthusiasm was not a blind warmth—heat without light—it was her happiness to abandon herself to the wave of emotion with no reservations or safeguards of a petty prudence. "I love the souls," she writes, "that rush to their goal with a full stream of sentiment—that have too much of the positive to be harassed by the perpetual negatives, which, after all, are but the disease of the soul, to be expelled by fortifying the principle of vitality." And on the occasion of that shining apparition, the French Revolution of 1848, she wrote to Mr. John Sibree:

"You and Carlyle are the only two people who feel just as I would have them—who can glory in what is actually great and beautiful without putting forth any cold reservations and incredulities to save their credit for wisdom. . . . I feared that you lacked revolutionary ardour. But no—you are just as *sans-culottish* and rash as I would have you. You are not one of those sages whose reason keeps so tight a rein on their emotions that they are too constantly occupied in calculating consequences to rejoice in any great manifestation of the forces which underlie our everyday existence."

Add to this power of enthusiasm for large causes, a rare conscientiousness about duties that to some appear small, and we perceive how complete was George Eliot's nature on the moral side. "'Conscience goes to the hammering in of nails,'" she writes, "is my gospel." This sense of the duty of thoroughness in detail was in part inherited from her father. It afflicted her seriously that, by a misprint, in the cheap edition, Adam Bede should be made to say "speerit," whereas the dialect required that he should say "sperrit"; and that she should have written "Zincalo" in the *Spanish Gypsy* instead of "Zincalo" was a misadventure which involved the careful recasting of several passages for a new edition.

This passion for definiteness and accuracy was a central characteristic of her intellect. It helped to determine her creed on the negative side, while her ardent sympathies went to work on the positive or constructive side to educe the richest meanings and the most vitalising force from that Human Catholicism which was her religion. But although she chose to build her temple of stone upon the solid earth, and feared that if she aspired to build in the heavens the shrine and temple-roof might be of cloud, George Eliot had no tendency to deliver her mind in the form of hard and definite opinions. She felt that the facts and the emotions which should suit the facts are generally larger than can be fitted to a precise formula of words, and she justly feared that such a formula might be a ligature apt to cause the growing soul to dwindle. "I shrink," she wrote to Mr. Frederic Harrison, "from decided 'deliverances' on momentous subjects from the dread of coming to swear by my own 'deliverances,' and sinking into an insistent echo of myself. That is a horrible destiny—and one cannot help seeing that many of the most powerful men fall into it." George Eliot was saved from a hard intellectuality, both by the enthusiasm of her affections, and by the presence of large

emotions which were winged by imagination. When asked whether in her opinion Goethe had a strain of mysticism in his soul, she answered Yes—"of so much mysticism as I think inevitably belongs to a full poetic nature—I mean the delighted bathing of the soul in emotions which overpass the outlines of definite thought." But again her sympathies and her intellect protected her against the waste of spirit in a vague and luxurious mysticism, which, as if to justify a dangerous form of self-indulgence, sometimes assumes high philosophic names. "I thought of you last night," she wrote to Miss Hennell,

"when I was in a state of mingled rapture and torture—rapture at the sight of a glorious evening sky, torture at the sight and hearing of the belabouring given to the poor donkey which was drawing me from Ramsgate home."

Always in George Eliot's passage through life she returned from the mystic sunset splendours to the poor belaboured donkey; but lest the burden of afflicted and long-suffering donkeyhood should drive her mad, there was the far-off sunset in which to bathe and refresh her spirit.

I have disappointed the reader who came to this article hoping for information about the facts of George Eliot's life, about the origin and history of her imaginative works, or her relations with the distinguished persons of her time. It would have been possible to have presented a delightful gathering of good things culled from Mr. Cross's volumes. But everyone will read the book itself, and is it not pleasanter to pick one's own plums or cherries from the branch than to accept them with the bloom and freshness rubbed away by the critic's finger? For my own part, in reading the *Life*, I was less eager to ascertain biographical facts than to revivify my impression of a great and beautiful nature, and to make assurance doubly sure that the woman was in no respect inferior to the author. I was also eager to assure myself that full justice had been done to the memory of Mr. Lewes, and to the great gift received by George Eliot from him—a gift hardly less than that which she gave. Full justice has been done throughout these volumes to the memory of that bright and ardent nature which sustained the sadder spirit of George Eliot, and yielded to all her thoughts and feelings the response of quick perception and vivid sympathy. The George Eliot who enriched the world with the series of writings from *Scenes of Clerical Life* to *Daniel Deronda* was not Mary Ann Evans but Mrs. Lewes; a large foundation of study and observation had indeed been laid in early womanhood, but it is doubtful whether without the fostering sympathy and devoted comradeship of her husband, we should ever have possessed one of those writings by which George Eliot will be remembered. In her dark solitude after Mr. Lewes's death, George Eliot was conscious that her powers were dwindling to decrepitude and sterility; the very power of love and the piety of memory seemed perishing, and loyalty to her past permitted or even enjoined an escape from such a death-in-life as this, if by any means it were possible. Of her second marriage let George Eliot herself speak:—

"Deep down below there is a hidden river of sadness, but this must always be with those who have lived long, and I am able to enjoy

my newly-reopened life. I shall be a better, more loving creature than I could have been in solitude."

And again:—

"The whole history is something like a miracle-legend. But, instead of any former affection being displaced in my mind, I seem to have recovered the loving sympathy that I was in danger of losing. I mean that I had been conscious of a certain drying-up of tenderness in me, and that now the spring seems to have risen again."

Those are happiest whom a great sorrow strengthens while it saddens, and who can carry on the past into the present in lonely fortitude. It was not so with George Eliot.

EDWARD DOWDEN.

TWO BOOKS ON INTERNATIONAL LAW.

Essays on some Disputed Questions in Modern International Law. By T. J. Lawrence. (Cambridge: Deighton, Bell & Co.)

International Law and International Relations. By J. K. Stephen. (Macmillan.)

THESE two books come like question and answer—"Is there a true International Law?" Prof. Lawrence asks in his first essay, and he argues that there is; half of Mr. Stephen's little work is devoted to showing that there is no such thing, and the other half to an illustrative explanation of what the rules really are which look like international law. That they are not rules of law, in any proper sense, is an opinion which has been freely expressed of late years, and the professors of the subject have never succeeded in removing the doubt. And yet the question is well worth settling. For, though in form it is a question of naming and classification, yet the answer to it will in many ways determine the future development of the whole subject. The text on which both writers discourse is a passage in Sir James Stephen's *History of the Criminal Law*, where the expression "International Law" is objected to as inexact and misleading, covering as it does rules, such as treaties, which are not laws, and rules, such as those of prize, which, so far as they are laws, are municipal and not international. Following out this idea, Mr. Stephen attempts to show in outline "how every department of the field of international relations might be adequately discussed in a science which should dispense altogether with juridical metaphor." He develops the criticism of the use of the expression "International Law," showing that it is mischievous in the hands of a conventional jurist like Mr. Hall, as well as in the hands of an *a priori* jurist like Prof. Bluntschli. Both classes, he says, are necessarily led into a confusion of international habits with international duties, and with a juridical bias they "describe those habits which are only rules in the sense of uniformity, as habits which are rules in the sense of enforced uniformity." He proceeds to state an alternative mode of treating the subject, sketching in outline a book which might be written without the use of legal terms. It would omit the ethical element altogether; it would be a more or less definite statement of existing usage; and it would distinguish those parts of the subject which have not, from those

which have, been incorporated in the municipal law of particular nations. Such a separation, besides being scientifically accurate, would encourage nations to legislate on matters of international import, by dispelling the delusion that there does at present exist a code of laws covering all international relations. Mr. Stephen's sketch is done with great ability, and a work executed on its lines would undoubtedly be freer from irrelevant matter than most of the existing works on international law. His classification of topics, too, is in many ways novel, and would be as useful practically as it is sound logically. But his preliminary criticism is less satisfactory, based, as it is, on the assumption that Austin's analysis of law is accurate and complete. He does not discuss the opinion stated by many writers since the date of Maine's *Ancient Law*, that Austin's definition does not fit in either with the past history of society or with its probable future. It is mainly on this ground that Prof. Clark in a recent work, and that Prof. Lawrence now, vindicate international law as true law, the essential idea in which is not coercion, but order. The differences from municipal law are very great, necessitating a wholly different mode of exposition, and these writers, perhaps, do not sufficiently emphasise this point; but their chief contention certainly leads them to a juster recognition of existing facts than is possible for a rigid Austinian. Nevertheless, Mr. Stephen will do good service if he completes the work of which he has now written the introduction. It will have much originality of method, and it will not dogmatise on international morality.

The other essays in Prof. Lawrence's volume treat of more substantial subjects. We can but briefly note their contents. "The Suez Canal in International Law" is an elaborate examination of the history of the canal, showing that its legal position is not settled by describing it as a narrow strait, wholly within the territory of one power, and connecting two open seas. Coming to the negative conclusion that international law here furnishes no precedents for the conduct of states, he develops a proposal for the conversion of the canal, together with a few miles of adjacent territory, into a principality guaranteed like Belgium. A similar problem is discussed at greater length in three essays on the Panama Canal, in which Prof. Lawrence gives an account of the Clayton-Bulwer Treaty, criticises the recent attempts of Mr. Blaine and Mr. Frelinghuysen to back out of it, and advocates a real neutralisation of the canal, as distinct from the guarantee of protection proposed by the United States under cover of the term neutralisation. The whole case is stated with admirable clearness and vigour, and, so far, at any rate, as the question turns upon treaty obligations, the argument is as convincing as anything well could be. It is expressed, too, with much plainness of speech. In this controversy, he says, the honourable directness of American diplomacy has been abandoned, and in place of it resort has been had "to the false facts, strained constructions, unhistorical history, perverted law, and illogical theory which it is the object of this essay to expose." The judgment is severe, but it is amply justified by much of Mr. Blaine's wild writing.

An interesting paper follows on Grotius as a reformer of international law, the most direct result of his work being effectively illustrated by a comparison of the atrocities of the Thirty Years' War with the restraint displayed in the war of the Spanish Succession. In an essay on the "Primacy of the Great Powers" Prof. Lawrence maintains that the doctrine of the equality of independent states is dead, and that

"we ought to put in its place the new doctrine that the Great Powers have by modern International Law a primacy among their fellows which bids fair to develop into a central authority for the settlement of all disputes between the nations of Europe."

In saying that the old doctrine has never been challenged since the days of Grotius, he is evidently not aware that Prof. Lorimer has anticipated him. Prof. Lawrence expresses himself in a less guarded manner than does Prof. Lorimer; but is there not in the minds of both some misconception of the doctrine which they assail? Germany is a more powerful state than Denmark, and, along with certain other states, is a member of a sort of European council in which Denmark has no place. Yet in regard to their legal rights and obligations they are surely equal. As belligerents they would be entitled to the same consideration at the hands of neutrals, and as neutrals they would be bound to behave alike towards other states at war. To put a parallel case, the proposition that all Englishmen are equal before the law is not contradicted by stating either the fact that some are wealthy men and others are not, or the fact that some are members of Parliament and others are not. Prof. Lawrence's volume ends with a hopeful prospect of the abolition of war. In the internal history of society there have been three stages—punishment of injuries by retaliation, the regulation of the modes of retaliation, the institution of the king's justice as an alternative to private war, and the supremacy of law. In the history of public war we have passed through two of the same stages, and have reached a position similar to the third stage. Is the fourth also possible in this "evolution of peace"? Prof. Lawrence believes that it is.

G. P. MACDONELL.

Sonnets, and other Verse. By Samuel Waddington. (Bell.)

THE sonnet is a poetical form which possesses a peculiar and almost irresistible fascination. Intense admiration for the achievements of the great sonneteers seems unable to exist for long in its simple and primitive form; it almost inevitably develops into emulation; and he who begins by being a sonnet lover ends by becoming a sonnet writer. It has been so with Mr. Waddington. We who belong to the once small but rapidly-increasing family of sonnet-fanciers have often given silent or spoken thanks for service rendered by his dainty pair of anthologies; and now added thanks are due for this exquisitely-attired little volume, which proves that Mr. Waddington is not merely a tasteful collector of these "cameos of verse," as I once called them, but a cunning and delicate carver whose carefully cut gems future collectors

will not despise. I do not mean to infer that Mr. Waddington is one of the great masters of the sonnet. They are few, and it is probable that the place left vacant by the latest of them, Dante Gabriel Rossetti, will be long unfilled; but, to borrow a figure from Mr. Waddington's almost too modest introduction, we can find something to delight us not merely in Sevres or Dresden ware, but in common delf, if only the simple vase be pure in colour and lovely in curve. The sonnets, forty in number, are so pleasantly varied in theme that even the severe test of consecutive reading does not induce a feeling of monotony, and in the treatment also there is as much variety as can be attained without disloyalty to the traditions of the form. Only thrice does Mr. Waddington ignore accepted canons to try a little experiment of his own by cutting off one or two of the orthodox five feet from every verse; and though the result, in the second instance, at any rate, is encouragingly pretty, it is curious to note how, by so simple a change, the unmistakable sonnet flavour is entirely destroyed. Instead of meditative weight and sobriety, we have a bright lyrical feeling; and though I would not part with the old form, I frankly admit that the new one appeals to me, and will, I think, appeal to other readers, very agreeably. The following is the better of the two examples. Note the graceful and winning *naïveté* of the conclusion:

"MORNING."

"And reddening Phoebus lifts his golden fire,"
GRAY.

"Now o'er the topmost pine,
The distant pine-clad peak,
There dawns a golden streak
Of light, an orient line:—
Phoebus, the light is thine,
Thine is the glory—seek
Each dale and dewy creek,
And in full splendour shine!

"Thy steeds now chafe and fret
To scour the dusky plain:
Speed forth with flashing rein,
Speed o'er the land, and yet,
Pray, linger in this lane,
Kissing each violet."

It will be seen that in every respect but one this is a perfectly orthodox performance. Mr. Waddington does not even neglect the pause or break in the middle of the octave which, as a note of Petrarchian purity, is so dear to my friend Mr. Hall Caine, but which I fear I have at times treated with the disrespect shown to the North Pole by Sydney Smith's memorable acquaintance. And yet the sonnet has gone and something else stands in its place.

In his more regular efforts Mr. Waddington displays both natural facility and acquired precision of workmanship. Hardly a single sonnet impresses one as being laboured; but in every one there has been so much conscientious painstaking, that a critic of the hole-picking species will find himself feeling somewhat depressed by lack of material. Doubtless there is here and there an ineffective line; and Mr. Waddington errs, I think, in utilising for rhythmical purposes syllables universally slurred or half-slurred in utterance—the use of "flowering" as trisyllabic is a case in point—but in matters of *technique* I have found no fault more serious than the unfortunately weak and disappointing close of

the otherwise strong sonnet entitled "To-day," the sestet of which runs thus:

"To-day! And yet To-day shall live for ever,
In every heart an everlasting mark;
The tides of time shall ebb and flow, yet never
Efface the deathless traces of to-day!
To-day, who will may work, who will may
play,
Soon, soon, the night shall come, the night is
dark."

There is something not altogether pleasing in the close juxtaposition of the words "efface" and "traces," but this is a slight defect compared with the irritating ineffectiveness of the clause I have italicised. So flat and commonplace a tag would ruin the finest sonnet.

Mr. Waddington's work has one quality which is in the minor poetry of the period rarer than all other good things—individuality unspoiled by eccentricity. The general substance of the sonnets reminds me more frequently of Clough and Mr. Matthew Arnold than of any other poets; but the manner is Mr. Waddington's own, and only in one example, "The Schoolmaster," does the mere literary influence of Mr. Arnold seem to have overpowered him. "A Metaphysical *Cul de Sac*" and "Soul and Body" are attractive examples of the quaint and dexterous subtleties loved by Donne and his school; but the greater number of Mr. Waddington's sonnets are, in virtue of the good quality just mentioned, rather hard to classify. Nor is it much easier to rank them in order of precedence, for they are differentiated rather by theme and mood than by varying degrees of excellence, and one's preferences are determined rather by personal taste than by exercise of the pure critical faculty. I myself have derived special pleasure from the sonnets respectively entitled "Nature," "Self-Sacrifice," "Through the Night Watches," "Nightfall," "Sweetheart," "The Aftermath," and "What hope is thine." The octave of the last-named is warm with strong imaginative fervour, but the sestet strikes me as being by comparison weak, and Mr. Waddington, as an artist, is perhaps more favourably represented by "The Aftermath."

"It was late summer, and the grass again
Had grown knee-deep,—we stood, my love
and I,
Awhile in silence where the stream runs by;
Idly we listened to a plaintive strain,—
A young maid singing to her youthful swain,—
Ah me, dead days remembered make us sigh,
And tears will sometimes flow, we know not
why;
If spring be past, I said, shall love remain?
She moved aside, yet soon she answered me,
Turning her gaze responsive to mine own,—
Spring days are gone, and yet the grass, we see,
Unto a goodly height again hath grown;
Dear love, just so love's aftermath may be
A richer growth than e'er spring days have
known."

Of the space that can be allowed me I have left but little in which to comment upon the "other verse" which occupies more than half of Mr. Waddington's volume. The miscellaneous lyrics are, however, of less importance than the sonnets, and may, therefore, without injustice, be dismissed more summarily. They are all bright, graceful, and daintily finished, but many of them are thin in substance, or imitative in manner. No one will quarrel with Mr. Waddington because he has been fascinated by the swinging music of Dante

Rossetti's "Cloud Confines"; but he certainly has made a mistake in attempting to reproduce it in the not very valuable poem which he calls "Finite and Infinite." I do not say that the attempt is specially unsuccessful, for in externals "Cloud Confines" is one of the most imitable of poems; but few people will think that the attempt was worth making, and I confess I am not one of the few. Mr. Waddington has shown that he can write a neat rondel, rondeau, or chant royal, and may henceforward rest upon his laurels. These pretty trifles have "had their day"—their two days in fact—and no one will mourn if they now "cease to be," say for another century. Lastly, I would say that among many pleasant, but not specially striking lyrics, may be found a few which the memory will not easily let go—notably the incisive stanzas headed "One with another," and the ballad "The Inn of Care," with its sparkling opening and pensive close, which is a very lovely and arresting bit of work.

JAMES ASHCROFT NOBLE.

The Dictionary of English History. Edited by
Sidney J. Low and F. S. Pulling. (Cassell.)

DICTIONARIES are not commonly pleasant reading. We have, however, read every word of the volume before us with extreme pleasure. The surprising thing is that it has never occurred to anyone to compile a book of this sort before. Few people, we will admit, could have done it so well as the present editors; but we should have thought that many others would have tried their hands at it. The fact that is most remarkable in the Dictionary before us is the admirable proportion which has been kept between one class of subjects and another. There is no shirking of uninviting matter for the sake of giving greater fullness of detail to those subjects which were most interesting to the editors. As Messrs. Low and Pulling are human beings, we are justified in concluding that they have some preferences as to time and subject. A careful search has not been rewarded by finding any indication of this. Of course we do not mean to imply that all the articles are equally well done. Those on "Jury," "Mary Queen of Scots," "Casket Letters," and "Mark System," are worthy of special commendation. On the other hand, the article on "Marriage Laws," though perhaps containing nothing that is absolute error, is so short that it will leave most persons in the helplessly unintelligent state in which it found them. It should have been pointed out so clearly that no mistake was possible that before the Reformation a valid marriage could be contracted in England by the mere consent of the parties, followed by their living together, and that no ceremony, ecclesiastical or civil, was necessary to make it binding, though, according to the opinions of the time, persons who did contract marriage in this irregular fashion were guilty of mortal sin. Theological books beyond number prove this; and the *Ripon Chapter Acts*, one of the publications of the Surtees Society, give some highly curious evidence taken with regard to cases of this kind. In a dictionary we are, of course, aware that condensation is of grave importance. We think, however, that a few words explaining the reasons why

he Royal Marriage Act was passed would not have been out of place. No plea in justification can be set up for any one who took part in that immoral piece of legislation; but it is not well that the point of view of those who commit acts of the greatest wickedness should be entirely left out of sight.

It would be absurd to complain of any dictionary of this sort because it did not contain articles on every special thing connected with history in which the reader happened to be interested. As, however, the development of the village into the shire and the kingdom is daily attracting more attention from historical students, we could have wished to have had short articles on some words that are omitted. The heading "Parish" occurs, and the account given is not unsatisfactory; but Township, Constablewick, Chapel, and Chapelry are not to be found. We conceive that the most difficult part of the work must have been the biographical articles. They are almost all of them well done, and the principle of selection, whatever it may have been, was evidently a wise one. A book of this sort is not a biographical dictionary. Here, if anywhere, it would perhaps bear retrenchment.

EDWARD PEACOCK.

"Palestine Pilgrims' Text Society." No. I. *Of the Holy Places visited by Antoninus Martyr.* Translated by Aubrey Stewart, and Annotated by Col. Sir C. W. Wilson, R.E. (Published for the subscribers only).

ALL who are interested in the history and topography of the Holy Land will welcome the formation of this society, the object of which is "the translation and publication, with explanatory notes, of the various descriptions and accounts of Palestine and the Holy Places, and of the topographical references in ancient and mediæval literature, from the earliest times to the period of the Crusades or later." Hardly any of these, with the exception of Antoninus, Bernard, Willibald and Saewulf, have as yet been translated into English. Arculph himself, in some respects one of the most important of all, though accessible in French in the very free version of Charton, can be found in English only in the abridgement of Bede, while the mass of information to be gleaned from the writings of Arabic travellers and historians is only available to the few who are masters of the language in which these were originally composed. We can hardly over-estimate the value of a continuous series of literal translations of all the several writings that have come down to us from the first nine or ten centuries throwing light on the topography of Palestine before the crusades.

Among other things, they will go far to make clear points that are and have been for many years the subject of keen, and sometimes, we fear, rather embittered controversy. On the topography of Jerusalem they may be expected to throw all the light that can be hoped for in the absence of a permission from the Porte to view the excavations of Sir Charles Warren. They will, at least, supply a basis on which the disputants may rest their arguments, and authorities to which they may with some confidence appeal.

In order, however, that this basis may be

as sound, and those authorities as unimpeachable, as may be, two points must be kept carefully in view by the editors of the series. The one is that the translations fairly represent the original text; the other, that in the notes no statements are made in the form of absolute assertions which are founded only on theory and not on ascertained and admitted facts. The first of these is not so simple a matter as it looks. Apart from the difficulty, in many cases, of translating accurately many passages of these early pilgrims, the texts not infrequently vary to a perfectly confounding extent, and very often just where the one or the other reading bears materially on some question in dispute. In most cases the difficulty may be solved either by quotation from the original in the notes or by a citation, and, if thought fit, a translation of the various readings. In some cases, however, as in the various texts of Theodorus (erroneously called Theodorus in the Introduction and second Appendix to the present work) which are to be found in the Paris, London, St. Gall, and Louvain libraries, nothing can be satisfactory short of a separate translation of large portions of each. As regards the notes themselves, it is hardly too much to ask that some indication should be offered of the existence of views or interpretations different from those which the editor of the works has the perfect right to express, where these latter represent only one side of a controversy.

We make these remarks because we notice in this print, which we take (as being out of its chronological order) to be somewhat of an experimental publication, some signs that the considerations to which we have referred are in danger of being overlooked.

Let us first, however, congratulate the Society in having secured as their director Sir Charles Wilson. His connection with the ordnance survey of Jerusalem in 1865, the foundation of all that has since been done in that city; his long acquaintance with and deep interest in all questions relating to its topography, and above all the spirit of fairness with which in all his writings he has dealt with every matter of pending controversy, eminently qualify him for such an office; and if we are obliged to refer to what seem to us to be a slip or two in the present issue, we believe these have been the result of inadvertence, probably of the haste consequent on his recent summons to Egypt, and have only to be pointed out to be corrected in the promised re-issue of the part in question in its due chronological order in the series of which it is to form part.

Let us also say that the translation, as a whole, seems very well done (though some reference should have been made to the existing version by Mr. Cowper in the *Journal of Biblical Literature* for January, 1866) and that the Notes, as a rule, seem a fair specimen of what such notes should be. The Introduction, too, is concise and lucid, though if the series is to take place as an English standard, the reader should not be referred for information as to MSS. to the publications of the Société de l'Orient Latin, which can be in the hands of only a few.

Let us note, however, how two crucial points in the topographical controversy as to Jerusalem are dealt with in this issue. Was or was not the site of the sepulchre of Christ

shown in the sixth century on the eastern hill? Was or was not the term Zion applied in that century to the eastern or the southern part of the eastern hill? Those who answer me on both of these questions in the affirmative are accustomed to refer to Antoninus as supporting their views. The argument is, of course, much too lengthy for these pages. But two of the points on which they rest are (1) that the sepulchre was the first object the pilgrim appears to have encountered on entering the city from the Mount of Olives, and (2) that a "tower of David," which was the second object, and which came between the sepulchre and the Basilica of Zion, was so placed that from it could be heard the "murmur of voices below in the valley of Josaphat." How are these passages dealt with in the work before us?

As regards the first, the translation given of the first sentence of chap. xviii. is as follows: "Bowed to the earth and kissing the ground we entered the holy city, through which we proceeded with prayer to the tomb of our Lord," and the following note is appended: "This passage seems to imply that Antoninus went some distance into the city before reaching the Holy Sepulchre." Now the text adopted by the translator (which is that of Tobler, St. Gallen, 1863) hardly of itself warrants such a statement, and still less do all the other readings given by Tobler himself in the St. Gall publication and printed by the French Society as appendices to their tract. Here they are for comparison:—"Osculantes proni in terram, ingressi sumus in sanctum civitatem, in qua perreximus adorantes monumentum Domini. Ipsum monumentum," &c.—St. Gall MS., adopted by Tobler in 1863. "Clinantes proni in terram ingressi sumus in sanctam civitatem, in qua adorantes Domini monumentum quem ipsum monumentum," &c.—Vatican MS. "Inclinantes proni ingressi sumus in s. c. et venimus ad sepulchrum Domini."—Ex cod. Cadomensi. "Inclinantes nos proni in terram ingressi sumus in s. c. in qua adorantes monumentum."—Berne MS. "Inclinantes proni in s. c. in qua adoravimus Domini monumentum."—Tournai MS. "Ingressi autem in s. c. Hierosolem, perreximus ad sepulchrum Domini ut ador. ibi Dominum I. C."—E. Musæo Cl. Menardi. When a theory is to be founded on a particular expression, it is only fair that the expression be accurately verified.

As regards the second point, we demur to the note on p. 14, where, referring to Antoninus's declaration that the valley of Gethsemane "lies between the Mount Zion and the Mount of Olives" and "is there called the valley of Josaphat," the editor admits that "Antoninus here calls the temple hill Zion," but gratuitously adds that "later (chap. xxii.) he alludes to the western hill as Zion"; to the whole of the second appendix, which assumes throughout the same fact; and especially to the note on p. 18, where the tower of David we have referred to above is without reservation explained as being "the tower of David, Phasaelus, near the Jaffa Gate." Certainly, the murmur of voices from the valley of Jehoshaphat must have been exceptionally loud to have been heard all across the city!

As the several translations are not, at least at first, to be issued in chronological order

and Sir Charles Wilson's absence in Egypt will delay the publication of *Santa Paula* and the *Bordeaux Pilgrim*, which were in hand at his departure, we would strongly urge that the Arabic authorities be undertaken without delay. These are in the original practically inaccessible to most, and an English version of Makadebai and some of the other writers recently edited by Goeje would be a boon of the first magnitude. ALEX. B. McGRIGOR.

NEW NOVELS.

The Queen of the Moor. By Frederick Adye. In 3 vols. (J. & R. Maxwell.)

Some One Else. By B. M. Croker. In 3 vols. (Sampson Low.)

Roger North. By Mrs. John Bradshaw. In 3 vols. (Sonnenschein.)

The Prettiest Woman in Warsaw. By Mabel Collins. In 3 vols. (Ward & Downey.)

Edith. By Redna Scott. In 3 vols. (Sonnenschein.)

Anna. By Marie Daal. (Sonnenschein.)

The Amphibion's Voyage. By Parker Gillmore. (W. H. Allen.)

The Queen of the Moor is one of the most conscientious of recent performances in three-volume fiction. Each volume is a volume, with 300 odd pages of solid reading. Mr. Adye, indeed, seems to have written his novel very much as an industrious and ambitious student reads for honours. He must have commenced his task with the resolution to make the most of his characters, his scenery, and the space at his disposal, and he has held by his resolution. The result is, perhaps, not a singularly powerful, but a singularly promising and eminently successful work. The majority of the readers of *The Queen of the Moor* will wish, perhaps, that Mr. Adye could have spared them his Devonian and Cornish scenery. It is not so much that he seems, when on such ground, to compete with Mr. Blackmore and to a certain extent also with Miss Braddon and even Mr. Black, as that there is so much of plot and character to take in that there is no time to take in scenery also. Yet Mr. Adye obviously loves his landscapes, besides endeavouring to do justice to them as an artist. His plot is original and effective. It is laid for the most part in Dartmoor in 1814 and just before the final overthrow of the First Napoleon, when there was a large number of French prisoners in England. Mr. Adye has taken the bold step of making his heroine Cecil Oalmady, the queen of the moor, fall in love with a French prisoner, aid in his escape, and marry him without sacrifice of maidenly modesty. There is scarcely one of the minor characters that is not as carefully drawn as the principals. Especially good are Frank Forster, one of Cecil's lovers, whom in spite of his fickleness all female readers of *The Queen of the Moor* will prefer to the more fortunate Arnaud, who is a trifle too much of an "interesting" invalid; Valérie, the French foil to Cecil; her "honourable Jack," and the faithful servants Angell and Jennifer, whose by-play is good without being an intrusion. Mr. Adye might have left out of his book the sad story of Tamsin, the fisher girl, although it introduces to us some ad-

mirable Cornish sea-pieces. The death of Cecil's husband is enough of tragedy for even such a three-volume novel as this. The English of *The Queen of the Moor* is good, and none the worse for being a little old-fashioned; while most of the characters are so sound in body and mind that one never thinks of physis or of psychology in connexion with them. Altogether, *The Queen of the Moor*, even if it looks rather too much like a prize essay in fiction, deserves hearty commendation. May its author never publish anything worse.

Miss Croker's new novel recalls *Pretty Miss Neville*, but is not quite equal to it. It gives us two loveable sisters, Gussie and Haidee, and two fine fellows, "Teddy Brabazon" and his cousin Miles, and that is about all that can be said. There is not so much variety and movement in *Some One Else* as in *Pretty Miss Neville*, and we are treated to a little too much girlish gush and chatter, harmless and natural though it all is. It is impossible to avoid a suspicion when one has got about half way through the third volume, that Miss Croker has had to write against time. She has not materials for three volumes, for her plot is rather thin. The separation of Miles and Haidee is nearly as absurd as the will which brings them together. The story of poor "Teddy," who, plucked in his military examination, and driven from his home by his stepmother—Mrs. Brabazon, by the way, uses unnecessarily brutal language—enlists as a private to die in Zululand, is not a successful one; somehow his death does not contribute to the plot the sadness that it ought. The best character in *Some One Else* is the vivacious Gussie, who becomes Mrs. Vashon. She is one of those butterflies who are quite intolerable in real life, but attractive in fiction.

Roger North, like the *Queen of the Moor*, is full three-volume measure; and Mrs. Bradshaw means well in every sense. Kate Galbraith is a very good example of the healthy-minded English girl who is the delight of clerical circles; and Roger North is a stoical manly squire, given, perhaps, too much to submitting to his mother. Sydney, the villain, is not a monster. If he has the bad taste to marry Kate and drink and gamble at the instance of a rather vulgar Iago named Thorpe, he has also the good sense to die, and to repent of his folly and wickedness before death. The story of *Roger North* is on the whole rather commonplace. But there is no attempt at fine writing, hysterical passion, or unpleasant realism. Mrs. Bradshaw reforms all her imperfect characters that she does not kill off. It is not difficult to believe that the class of novel readers that is "stiffened" by curates of the type of Kate Galbraith's father will read and like *Roger North*.

There is nothing risky in *The Prettiest Woman in Warsaw*, although it tells of actresses, whose beauty makes all male beholders frantic, and of Continental princes ablaze with love, jealousy, and diamonds. The boldest and handsomest of the princes, Demetri, compels one of the actresses, Zadwiga, privately married to an Englishman, to carry a dagger. This she uses rather clumsily on the breast-bone of Demetri, and as a result is believed by many people, including in the long run herself, to have murdered him. This is not true,

however. The real murderer of Demetri is Prince Niko, the brother-in-law of Zadwiga, who operated on the back of the would-be Lothario, in the belief that his own wife, the adorable, mischievous, but innocent Wanda, had been unfaithful. All ends in domestic bliss and a baby. But the story is wearisome and the sentiment in it is over done.

On the second page of *Edith* there appears a young man with "hair dark as night, almond-shaped dreamy eyes, a peculiarly straight, refined nose, but as most poets have, a sensual mouth." This looks alarming, and matters do not seem to improve when on the very next page—

"She, drawing hastily back, cried 'No! no! Norman, do not touch me; you forget our compact, it was to be friendship not love; that I will give you as pure and lasting as you please, but I can feel none of the other for you.'"

But Norman Russell, who is not only a poet but "one of the most rising young barristers on circuit," does nothing worse, in spite of his "sensual mouth," than become engaged to two charming girls at once. Happily there is a determined clergyman who prevents anything very dreadful from happening. This is a widower, Mr. L'Estelle, with two little girls, and burdened with a promise to his deceased Mildred "that he would not ask any one to be his wife till three years had passed from the day of her death." Mr. L'Estelle saves Edith Molyneux from Norman Russell, by ascertaining and revealing all about the barrister's entanglement with Alice Williams, who is a sort of ward of his own. So in the end Edith is discovered in the rectory garden at Bickleigh "lying back in a low chair, dressed in white, with crimson roses at her throat, Mr. L'Estelle's favourite colour. . . . The two little girls were playing at her feet, and a little white bundle was lying in her lap." *Edith* is, in short, one of those innocuous but weak stories the writing and still more the publication of which are hopeless puzzles to the critic.

Anna, which is translated from the Dutch, is a disguised homily against cruelty to animals; a by no means inconsiderable portion, indeed, in the form of a lecture by a professor whose heart is divided between Anna and animals, is of the nature of such homily quite undisguised. One dog separates Anna from her lover, Herman; another dog brings them together. She dismisses her father's housekeeper, to all intents and purposes, because that thoughtless woman drove off a cat for lunching on a singing bird. Apart from this cruelty to animals craze, *Anna* is a simple and pleasant story of domestic life in Amsterdam. Anna's cousins, the Bloemarts, who are more worldly and less learned than herself, form a good family group. The English into which *Anna* is translated is not unimpeachable. Although our counting-houses are being rapidly Germanised, we do not yet talk of "one of the most considered commercial establishments of our metropolis."

The Amphibion's Voyage is a farrago of nonsense, adventure, and geography, and is full of spirits, both animal and ardent. In truth, the champagne, "nips of Bourbon," and pro-

miscuous "liquors" that the lively Mr. Gillmore sends down the throats of his heroes, Sam Attwood and Prof. Ubique, become almost as much of a bore as Attwood's everlasting and imbecile "I swan." Why, too, did Mr. Gillmore take one of the best and most awful of the stories in *Dean Ramsay's Reminiscences* and (p. 132) spoil it in the reproduction? Nevertheless, some of the imaginary adventures of *The Amphibian* are undoubtedly very laughable; and the book as a whole may be enjoyed if read by instalments.

WILLIAM WALLACE.

SOME HISTORICAL BOOKS.

The Public Schools Historical Atlas. Edited by C. Colbeck. (Longmans.) The 101 maps composing this atlas are, with few exceptions, those which appeared in the volumes of the series called "Epochs of Modern History." An historical atlas produced by the process of binding together the maps prepared for the illustration of a number of treatises on separate periods could scarcely be an entirely satisfactory performance; but, in spite of the defects arising from the manner in which it was compiled, Mr. Colbeck's book will be found very serviceable for school use. It has the merits of being cheap and handy, and, moreover, the maps, unlike those in some other works of the kind, have been drawn with a view to the requirements of the English student. The series of maps begins with the fourth century A.D., and ends with the year 1815. Several plans of battle-fields are included, and there is a full Index. Although Spruner's *Hand-Atlas* has been largely used, we are glad to see that the maps of early Britain are free from the many gross blunders which disfigure that usually excellent work. The weakest point of this historical atlas, as of most others, is the local nomenclature, with regard to which no consistent plan seems to have been laid down. In our opinion, the best rule would be to designate every place by the name which it bore during the period to which the map relates, and to spell it in the orthography of that period. As an example of the want of system of which we complain, it may be mentioned that, according to Mr. Colbeck's maps, it appears that the name of Edinburgh existed in that form in A.D. 700, but had in 873 been changed to Edwinsburgh. Instances of misspelling, such as Unstrat for Unstrut, Sador for Sodor, are also not unfrequent. The maps illustrating the Napoleonic wars are very numerous and well chosen.

The third volume of the *Gentleman's Magazine Library* (Elliot Stock) deals with popular superstitions, and from the completeness of the material embodied in its pages may fairly be considered the most valuable of the series which has yet appeared. The contributions to *Sylvanus Urban* which are reprinted in the section on Witchcraft are of especial interest, containing the investigations of writers who had devoted unwearied attention to the history of that branch of superstition among the peasantry of England. The rise and progress of witchcraft among our ancestors of both sexes has not yet been chronicled with all the minuteness of which the subject is capable, and when the historian of the future betakes himself to his task he will not reckon this division of nearly two hundred pages among the least useful of his assistants. The notes of Mr. Gomme contain so much information within a small compass as to lead his readers to desire that the ten pages of commentary might have been expanded into twenty. We can readily believe that some of the persons into whose hands this book will fall must be gratified at being told that the Mompesson incident (pp. 240-

241) supplied Addison with the plot of a prose comedy. The essays on the King's Evil cured by a royal touch are equally worthy of perusal with those on witchcraft, and we could have wished that under this branch of his subject the commentator, when reproducing the story told in Carte's history of England of the miraculous effect produced by the touch of the exiled prince of the House of Stuart on a sufferer from this disease, had turned aside for one moment to remind the world of the detriment which this tale of the Jacobite historian inflicted on the sale of his laborious compilation. Mr. Gomme has extracted from the columns of this invaluable periodical of a past age a striking number of articles on the days and seasons celebrated in different parts of the country, as well as on the strange beliefs of our forefathers. His notes on the contributions to this volume are so useful that we are tempted to add that C. V. L. G., on p. 38, conceals the identity of Charles Valentine Le Gricie, the friend of Charles Lamb and Coleridge, and that W. S., on p. 83 stands for William Sandys. We again wish Mr. Gomme success in his undertaking.

Historical Readers. Stories from English History by Oscar Browning. (Griffith, Farran, & Co.) The four little volumes, which form this series, are undoubtedly the best historical readers for elementary schools yet issued. Instead of writing his stories from English history in baby English, Mr. Browning has boldly collected together the best and simplest descriptive passages of striking events in English history from the greatest English historians, such as Burnet and Clarendon, Macaulay and Gardiner, and printed their very words. To these passages he has added explanations of the more difficult words and allusions, with the happy result that a child's vocabulary will be strengthened by going through these readers, and not confined to a knowledge of the very simplest words. Happily interspersed among the prose extracts are selected passages from English poetry, including many from Shakespeare's historical plays, and some from Milton, Scott, Campbell, and Southey. The editor's name is enough of itself to prove that the information in the stories is in accordance with modern historical research, and that the old myths which used to be taught to children as historical truths are carefully discarded. The illustrations are hardly up to the mark, but they are quite as good as can be expected in a shilling school book, and the general impression left by the little series is that the next generation is far more likely to grow up with a correct knowledge of the leading events of English history, than their fathers ever had, or, such is the difficulty of unlearning in later years, ever will have.

The Royal Lineage of our Noble and Gentle Families. Compiled by Joseph Foster. Library Edition. (Hatchards.) Mr. Foster has enlarged this book, which was reviewed in the ACADEMY of January 19, 1884, from 170 pages to 544, by inserting additional pedigrees. Considering that every marriage qualifies another family for admission to the list, there is no reason why Mr. Foster's collection of families of royal lineage should not extend to as many volumes as the new Biographical Dictionary. It is, however, a handsome book, and there is no falling off in the new pedigrees, which are worked up with equal fulness and accuracy of detail. Among the pedigrees of interest, which by the way will surprise many people, are those of the Premier and Mr. Parnell, who both figure in Mr. Foster's pages. It seems that Mr. Gladstone's mother was descended through seven generations of Mackenzies, of whom few dates and particulars are recorded, from the second marriage of Joan Beaufort, Queen of

James I. of Scotland, and granddaughter of John of Gaunt. Mr. Parnell claims a nobler descent from the Dukes of Norfolk, and some will think it significant that it is traced through a sister of the brilliant and erratic Earl of Peterborough, whose popularity with his countrymen and audacity in parliamentary debate are familiar to every reader of Macaulay.

The History of the Literature of Wales from the year 1300 to the year 1650, by Charles Wilkins (Cardiff: Owen), is a well-got-up volume, opening with a goodly list of subscribers' names; but one gets disappointed on making closer acquaintance with the work. The author hardly ever ventures to render any specimens of Welsh literature into English, but retails the metrical translations of others in a way that does not greatly inspire confidence in his knowledge of the Welsh language. Possibly, however, that would be to misplace his difficulty. May it not be that his weakness in English, which he writes very peculiarly, made him feel shy in translating from Welsh? At page 183 we find him, however, paraphrasing a stanza, and it does not encourage us to trust him the more. The last line is, in the original—"Crossaw Duw—cares y dail," and his account of it is that the poet "concludes by welcoming God, kinsman, or linked to all." The whole is a welcome to the cuckoo, and the line in question means—"God's welcome (to thee), friend of the leaves." It contains no welcome to God, and still less does it perpetrate the solecism of applying to him the word *cares*, which means a relative and friend of the female sex—a kinswoman, and by no chance a kinsman, as Dr. Wilkins puts it. We are also disappointed to find the Welsh *cyghanedd*, or alliteration, very feebly treated; and we cannot comprehend why the author says so little of the Mabinogion, the so-called Historical Triads, and a quantity of other prose compositions. The foregoing may be reckoned among the graver shortcomings of the book, while it contains too many minor curiosities to be here mentioned one by one, such as the author's weakness for modern Druidism and his supposing that Julius Caesar has left a description of the national character of the Welsh people. On the whole, we fail to see why Dr. Wilkins writes on a literature the history of which has been treated in part by a scholar like Thomas Stephens, of Merthyr.

THE North Riding Record Society is doing good service, not only to its own immediate constituents, but to the country at large. In the volume and a half of *Quarter Sessions Records* already published, the editor, the Rev. J. C. Atkinson, gives with all the fulness necessary the records of the business before the magistrates of the Riding in the early years of the seventeenth century. With commendable self-restraint he has refrained from drawing conclusions where the evidence is insufficient. "Given," he says,

"that the Justices in Quarter Sessions had to make orders in half-a-dozen affiliation cases, on the average, in the course of a year, no clue is given as to comparative general morality of the people, unless we know what the population of the district embraced actually or approximately amounted to."

It is evident, however, that the further the Society proceeds with its work the more complete the statistics will become. For the present it is enough to remark that two facts stand clearly out from the lists of presentments for recusancy. In the first place, there was in the reign of James I. an active propaganda going on. In the second place, there is a very decided preponderance of the names of women over those of men upon the list. It is only right to add that intending subscribers may obtain all information from the Hon. Secretary, W. Brown, Esq., Arncliffe Hall, Northallerton.

The Norfolk Antiquarian Miscellany. Vol. II. Part 11. Edited by Walter Rye. (Norwich.) Mr. Walter Rye is, by universal consent, the most industrious living collector of materials for the history of Norfolk; and, in completing the second volume of his *Norfolk Antiquarian Miscellany*, he takes occasion to challenge comparison for his work, since 1873, with the publications of the Norfolk Archaeological Society during the same period. He has given his subscribers, for £1 10s., 1,183 pages, all indexed *literatim*; whilst the members of the Society have only received, in return for £4 2s. 6d., 680 pages poorly indexed. This difference of quantity cannot be accounted for by inferiority of quality in the matter supplied by Mr. Rye, or by excess in the number of his subscribers; for his editions are limited to 100 copies, and their merit is beyond dispute. Part 11 is equal to its predecessors, and Mr. Crabbe's analysis of the muniments preserved at Merton Hall is an important contribution to the history of the parishes in which the De Grey family have estates. Dr. Jessopp's commentary on the visitation of the Norfolk monasteries in 1535, showing the discrepancy between the report which was used to justify their suppression and the certificates of the commissioners, will satisfy most readers that the visitors did not scruple to fabricate evidence to support a foregone conclusion. But the most interesting paper in this volume is the sketch of rural life in a Norfolk village in the fourteenth century, which Mr. Francis Rye has deduced from the Court Rolls of Burnham and other manors. It requires a positive effort of mind to realise the jealous care with which the rights of the manor court were maintained, when inhabitants of neighbouring manors regarded each other as foreigners. A tenant who married outside the manor without license incurred a fine, and it was an offence against the lord of the manor to issue a writ at common law against another tenant. The lord's court took cognisance of every incident of social life, from inspecting weights and measures to sanitary precautions, anticipating modern legislation to a greater extent than believers in modern progress will be prepared to hear.

Lancashire Wills proved at Richmond, 1457-1680. Edited by Lieut.-Colonel Henry Fishwick for the Record Society. The tenth volume of the Record Society, formed for the publication of original documents relating to Lancashire and Cheshire, contains a list of the Lancashire wills proved within the Archdeaconry of Richmond between 1457 and 1680, which were removed to London in 1861, and are now preserved in the new Probate Registry at Somerset House. While the wills remained at Richmond such a publication would have been impossible; but since their removal they have been admirably arranged and indexed, and it is from these indexes that this volume has been compiled. The Archdeaconry of Richmond was erected by Thomas Archbishop of York in 1090, and was reckoned the richest and most extensive in the North of England. The Archdeacon exercised testamentary jurisdiction in the Lancashire deaneries of Amounderness, Furness, Kendal, and Lonsdale, and although his office was abolished in 1541 on the creation of the see of Chester, the wills for that division of Lancashire which lies north of the Ribble continued to be proved at Richmond before a commissary appointed by the Bishop of Chester. The Lancashire wills from Richmond now remaining at Somerset House of older date than 1680 are 12,483 in number, and are all calendared in this volume; but it is notorious that a large number of early wills are missing, and the editor, Col. Fishwick, has discovered a portion of these missing wills among the Towneley collection of MSS., lately acquired by the British Museum. This volume contains ab-

stracts of no less than 2,279 wills ranging between 1531 and 1652, and he has incorporated these abstracts in the list, which brings up the whole number to 14,762. Col. Fishwick proposes in a subsequent volume to bring down the list to 1748, and the first instalment is so well edited that every member of the society will wish him health and patience to complete his task. The value of such lists for local history and genealogy can scarcely be over-rated, and it is to be hoped that the time is not far distant when the calendars of the principal registry in London will be printed, if it is only to save antiquaries from the drudgery of searching for wills which do not exist.

NOTES AND NEWS.

MR. EDWIN ARNOLD's new volume, *The Secret of Death*, with some Collected Poems, will be published on February 15. The poem which gives its title to the book is, as has already been stated in the ACADEMY, a version, in a popular and novel form, of the *Katha Upanishad*, from the Sanskrit.

MR. ANDREW LANG is preparing a revised edition of *Custom and Myth*.

MESSRS. KEGAN PAUL, TRENCH, & Co. will publish next week a cheap edition of *My Ducats and my Daughter*, which, in its library form, was favourably reviewed in the ACADEMY a few months ago. The new edition will bear the names of its authors, Hay Hunter and Walter Whyte, showing that it is the work of a new literary partnership.

THE next volume of the "Eminent Women Series" will be *Susannah Wesley*, by Mrs. Elizabeth Clarke.

WE are informed that Mr. H. O. Arnold-Forster has become secretary to the firm of Messrs. Cassell & Co., Limited.

DR. CARL BEZOLD, of Munich, is preparing a German translation, with notes, of Prof. Sayce's *Fresh Light from Ancient Monuments*.

MESSRS. CASSELL & Co.'s new edition of Mr. James Grant's *Recent British Battles*, an issue of which has just been commenced in monthly parts, will include an illustrated descriptive account of the campaign in the Soudan.

WE understand that Mr. George A. Aitken, of the secretary's office, General Post Office, has been for some time preparing a collected edition of the works of Sir Richard Steele. The plan adopted by the editor will be to set Steele's writings in a narrative which will aim at giving a full account of all that is known about their author. Mr. Aitken has been so fortunate as to discover various facts relating to the subject, and to obtain many letters which have not been published; and he will be much obliged if any who possess information or documents illustrative of Steele's life, will kindly communicate with him.

THE Society for Promoting Christian Knowledge announce as now ready *The Official Year-Book of the Church of England for 1885*; a Concordance to the Revised Version of the New Testament, embracing the marginal readings of the English Revisers as well as those of the American Committee, by J. R. Thoms; and a fine edition, suitable for a wedding present, of *The Form of Solemnisation of Matrimony*, with Introduction and Notes by the Rev. E. L. Cutts.

MESSRS. WILLIAMS & NORGATE announce for publication this month a work by Mr. Raymond S. Perrin, of New York, entitled *The Religion of Philosophy*, which undertakes to analyse the chief philosophical and religious systems, to point out the relation of Christianity to the other great faiths, and to offer a solution of the

metaphysical problem of the categories of thought, as a means of building up the true science of morality.

WE have received the first number (January, 1885) of *The Manx Note-Book*: a Quarterly Journal of Matters Past and Present connected with the Isle of Mann, edited by A. W. Moore (Douglas: G. H. Johnston). Among the contents are "A Few Words on the Fylfot at Onohan," by Mr. Llewellynn Jewitt, with thirty-three illustrations; articles on "Old Manx Families" and on "Manx Worthies"; "The Title-page of the Manx Doomsday Book"—by which is meant the *Liber Assedationis Terrarum* of 1511; and the first of a series of old Manx ballads—"Creggyn Scarlode" (Scarlet Rocks), written in English and Manx by Archdeacon Rutter about 1645. There are also obituaries of prominent Manxmen, and short notices of current events of special interest to the people of the island. Mr. Moore has made a good beginning, and his undertaking deserves to be well supported. The paper and type are excellent, but the press-work of the illustrations might be better managed.

PROF. LUDOLF KREHL has in the press a work entitled *Die Lehre des Muhammed*, which may be regarded as a supplement to his *Leben des Muhammed*.

A "NATIONAL" edition of Victor Hugo's works is about to be brought out in Paris by M. Lemonnier as publisher, and M. Georges Richard as printer. The plan of this new edition has been submitted by these gentlemen to M. Victor Hugo, who has given them the exclusive right to bring out, in quarto shape, the whole of his works. The publication will consist of about forty volumes, which are each to contain of five parts, of from eighty to a hundred pages. One part will appear every fortnight, or about five volumes a year, and the first part of the first volume, which will contain the *Odes and Ballads*, is to appear on February 26, which is the eighty-third anniversary of the poet's birth. The price will be 6 frs. per part, or 30 frs. per volume, so that the total cost of the forty volumes will be close upon £50. There will be also a few copies upon Japan and China paper of special manufacture, while the series will be illustrated with four portraits of the poet, 250 large etchings, and 2,500 line engravings. The 250 large etchings will be by such artists as Paul Baudry, Bonnat, Cabanel, Carrier-Belleuse, Falguière, Léon, Glaize, Henner, J.-P. Laurens, Puvis de Chavannes, Robert Fleury, &c., while the line-engravings will be by L. Flameng, Chaupollion, Maxime Lalanne, and others.

THE festival at Capua in commemoration of the bi-centenary of the birth of the distinguished antiquary and philologist, Alessio Simmaco Mazzocchi, which should have been held last autumn, but was postponed on account of the cholera, was celebrated on January 25. The meeting in the Museo Campano was attended by a large number of visitors from the neighbouring towns and from Naples, and speeches were delivered by the Prefect (Comendatore Winspeare), Prof. F. Barnabei, and several others.

MESSRS. WYMAN & SONS will publish next week, under the title of *John Bull to Max O'Rell*, a short humorous reply to *John Bull and his Island*.

MESSRS. WILSON & MCCORMICK, of Glasgow, will publish, on or about February 14, a new dramatic work called *Diabolus Amans*. The same publishers will issue a new edition of *From the Pew to the Pulpit*: addressed to the Saints by a Sinner.

WE are informed that two editions of 10,000

each, of *Found Out*, Miss Helen Mathers's new work, have been sold prior to publication.

THE forty-eighth volume of the *Archæologia* contains papers by Mr. Robert Brown, jun., on "The Gryphon, Heraldic, and Mythological," and by Mr. Henry Bradley, on "Ptolemy's Geography of the British Isles."

MR. R. W. COCHRAN PATRICK, M.P. for North Ayrshire, will deliver a lecture to the members of the Philosophical Institution, Edinburgh, on February 17, on the progress and prospects of archæology in Scotland.

AMONG the works in preparation for issue by the Ayrshire and Wigtownshire Archæological Society are the records and charters of the Abbey of Crossraguel, the muniments of the Royal Burgh of Irvine, and a volume of miscellanies, containing, *inter alia*, accounts of the recent explorations in the Cave of St. Ninian, in Wigtownshire, and of the Lake Dwellings in the same county.

It was mentioned some time ago in the ACADEMY that the celebrated burlesque essay on "The Solar Myth in Oxford" had been translated by M. Henri Gaidoz in the *Mélanges*. We observe that a German translation of this *jeu-d'esprit*, by K. Fr., under the title "Wer war Max Müller?" has been printed as an appendix to Herr Otto Schulze's Catalogue of new publications.

WE are happy to announce the first volume of the second edition of Dr. Kuenen's *Historisch-kritisch onderzoek*, which may be briefly described as a critical introduction to the Pentateuch and the Book of Joshua. Every page bears the impress of revision and re-writing, and the volume amply justifies the claim of its author to have exhibited the present position of the great and far-reaching critical questions, as he himself now views it. We postpone a further notice till the appearance of the English translation, which we hope will give the notes (the most important part of the work) in a somewhat larger type.

MR. EDMUND GOSSE, who will by this time be in England again, having sailed in the *Arizona* on January 27, has been interviewed by the representative of the New York *Critic*, whose report of the conversation occupies four columns. Mr. Gosse said that, having only anticipated reading before the Lowell Institute, he had come unprovided with other lectures, and, therefore, when asked for a lecture not in his course, he had been obliged to give "a *vis-à-vis* address." We presume this expression is due to the interviewer, who also makes Mr. Gosse say that Harvard University is an "alumnus" of Emanuel College, Cambridge. The Boston lectures were listened to by large audiences, Dr. Holmes, Mr. Howells, Mr. Parkman, Mr. Phillips Brooks, Mr. E. E. Hale, "and others of the same quality" being among the hearers. Mr. Gosse was much struck by the beauty of Boston, and regards Trinity Church in that city as the most beautiful modern ecclesiastical edifice he has ever seen. Elsewhere in the same paper Mr. Gosse is quoted as saying that he considered Messrs. Armstrong's issue of his edition of Gray as decidedly superior in form to the English edition.

THE Duca di Sermoneta has been elected President of the Italian Geographical Society.

THE library of the late Dr. Robert Angus Smith has been presented to the Owens College, Manchester, by the action of a number of his friends, who wished to keep it for the city with which he was so long identified as an appropriate memorial. It contains many chemical books, but is also strong in Celtic philology and archæology, and includes some curious works on alchemy and the occult sciences, some of

which had been collected by his brother, the Rev. James Smith, better known as "Shepherd" Smith, from the title of a periodical edited by him.

A TRANSLATION.

(FROM THE ANGLO-SAXON OF THE SO-CALLED CAEDMON.)

THEN in his pride he spake who once outshone
In brightness all heaven's angels; whom the love
Of God enwheeled, till by his foolish pride
Moved to dire wrath the Almighty headlong hurled
Him down to torment and the bed of death;
Bade hell's high King be henceforth Satan called,
Rule hell's dark depths, nor ever war with heaven.
Thus Satan spake, pride swelling in his heart,
And all around a sea of torturing fire;
O how unlike the place that once I knew
High in the heavens, the realm God gave me, but
The Omnipotent hath reft me of my throne,
And plunged me in the abyss of hell, and He
Shall give my home to man! That pains me most,
That Adam wrought of earth in heaven shall be
A throned power, find grace with God, while I
Endure hell's torment! Would these hands were free

For one brief winter-hour, then with my host—
But ah, iron-bonds are round me once a King;
My limbs are galled, held fast by the hard clamps
Of hell, on all sides round a sea of flame,
Region of sorrow, fire unquenchable.

GEORGE R. MERRY.

OBITUARY.

THE suicide of Mr. Thomas Nash at his chambers in the Inner Temple, on January 28, caused a painful sensation in Manchester, in which city he was born in 1845. He was educated at the Manchester Grammar School, and graduated M.A. of Balliol College, Oxford. "Tom Nash," as he preferred to call himself, was a well-known figure in political and literary circles. He began life as a Liberal, and is understood to have been a contributor to the *Echo*; but some years ago he threw in his lot with the Democratic Tories and was accepted as the Conservative candidate for Stockport, but finally decided not to stand. He wrote frequently under the name of "Tom Palatine," and published, in 1883, under that pseudonym, a volume of tales and sketches entitled *A Long Lane*. He contributed to the current issue of the *Manchester Christmas Annual*, and on the day of his death wrote a letter about an unfinished farce. The coroner's jury returned a verdict of temporary insanity, and there can be but little doubt that insomnia, resulting from over strain, was the cause of the rash act that brought to a miserable close a career of bright promise.

THE death is announced at Jena, aged seventy, of Dr. K. V. Stofj, the Professor of Education, a man of some celebrity not only in Germany. He was invited to attend the Committee on Education at the Health Exhibition last year. He was a pupil of Herbart at Göttingen, and founded, 1842, a school at Jena, which soon acquired a European reputation, and which has for some years past been conducted by his son. He was also the head of the "Seminary," or training school for teachers.

MAGAZINES AND REVIEWS.

IN the current number of the *Westminster Review* is an article "On the Study of the Talmud," written, we believe, by a young and talented scholar, now resident in London, who is evidently a master of his subject. The article is of interest as containing, amongst other things, a discriminating estimate, from the point of view of a Talmudic student, of Dr. Edersheim's recent work, *The Life and Times of Jesus the Messiah*. The number contains

two other noteworthy articles: "The Materials of Early Russian History" and "English Character and Manners as portrayed by Anthony Trollope."

THE last three double numbers of the *Altpreussische Monatsschrift* (April to December, 1884) carry on a discussion as to the priority of Peter of Dusburg and the Chronicon Olivense, two of the early Prussian chronicles. In two bulky articles, a young scholar, Dr. Fuchs, attempts, by a comparison of the two texts in their descriptions of the early struggles of the Teutonic order, to prove that the portion of the Chronicle of Oliva, treating of these events, was written not later than 1260, and that upon it is founded the prolixer narrative of Peter by Dusburg. This view is criticised by the veteran Perlbach, who reiterates with the requisite arguments his position that the Oliva chronicler only made an excerpt in the fourteenth century from Dusburg and his German translator. An article on the *Struter*, freebooters who carried out, by murder and plunder, the wild justice decreed by the order against the heathen, and another on an old Church at Bülak, which was once a frontier fortress in the same contest, may be read in connection with this historical discussion. The author of the last-mentioned paper contributes a genealogy of his family, the Beckherrs. Its most notable figure seems to have been a physician, Daniel Beckher, whose greatest feat (in 1635) was a successful operation for the release of a five-and-a-half inch knife from the stomach of a Prussian peasant. Beckher's book, *De cultrivoro Prussiano*, was, in 1871, advertised in a second-hand Paris catalogue, with the remark "Histoire singulière d'un paysan prussien qui avalait des couteaux. Cette race est si gloutonne." A paper on the "Plague-year 1709-10 in Prussia," forms a pendant to a recent article on the cholera of 1831. Tracing the connection of the outbreak with the insanitary state of the province, it criticises the extreme methods adopted to isolate infected areas. Each of the three numbers contains an instalment of Kant's unpublished work. The two bundles (I. and VII.) of papers which are here given touch more than the others on questions of ethics and theology. A pathetic interest attaches to Kant's hundred and more attempts to grasp a definition of his own philosophy, and to his sporadic jottings on the sheets in the first bundle. One may, *inter alia*, note the expression of a characteristic wish, that, instead of a day of prayer (*Betttag*), "an utter superfluity," the magistrates would institute a yearly day of penance (*Busstag*), "a true holy day," when real reparation for wrongs should be made. We regret to see that Dr. Reicke seems to fear an interruption in the publication of this MS., and venture to hope that he will soon be able to complete the service he is rendering to Kant students by the publication of the three remaining "convolutes."

WE have received the first number of a new Spanish periodical, the *Boletín Folklórico Español*, a fortnightly review, which aims at being the official organ of all Spanish folk-lore societies, as well in the colonies as in Europe. The first number is mainly introductory. The editor is Señor Guichot y Sierra; the place of publication, Seville.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BEAUVOIR, H. R. de. Nos généraux, 1871-84. Paris: Berger-Levrault. 7 fr. 50 c.
DE ROSSI, G. B. La Biblioteca della sede Apostolica ed i cataloghi dei suoi manoscritti. GÖRNETTI, J. Gli oggetti di scienze naturali, arti ed archæologia annessi alla Biblioteca Vaticana. Rome: Loescher. 3 fr.
DUMAS, ALEXANDRE, FILS. Denise: Pièce en quatre Actes. Paris: Calmann Lévy. 4 fr.

IVANOFF, A. Darstellungen aus der Heiligen Geschichte. 10. Lfg. Berlin: Asher. 80 M.
KOLB, H. Glasmalereien d. Mittelalters u. der Renaissance. 2. Hft. Stuttgart: Wittwer. 10 M.
MAGNE, L. L'Œuvre des Peintres verriers français. Verrières de Montmorency et d'Écouen. Paris: Firmin-Didot. 80 fr.
STUDEN U. FORSCHUNGEN, veranlasst durch meine Reisen im hohen Norden. Hrg. v. H. E. Frhr. v. Nordenskiöld. Leipzig: Brockhaus. 24 M.

THEOLOGY.

LAQUEUR, Fr. Le Brahmanisme et ses Rapports avec le Judaïsme et le Catholicisme. T. 1. Paris: Chailamé aîné. 12 fr.

HISTORY.

BELLESHEIM, A. Wilhelm Cardinal Allen (1532-94) und die englischen Seminare auf dem Festlande. Mainz: Kirchheim. 6 M.
CHROMOW, deutsche, aus Böhmen. 2. Bd. Die Chroniken der Stadt Eger. Bearb. v. G. Gradl. Leipzig: Brockhaus. 10 M.
CRAMER, H. Geschichte d. vormaligen Bisthums Pomesanien. Marienwerder: Boehne. 3 M.
DUROIS, H. Histoire des Aréopages. 8. Partie. Administrateurs et hommes scientifiques de l'Aréopage. Paris: Didier. 10 fr.
FOURNIER DE FLAIX, E. La Réforme de l'Impôt en France. T. 1. Paris: Larose. 10 fr.
FRAUEN, die, zu St. Katharina in St. Gallen. Hrg. vom histor. Verein in St. Gallen. St. Gallen: Huber. 2 M.
HAUVETTE-BENNAULT, A. Les Stratèges Athéniens. Paris: Thorin. 5 fr.
JUDRICH, W. Caesar im Orient. Kritische Uebersicht der Ereignisse vom 9. Aug. 48 bis Octbr. 47. Leipzig: Brockhaus. 5 M.
LEWY, H. De civili condicione mulierum graecarum. Breslau: Preuss. 1 M. 30 Pf.
LIVET, Ch. L. Portraits du grand Siècle. Paris: Didier. 7 fr. 50 c.
PERROUD, Cl. De Syrtidis Emportis. Paris: Thorin. 5 fr.
POQUET, B. Les Origines de la Révolution en Bretagne. Paris: Didier. 7 fr.
RABE, E., u. L. BURGER. Die brandenburg.-preussische Armee in historischer Darstellung. 3. Lfg. Berlin: Meidinger. 15 M.
WOLKAN, R. Studien zur Reformationsgeschichte Nordböhmens. 1.-5. Hft. Prag: Olwe. 4 M.
YORK V. WARTENBURG, Graf. Napoleon als Feldherr. 1. Thl. Berlin: Mittler. 7 M. 50 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

JAHN, M. Der Einfluss der Kantischen Psychologie auf die Pädagogik als Wissenschaft. Leipzig: Froberg. 1 M. 30 Pf.
PAGENSTORFER, A. Beiträge zur Lepidopteren-Fauna v. Amboina. Wiesbaden: Niedner. 4 M.

CORRESPONDENCE.

MYTHS AND HOUSEHOLD TALES.

1 Marlborough Road, W.: Jan. 31, 1885.

I AM almost ashamed to ask for a little of the space of the ACADEMY, for the purpose of defending, if I can, the theory set forth in my introduction to Mrs. Hunt's *Grimm*. It is not very easy to make oneself understood, but it appears to me that Mr. Bradley, in his kind and candid notice of my remarks, very nearly understands what I am driving at. The points on which we differ are, perhaps, incapable of actual proof either way, a more or less plausible theory seems all we can hope for. 1. Were mythic tales originally told, as a rule, of a "nameless somebody," or of a known and named character or being? Following Mr. Tylor (*Prim. Cult.* i. 394), I have regarded Somebody (originally nameless, in my opinion) as a very common original hero of myth. Of course, if I am right, all interpretations of myth based on analysis of names *must* be precarious, for (a) the story may be older than the name; (b) the story may have been transferred, as happens daily, from one named person to another. How all this works in the archaeology of jokes, may be read in Mr. Brander Matthews's essay in the February number of *Longman's Magazine*. Mr. Bradley replies that the "doctrine of a nameless Somebody is a mere hypothesis, which no direct evidence can prove or disprove." Quite true; but the doctrine of an original named hero, whose name is still attached to the myth, is in the same predicament. We must choose between rival probabilities, varying in each case. We must ask, is it more probable that "stretchers" (as Huckleberry Finn would say) were originally told, by very early men, about named and known or nameless and fanciful

persons? Mr. Bradley observes "it seems to me that it would require a greater effort to invent a story concerning a 'nameless somebody' than to imagine some known and named person going through a series of adventures consistent with and suggested by his general character." Now (a) his general character is only the impression we derive from the sum of the incidents narrated of him. How often has it been observed that the affair of the Cyclops is out of keeping with the character of Odysseus. The legend, probably Mr. Bradley will admit, was not originally told of Odysseus; it occurs very widely where that hero is unknown, and was obviously attracted into his cycle from the floating mass of *Märchen*. (b) Does it really require "a greater effort to invent a story concerning a nameless, than a named person"? Direct proof is unattainable. But surely, when little children "make up a story," it is almost always about "a man," or "a little boy." "Once there was a man, and he did," so and so. I need not add that the heroes of *Märchen*, civilised or savage, are, perhaps, more frequently nameless than named. "There was a certain king of a certain country," begins the *Zulu Märchen*, "Erant olim Rex et Regina," says Apuleius. "Anes there was King and a Queen," saith the Scot. In *Zulu Märchen*, however, to name the hero or heroine is rather the rule than the exception. In Eskimo, perhaps, named and nameless heroes occur in equal numbers. In Samoyed, I think, anonymity prevails. In Grimm's collection names are very rare indeed. Clearly it is possible to retain hundreds of tales in which the characters are nameless. The daily efforts of children tend to show that it is easier for them to invent a story concerning a nameless somebody, than a named somebody. Take another case: a boy is in a scrape. "Please, sir, it was the other boy that did it," he cries; to invent a name and personality for that "nameless Somebody" the "other boy" takes more effort. Thus, to my mind, probabilities are in favour of stories having been first told about anonymous heroes. But it really, as against Mr. Bradley, does not signify. He remarks, "when once an adventure had been narrated respecting one known person, it could easily be transferred afterwards to another known person." Very well, what will be the value of the analysis of the name of the second known person, about whom the tale was not originally told? How will the analysis of the name (about which the philologists will fight among themselves) help us to understand the story?

2. Mr. Bradley says I say "that the household tales of modern Europe contain but few instances of degraded divine myths." In Greece, and Scandinavia, and Germany, I believe that many *Märchen* occur which may be degraded divine myths. Or they may be survivals of the story as it was before it was attached to the legend of a God, and became divine. Mr. Bradley asks, if prehistoric stories have survived, what has become of the divine myths "which, in comparatively recent times, were deeply imprinted on men's mind by religious reverence." Imprinted on what men's minds? Does Mr. Bradley suppose that the peasantry of Greece knew most of the myths of Zeus, Hero, Apollo, Demeter? Aristotle expressly says that—even in Athens, educated Athens—most of the best known myths were unknown to most of the spectators in the theatre. "Ἐπεὶ καὶ τὰ γὰρ ἱερὰ ἀλλοῖσι γινώσκονται." I add Ritter's translation, "quamquam notae illae fabulae et a majoribus traditae, paucis spectantium vel legentium notae sunt" (*Poetica*. ix. 8). Prof. Max Müller has also exposed the absurdity of fancying that a Greek swineherd, like Eumaeus, must have been well acquainted with Greek myths. My own impression is that the People, the Folk, in Greece, as elsewhere, were more concerned with the

still surviving Nereid, or Fairies, with anointing fetish stones, and with other minor supernatural beings, and superstitious rites, than with priestly and poetic gods, and divine myths. If this view be right, the great gods and their myths would vanish first from popular memory, the "lesser people of the skies" would endure, as they do. Again, doubtless ancient divine myths abide in *Märchen* and stories of saints, as Sir G. W. Dasent shows in his Preface to *Tales from the Norse*. But, perhaps almost as frequently, the old *Märchen* has got attached to the new Saint. The case of Sainte Tryphine is one in point. There are many others. I have actually seen Cinderella become a saint at Mentone; *Cendrillon*—*Cendrouette*—*SAINTE ROSETTE*. Thus, when a Household Tale corresponds with a divine myth or a saintly legend, the tale may be a degraded divine myth or legend; or, on the other hand, the tale may represent the original fiction out of which the legend or divine myth was elaborated and developed. Both processes have doubtless been at work.

3. Mr. Bradley says that aetiological nature myths, which answer a question as to the origin of some natural fact, "cannot have originally been told of a nameless somebody." Why not? Let us ask, Why is Eildon Hill split in three? Possible original answer, "Somebody split it." Later popular answer, Michael Scot split it. Why does not the sun (as the Inca asked) run at random about the sky? Possible original answer, "Somebody tamed him." Maori answer, "Maui tamed him." Algonquin answer, "Toha ka betch tamed in." Why cannot such feats have originally been attributed to some nameless person? I cannot prove that they were, but obviously it is not, as Mr. Bradley says, impossible. As Mr. Tylor says, "In Mexico the great somebody assumes the name of Montezuma, and builds the aqueduct of Tezcuco;" in Russia "somebody" is called Peter the Great; in Europe generally the Devil steps in, or Michael Scott; and I even know a case in which "somebody" is called "Lowrie," though nothing else is known of him but that he caused a "scur" by jumping the Ettrick. I cannot reply at this length to all Mr. Bradley's arguments; but I assure him that I do not think "that the mythopoeic age belongs to a time long anterior to history." Most savages, most peasants, many ladies, are still in the heart of the mythopoeic age, nay, so are many mythologists, whose theory of a "mythopoeic age," of polyonymy, synonymy, and the rest, appears itself to me to be an aetiological myth, a story they tell themselves to account for facts.

4. Mr. Bradley says, about the influence of Language on Thought:

"There was assuredly once a time when the movements of the sun could only be spoken of by using what we should call violent metaphors—by describing them, for instance, as the actions of a man. This habit of speech would inevitably lead to the belief that the Sun-man, of whom the visible sun was a disguise, had in his proper human form literally gone through such and such adventures."

I have replied constantly to this that the necessity for "using violent metaphors," and speaking of inanimate things as if they were personal, is a necessity imposed on language by early thought. It was thought, the notion of all things as personal, that gave genders to language, not language that imposed an error on thought. Compare Prof. Max Müller's *Selected Essays*, i. p. 360, note (where the view I uphold is quoted without expressed disapproval), and p. 604, "You may say all this shows, not so much the influence of language on thought, as of thought on language. . . . There is some truth in this." The author adds that the tendency of language to personify was "in its

origin intentional, and, therefore, the result of thought." But myth, in the same passage, is derived, *not* from this original intention of thought, but from the influence of the tendency after it "became a mere tradition in language." As long as the thought that all things were personal was alive, it seems to have produced no myths, but miracles were wrought at its tomb when it was a mere tradition in language, and "it thus reacted on the mind with irresistible power." Mr. Bradley will see that I attribute myth to living thought, whose actual existence and personalising character are acknowledged, not to dead thought surviving as a tradition in speech. Which view is the more probable?
A. LANG.

Scrayingham Rectory, York: Jan. 31, 1885.

I should not in any case have troubled you with any further remarks in defence of the general theory or position of comparative mythologists; and happily the task is rendered superfluous by Mr. Bradley's review of Mr. Lang's Introduction to the Grimm Stories in the ACADEMY of January 31. I am quite ready to admit, with Mr. Bradley, that there may have been some erroneous applications of that theory, and that some departments of the subject may have been inadequately treated. But when this theory is said to be radically unsound, and for all practical purposes worthless, we are justified in asking for somewhat greater completeness in the theory which is put forward in its place. To this point I now confine myself.

Mr. Lang holds that the general characteristics of myths and also of household tales are explained by the fact that both are "derived and inherited from the savage state of man, from the savage conditions of life, and from the savage way of regarding the world" (p. xli).

To deal with these myths and tales, a classification of some sort is necessary; and one of Mr. Lang's classes comprises those stories in which the youngest of the family is the most successful (p. xvi). This is supposed to be explained by the assertion that "the youngest child in polygamous families is apt to be the favourite and heir." This is all the explanation offered to us for the growth of a class which consists of vast multitudes of legends. How far does it account for them?

To be the favourite and the heir implies a life of considerable ease, comfort, and honour. It implies that all is done by the parents and the household for the happiness of the child on whom by the hypothesis all favours are showered.

Now, all the stories of this class agree in representing the youngest child as being reputed the most stupid, the most slothful, and the most cowardly in the family. His place is the kitchen or the ash-heap; and from this fact most of his nicknames are derived. For convenience sake they may be classified as Boots Stories; and of the hero of these tales we may say with Sir G. W. Dasent that

"he starts from the dust-bin and the coal-hole. There he sits idle whilst all work; there he lies with that deep irony of conscious power, which knows its time must one day come. . . . When that time comes, he girds himself to the feat, amidst the scoff and scorn of his flesh and blood; but even then, after he has done some great deed, he conceals it, returns to his ashes, and again sits idly by the kitchen fire, dirty, lazy, and despised, until the time for final recognition comes."

Is this a description of an heir who is also the favourite in the house? These features are of the very essence of these stories. Take them away, and nothing remains of the stories. To put forth a statement which professes to explain them without taking notice of these features is really to throw dust in our eyes, and to ask us to keep our eyes open to receive it.

But what is the meaning of the assertion that in polygamous families the heir and favourite is generally the youngest? If it be so, the heir and favourite of one year will not be the heir and favourite of the next, but he will be constantly displaced by a later comer. Is the proposition, however, even approximately true, or is it true at all? Is it not rather the fact that in polygamous families the eldest son of the first wife succeeds, while gavelkind is the result of monogamy in countries with an abundance of unoccupied land on which the elder brothers may settle?

Thus Mr. Lang's hypothesis fails utterly to account for or explain these stories, and his supposed fact turns out to be not the fact.

But these "Boots" stories cannot be dealt with apart from the correlative class, which may be termed the Cinderella or Ash-pettle stories; and of these Mr. Lang takes no notice whatever.

Again, Mr. Lang asserts that the savage mind takes no account of distinctions between man and brute. Queens give birth to puppies; frogs marry princesses; and such incidents are brought forward as evidence for belief in kinship with animals (which word, I suppose, means brutes). "Girl wooed by Frog" is the formula which is supposed to explain the story of the Frog-King. Does it explain this story, which is the first in the series translated by Mrs. Hunt? Here is a tale of what Mr. Lang calls savage life. What are the main incidents in it? Surely these: that the king's daughter has a golden ball, which, when she was dull, she threw up on high and caught; that this ball rolls into the water; that her tears and cries call up a frog, who says that he can bring it up again, on condition that she will be his wife; that the girl in her disgust at being made to keep her promise throws the frog against the wall, and then the frog becomes a beautiful prince. These features are of the very essence of the tale; and of them Mr. Lang takes no notice.

But this tale at least is not evidence of "belief in kinship with animals (brutes)." The belief goes just the other way. The frog is not a frog; and I am not aware of any Aryan stories which imply anything but a denial of belief in kinship with brutes. The charges that queens bring forth puppies always turn out to be malicious lies. The monster in the large class of Beauty and Beast stories is not a beast, and there is not one word in any of them which implies that he is by birth and kind a beast. To exhibit such beings as brutes is, I am bound to say again, to throw dust into our eyes by way of enlightening us.

I might go on almost to any length in showing that Mr. Lang's hypothesis is as ludicrously inadequate an explanation of other stories in these volumes as it is of those already cited. If any choose to think that a reference to savage life generally can account for the features of the Rapunzel tale, the golden hair on which the enchantress and the prince ascend from the earth to the summit of a lofty tower, there is nothing to hinder them; but they who care to preserve the sanity of their judgment are not likely to feel tempted in this direction.

Mr. Lang holds that the conditions of what he calls savage life will account generally for all that is peculiar, extraordinary, and wonderful in these stories. On the contrary, I have no hesitation in saying that scarcely one in twenty, or even one in fifty, of these features is so accounted for, and that the really essential features of the tales are left out of sight altogether. At best, his hypotheses account for a little of the local colouring in some of these stories. Of the origin and growth of these tales they tell us nothing all. There has been a great crying; but there remains not much wool.

GEORGE W. COX.

ODIN.

Oxford: Jan. 31, 1885.

As I differ from the etymology of Wuotan or Oðinn, proposed by Dr. Vigfusson, I send you the following notes—written some time ago, though not yet published.

"Still it happens sometimes that, after we have established the true meaning of a mythological name, it seems in no way to yield a solution of the character of the god who bears it. No one can doubt the phonetic identity of the names haritas in Sanskrit and ἁρίτες in Greek; but the former are the horses of the rising sun, the latter show no trace whatever of an equine character. Kuhn supposed that Prometheus took its origin from the Vedic pramantha; yet pramantha is only the stick used for rubbing wood to produce fire, Prometheus is the wisest of half-gods. Saramaya in Sanskrit is a dog, Hermeias a god, Kerberos in Greek is a dog, Sarvari in Sanskrit is the night. The Maruts in the Veda are clearly the gods of the thunderstorm; but there are passages where they are addressed simply as powerful gods, as givers of all good things, without a trace of thunder and lightning remaining. We see, in fact, very clearly how, in their case, the idea of gods of the thunderstorm became gradually generalised, and how, in the end, the Maruts, having once been recognised as divine beings, were implored without any reference to their meteorological origin.

"Strange as this may seem, it could hardly be otherwise in the ancient world. If one poet became the priest of a family, if one family became supreme in a tribe, if one tribe became by conquest the ruler of a nation, the god praised by one individual poet could hardly escape becoming the supreme god of a nation, and having become supreme, would receive in time all the insignia of a supreme deity. In the Veda the old supreme deity of the bright sky, Dyaus, who remained the supreme god among Greeks and Romans, is visibly receding, and his place is being taken by a god unknown to the other Aryan nations, and hence probably of later origin—Indra. Indra was originally the god of the thunderstorm, the giver of rain (indra, like indu, rain-drops), the ally of the Rudras and Marats; but he was soon invested with all the insignia of a supreme ruler, residing in heaven, and manifested no longer in the thunderstorm only, but in the light of heaven and the splendour of the sun.

"Something very like this has happened among the Teutonic nations. With them, too, Tiu, the Teutonic reflex of Dyaus, has receded, and his place has been taken by a god who, to judge from the etymology of his name and many of the legends told of him, even after he had attained his divine supremacy, was originally a god of storm and thunder. The gods of storm and thunder were naturally represented as fighting gods, as brave warriors, and, in the end, as conquerors; and with war-like nations, such as the Germans, such gods would naturally become very popular—more popular even than the God of Light, who was supposed to live enthroned in silent majesty above the dome of heaven, the one-eyed Seer, the Husband of the earth, the All-Father. I speak, of course, of the High-German Wuotan, the Norse Oðin.

"According to a view which was very prevalent in former days, and which even now counts some very distinguished scholars among its adherents, 'Odin was the founder of the ancient Northern and Teutonic religion, who was afterwards worshipped as the supreme god, the fountain-head of wisdom, the founder of culture, writing, and poetry, the progenitor of kings, the lord of battle and victory, so that his name and that of Allföðr, All-Father, were blended together.

"Those who take this view derive Odin's name not unnaturally from an old word, akin to the

Latin *vates*, a prophetic singer or bard, and compare with it the Old-Norse *óðr*, inspiration; but they have never shown how *vates* in Latin could become *Óðinn* in Old Norse and *Wuotan* in Old-High-German. Verner's Law is extremely useful to account for exceptions to Grimm's Law, and, in the true sense of the old saying, 'exceptio probat regulam.' But Verner's Law must not be used as a mere excuse. If we could prove that the accent in *vates* was originally on the last syllable, we might accept Low-German *d*, High-German *t*; but to invert this reasoning, and to postulate the accent on the final syllable of *vates*, because we wish it to correspond to *Óðinn* and *Wuotan*, is a very dangerous proceeding. It is equally dangerous to speak of a root *vat* in the sense of 'to know.' That root occurs four times only in the *Rig-veda*, always with the preposition *api*, and whatever its meaning may be in these obscure passages, and in the still more obscure passages of the *Avesta*, it does not seem to have been 'to know.'

"Grimm, in his *Deutsche Mythologie*, treats the name of *Wuotan* and *Odin* as from the beginning a name of a superhuman being, and derives the Old-High-German *Wuotan*, the Lombardian *Wōdan* or *Gūddan*, the Old-Saxon *Wuodan* and *Wōdan* (Westphalian *Gūddan* and *Gudan*), the Anglo-Saxon *Wōden*, Frisian *Wēda*, the Old-Norse *Óðinn*, from the Old High-German verb *watan*, *wuot*; Old-Norse *vāða*, *ðā*, meaning to move along quickly, then to be furious, a transition of meaning which is likewise found in Latin *vehī* and *vehemens*. This root *watan* cannot be connected with Latin *vādere*, because *d* would become *t* in Low, but not in High, German. From this verb *watan* Grimm derives the substantive *wuot*, *wuth*, 'fury,' *Wuths*; and the Old-Norse *óðr*, 'mind.'

"As the supreme god of the Teutonic nations, *Wuotan*'s character is summed up by Grimm in the following words (Translation by Stallybrass, vol. i., p. 132): 'He is the all-pervading creative and formative power, who bestows shape and beauty on men and all things, from whom proceeds the gift of song and the management of war and victory, on whom, at the same time, depends the fertility of the soil, nay, wishing, and all highest gifts and blessings' (Saem. 113⁴).

"In the popular legends, however, what may be called his etymological character is still far more clearly perceptible. *Wuotan* is there the furious god, the god of war and victory, armed with a spear (*Gūngnir*), followed by two wolves (*Geri* and *Freki*), and two ravens (*Huginn* and *Muninn*). He sends the storm, rides on the gale, has his waggon or wain, and his horse. In the Old-Norse legends he is an old man with a broad hat and a wide mantle (*heklū-māðr*, a hooded man), and as such he appears in the German *Hakeloberend*, the leader of the wild host, who lives on even now in John Hacklebernie's house, though he is, no doubt, quite unconnected with *Hakelberg* (i.e., Mount Hecla). The *t* in High-German *watan* would presuppose a Low-German *d*, and a classical *dh*. As *h* in Sanskrit is a neutral exponent of *gh*, *dh*, *bh*, we might postulate an original *vadh* for *vah* (part. *vodha* for *vah-ta*), particularly as in *vehemens* we see traces of the same meaning, as in *wuot*, 'fury.'

"Grohmann proposed to identify *Wuotan* with the Vedic *Vāta*, 'wind,' and at first sight that etymology is very tempting. But *vāta* has the accent on the first syllable, and ought, therefore, to show *th* in Low, *d* in High-German. Still, Grohmann was right in making *Wuotan* the god of wind and weather, only that his etymon seems to me to lie not in the wind, but in the weather. Weather, before it took its general meaning, meant stormy weather. This is still very clear in the German *Wetterleuchten* (*wēter-*

leich, cf. rik-van), *Donner-wetter*, *Wind und Wetter*, *Unwetter*, *Watterschlag*, and even in English weather-beaten. It is the Old-High-German *wetar*, Anglo-Saxon *veder*, Old-Norse *veðr*. The same word exists in the Veda, namely *vādhas* and *vādhar* (Delbrück, in *K. Z.* xvi. 268); but it there means chiefly the thunderbolt of Indra and of his enemies, and also weapon in general. From the same root we have *vadhā* (striker and weapon), *vādhatra* (weapon), *vādhatrā* (Indra's thunderbolt). In Greek this root has been discovered in *ἄδω*, in *ἔν-οστ-χάω* (see Curtius, s.v.). From this root, and from no other, is derived *Wuotan*, literally the striker with the thunderbolt, the weather-god, the storm-god. There is another form in Old-Norse *óðr*; and, as Freyja is called *óðs mey* (Od's maid), this can only be another name for *Óðinn*.

"If, then, the name of *Wuotan* meant originally wielder of the thunderbolt, we must begin with that concept, and slowly trace the transition from the furious huntsman to *Óðinn*, the All-Father, the solemn and majestic 'Hliðskialf gramr,' just as in the case of weather we have to start from the special meaning of storm, and end with a meaning so general, that we may now speak of fair weather as well as foul." F. MAX MÜLLER.

Settlington Rectory, York: Feb. 2nd, 1885.

I hope Dr. Vigfusson will accept my assurance that I had not the slightest intention of imputing to him any felonious appropriation of Pick's philological property. I simply quoted the name of the scholar, by whom a very obvious suggestion was first made.

Next, as to the name of the Wild Huntsman. Even in the "dark ages," as Dr. Vigfusson calls them, which followed the fifteenth century, I do not see how English, or even Hanseatic mariners could possibly have introduced the name of Mount Hecla into the ancient legends of the South German forests; and still less how the name and legend attached to the motionless mountain *Heklu-fell* could be transformed, as Dr. Vigfusson supposes, into the name and legend of the wild huntsman *Hakelberg*. A mountain and a stormwind are not cognate ideas. It would be almost as reasonable to derive the name of Robin Hood from the name of Mount Hood in Oregon. It seems more probable that the name of the cloud-clad mountain and of the cloud-clad tempest were independently formed from the same verbal elements. Moreover, the name *Hakelberg* seems to be a mere corruption of an older name. In Westphalia, the wild huntsman is called, not *Hakelberg*, but *Hakel-bärend*, "the cloak bearer," which is apparently the original form of the name. The transformation of *Hakel-bärend* of Westphalia into the *Hakelberg* of the Hartz has been explained by the transference of the ancient legend to an actual person, Hans von *Hakelberg*, the chief huntsman of a Duke of Brunswick, who may easily have obtained his surname from some German *Hakelberg*, or "cloud-capped hill." In like manner the purely mythological Sigurd of the *Völsunga Saga* has been transformed, in the *Nibelungen Lied*, into Siegbert, the semi-historical Austrasian king who repulsed the Huns.

But as to the really fundamental point, the identification of *Woden* with the Wild Huntsman of later legend, this does not rest merely on the *hackle* or cloud-cloak worn by both. In some districts of Germany the Wild Huntsman is called, not *Hakelberg* or *Hakelbärend*, but the *Woenjäger*, the *Woinjäger*, the *Woejäger*, or simply *Wode*, names which seem to identify with *Woden* as definitely as do the legend and the cloak. In England we have in the legend of Herne the Hunter, and probably of Robin

Hood, with his "mantle on his back," and his significant name, the last lingering echoes of the great *Woden* myth. ISAAC TAYLOR.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, Feb. 9, 8 p.m. Inventors' Institute.
8 p.m. Society of Arts: Cantor Lecture, "The Distribution of Electricity," by Prof. Geo. Forbes.
8.30 p.m. Geographical.
TUESDAY, Feb. 10, 3 p.m. Royal Institution: "Colonial Animals," by Prof. Moseley.
8 p.m. Anthropological Institute: "The People of East Equatorial Africa," by Mr. H. H. Johnston.
8 p.m. Civil Engineers: "The Modern Practice in the Construction of Steam Boilers," by Mr. D. S. Smart (adjourned discussion): "The Metropolitan and District Railways," by Mr. B. Baker and Mr. J. W. Barry.
WEDNESDAY, Feb. 11, 11.30 a.m. British Museum: "Egyptian Antiquities," by Miss Beloe.
8 p.m. South Place Institute, Finsbury: "Oligarchy and Democracy," by Mr. J. A. Pictou.
8 p.m. Microscopical: President's Address, "The Life History of a Septic Organism hitherto unrecorded."
8 p.m. Society of Arts: "Report of the Royal Commission on Metropolitan Sewage," by Capt. Douglas Galton.
8 p.m. Geological: "The Tertiary and Older Peridotites of Scotland," by Prof. J. W. Judd; "Boulders wedged in the Falls of the Cynfael, Ffestiniog," by Mr. T. Mellard Reade; "Chilostomatous Bryozoa from Aldinga and the River-Murray Cliffs, South Australia," by Mr. Arthur W. Waters.
THURSDAY, Feb. 12, 3 p.m. Royal Institution: "The New Chemistry," by Prof. Dewar.
4.30 p.m. Royal Society.
8 p.m. Society of Arts: "Production of Ammonia from the Nitrogen of Minerals," by Mr. George Beldy.
8 p.m. Telegraph Engineers: "Some Experiments in Electrotyping with a Dynamo-Electric Machine," by Capt. H. R. Sankey; "The Working of Railway Signals and Points by Electro-Magnets," by Mr. Illius A. Timmis.
8 p.m. Mathematical: "Sur les Figures semblables Variables," by Prof. J. Neuberg; "The Extension of Ivory's and Jacob's Distance-Correspondences for Quadric Surfaces," by Prof. J. Larmor; "A Property of a Quadrilateral in a Circle, the Rectangles under whose Opposite Sides are Equal," by Mr. B. Tucker.
8.30 p.m. Antiquaries: "The Ancient Charters of Winchester," by Mr. T. F. Kirby.
FRIDAY, Feb. 13, 11.30 a.m. British Museum: "Egyptian Art," by Miss Beloe.
7.30 p.m. Civil Engineers: Students' Meeting, "The Maybole Waterworks," by Mr. Gilbert Hunter.
8 p.m. Quakett Microscopical Club.
8 p.m. New Shakespeare: "Shakespeare's Use of the Extra Syllable and Run-on Line," by Miss Grace Latham.
9 p.m. Royal Institution: "Forms of Leaves," by Sir John Lubbock.
SATURDAY, Feb. 14, 8 p.m. Royal Institution: "The Scale on which Nature works," by Prof. G. Johnstone Stoney.
3 p.m. Physical: Annual General Meeting.

SCIENCE.

Lotze's System of Philosophy. English Translation. Edited by Bernard Bosanquet. (Oxford: Clarendon Press.)

THIS translation is the joint work of many able hands. The philosophy and scholarship of Oxford have co-operated in its production. To praise its precision and elegance is superfluous. It suffices to mention the names of Prof. Green and Mr. R. L. Nettleship. The book belongs to the small class of translations which are more readable than their originals. This advantage is enhanced by the excellent table of contents and index which accompany the English version.

The first use of these facilities which will be made by readers of the English school will probably be to explore those parts of *Lotze's* philosophy which are least remote from life and practice. What corresponds most nearly to the English Inductive Logic will be found in Book II. on "Investigation" or "Applied Logic." It is instructive to compare Mill's "Laws of Nature" with *Lotze's* ideal of science:

"The art of induction, which is to bring us

to universal laws, rests wholly on the acumen shown in developing pure and self-connected propositions of the form Σ is Π out of the impure and confused material of our perceptions, which come to us in the form S is P A complete expression of the actual fact demands addition and subtraction, and would run thus: $S + s - \sigma$ is $P + p - \pi$ or Σ is Π , while our first defective observation set down S is P as the fact. Only for the complete proposition Σ is Π (supposing this were given in a peculiarly fortunate perception) would universal validity be guaranteed by the law of identity. . . . The law of identity guarantees that if the same [subject] were once more perceived in a second experience, it would be impossible that the same predicate should be absent, or should be replaced by some other predicate.

It cannot be said that Lotze has contributed much towards the attainment of this ideal—anything comparable with the methods of Herschel and of Mill. Those whom our author's scientific fame may have led to expect new illustrations of experimental methods will be disappointed. The positive science best represented is mathematics. The treatment of this science occasionally suggests the caution that "physics should beware of metaphysics." More generally our author's mathematical speculations suffer from a fault rare among metaphysicians—an excess of common sense. In illustration of the former criticism we may cite the following remark on the relation between compression and resistance.

"The measure of this resistance cannot be a constant quantity independent of all the agencies which here co-operate. It must on the one hand be proportional to the specific intensity of the inner repulsions, to which the resistance is due, and which are different for different bodies; on the other hand it must be proportional to the amount of compression already effected, since it is this which, by bringing the elements closer to one another in the manner described, intensifies their mutual repulsions."

Again, the remarks on the reduction of observations seem to savour too much of a-priority.

"We have no absolute ground for trusting one value more than another, and, as we must now suppose all our observations to be more or less erroneous, we are most probably right in fixing its [the quæsitum's] true quantity at a value whose assumption involves the least sum of errors in the measured values. The arithmetical mean is thus to be regarded as the most probable value."

After this we are not surprised at the reader's being "referred to the classical exposition of Gauss, and to the text-books which found upon that exposition," without any mention of Laplace.

Elsewhere mathematics do not suffer from the intrusion of philosophy. Our metaphysician is not metamathematical. He ridicules the higher space-dimensions, "Riemann's Multiplicities." In the principle of parsimony Lotze refuses to see any deeper mystery; enforcing his view by the no doubt striking remark:—"The one thing which we should perhaps assert would be this: that nature is sparing in matter or in force, in time, in distance, or in velocity, all of which cost her nothing, but that she is sparing in principles." Again, in the criticism of Boole's symbolic logic there is doubtless abundance of common sense, but perhaps deficiency of that finer sense which discerns mathematical analogies.

The most fruitful of Lotze's mathematical reflections are possibly those which are most remote from common sense. We allude to those passages in which he seems to countenance the application of quantitative science to human affairs. He touches upon problems "which have not as yet been brought within the range of calculation, though there is nothing to prevent them being so brought, if an advance in psychological knowledge should ever afford us starting-points from which to grapple with them." A specimen of such calculation is presented in the chapter on "Elections and Voting." It is proposed to take account of each voter's repugnancies as well as preferences, so as to "express as completely as possible the collective will of the voters." There is, of course, a difficulty in defining "collective will"; in determining what is best to aim at, "whether the completest satisfaction of the majority, or the greatest average satisfaction of all . . . considering the lesser satisfaction of one as compensated by the greater satisfaction of another." The author is aware that "various circumstances combine to make these logical requirements unrealisable in practice."

We have so far been attempting to look at the work before us from the point of view of positive science and utility. This, however, is rather too severe a test to apply to logic and metaphysics. It is not by their fruits that we shall know them. If we adopt a less insular measure and compare Lotze's system with others of similar pretensions, he would surely rank high above a Hegel or a Schelling. In his excursions into the transcendental, he seems still to have steadied himself by keeping a hold upon physical fact. He never yielded to the impulse which springs eternal in the metaphysical breast "to unfold in a scheme the meaning of the world"—

"the wish to have a universal scheme in which not only all the modifiable relations of different elements that we can think of, but also the values of the difference between any two modifications should be laid down so completely that the difference of the kinship between any two conceptions, M and N, should be exactly indicated by their position in the universal scheme."

The dreams of a Pythagoras or Hegel he set down at their proper worth. He felt the grandeur of the aspiration; he knew the poverty of the performance. It may well be, therefore, that Lotze's utterances "on the Being of things," "becoming and change," and "the One and the Many," will repay attention better than it is generally rewarded by such topics.

A few samples taken from the earlier part of the work will enable our readers to judge whether it is worth while to proceed to the higher mysteries. On the theory of the concept Lotze

"expresses the conviction that, as a rule, the marks of a concept are not co-ordinated as all of equal value, but that they stand to each other in the most various relative positions, offer to each other different points of attachment, and so mutually determine each other; and that an appropriate symbol for the structure of a concept is not the equation $S = a + b + c + d$, &c., but such an expression as $S = F(a, b, c, \&c.)$.

"No objection need be made to the co-ordination of copper, gold, silver, within the sphere of S , metal; on the other hand attention should

be drawn to the great difference of value between the subordination of the species to the genus, and that of the universal S along with its species to the universal marks a, b (dactile, &c.) . . . the lesser circle S , gold, occurs only in a particular place in the larger G , yellow, and intersects it without lying wholly within it."

The assertion

"that the extent and content of every concept vary inversely . . . seems to me to be untrue where its truth would be important, and to be comparatively unimportant where it is true.

"Of the true universal . . . it may rather be said that its content is always precisely as rich, the sum of its marks precisely as great, as that of its species themselves, only that the universal concept, the genus, contains a number of marks in a merely indefinite and even universal form; these are represented in the species by definite values or particular characterisations."

"What form does the entire system of our concepts assume? . . . The ordinary view gives it the form of a pyramid, ending in a single apex, the all-embracing concept of the thinkable."

From Lotze's point of view,

"the entire structure of our concepts rises like a mountain chain, beginning in a broad base and ending in several sharply-defined peaks"—a just and striking metaphor, even if we do not agree with the author as to what concepts are to be placed in solitary grandeur on these speculative heights.

These specimens, taken from the comparatively dry tree of formal logic, allow the reader to infer how exuberant are the maturer metaphysical developments. It is a luxury, if we mistake not, which requires pruning. But the task of abridging Lotze's metaphysics demands both a more powerful and a more friendly hand than ours. Are not the necessary powers and sympathies possessed in an eminent degree by the editor of this translation and his academic coadjutors, and might we not expect from them an introductory analysis of Lotze's doctrines? One naturally looks to Oxford for the performance of a task requiring qualities rare in their combination—readability, and devotion to German metaphysics.

F. Y. EDGEWORTH.

CLASSICAL SCHOOL BOOKS.

The Oeconomicus of Xenophon. Edited by H. A. Holden. (Macmillan.) *The Oeconomicus of Xenophon* has long been a favourite book to read, or, at least, to read about. Not only does it contain "a faultless definition of wealth" and "the ideal of domestic life," as Mr. Ruskin said when he hoped to place it among "the chief domestic treasures of British peasants"; but people have always been attracted by the pictures of the great Phœnician ship, of the morning's work of an Athenian gentleman, and of the frightened and puzzled young wife. Yet, like the *Hieron* (ACADEMY, November 23, 1883), it had never, till Dr. Holden took it in hand, been edited in English. Translated of course it has been, though not with remarkable accuracy. Dr. Holden has lavished great labour on his edition, and succeeded in making it very complete and helpful. The Lexical Index of all the words in all their uses (in which the article *s* takes thirteen columns) would alone justify both these epithets; but the commentary also is almost exhaustive. We

say almost, because there are just one or two passages in which we look in vain for notes. For instance, there seems difficulty enough for a note about the double *ὅτι* in c. 19.9.54, where a tree-cutting is spoken of as planted *πλάγιον ὅτι τῇ ἀποβελήμενῃ γῇ*. On c. 7.26.143, *διδόναι καὶ λαμβάνειν*, a note would be all the more desirable, as the words are open to two explanations. The Index makes *λ.* mean "receive as produce"; but then *δ.* wants explaining; and the two together might mean "spending and getting," like the wide use of *δοῖς καὶ λῆψις* in the *Nicomachean Ethics*. It would be a good suggestion that *δοιμυήσκειν* in c. 19.9.41 may refer to Socrates' theory of reminiscence, if we could be sure how much of the theory is Socrates' and how much Plato's. As to the interpretation of the abrupt *ἐπιτιμώμεν τιμὴν στρατηγῶν συμπαρόντες* (c. 11.24.144), there may, as Dr. Holden suggests, be some words lost, or perhaps even in two places; but we can hardly believe that *στρατ. συμκ.* is "when in presence of a general," especially as the Index makes *συμκ.* mean *una adesse*. There are a few curious oversights in the volume. The analysis of c. 4 mentions and distinguishes Cyrus the elder and Cyrus the younger; but only the latter occurs in the text, and only he is in the Index. P. xix. translates *ἐμβάλοι* of c. 8.9.54 by "sows barley," &c.; p. 163 by "put into his granary," no doubt more rightly. There are several wrong references. Perhaps these things point to their having been more haste in the printing than in the composition of the book. We hope it is Dr. Holden's intention to edit some more of the less read treatises which bear Xenophon's name.

The Fourth Book of Thucydides. Edited, with Notes, by A. J. Barton and A. S. Chavasse. (Longmans.) Mr. Barton and Mr. Chavasse have given us an excellent edition, with notes, of Thucydides' Fourth Book, somewhat larger in scale than the recent publication of Mr. Graves. Their edition is in appearance, and, as it seems, in plan, a sequel to Sheppard and Evan's notes on Books I.-III. Nor will it be found less useful. The solutions offered of the difficult passages, of which there are so many in Book IV., always deserve consideration, if they do not command assent. Thus on IV. 98. 2, they are right in attacking Arnold's interpretation of *τῶν τοῖς θεραπεύμενα, κ.τ.λ.*, and in urging that, whereas he must have been trying to make *πρὸς τοῖς εἰσθόσι* mean "no less than by the customary," the obvious interpretation is "as well as by the customary rites"; so that the whole would mean something like the keeping up of the old rites with any additions which Athenian piety could make to them in the future. On c. 26. 7, it seems hardly worth while to quote from a Scholiast the impossible statement that linseed-meal is a remedy for thirst and the poppy for hunger. The account of the food itself, poppy-seed, honey, and linseed, may (as Col. Mure suggested) be a reminiscence of Alkman. On c. 48. 3, the uncommon use of *καθίστημι* might have been noticed. About *σφραγισμένον κ.τ.λ.*, in c. 60. 1, the editors point out, no doubt rightly, that "this family of words always imply self-restraint." Here it means, "if we can curb the impulses of narrow self-interest"; but we should have been glad to see the whole passage discussed. Mr. Graves does not really deal with it. Mr. Crawley and Prof. Jowett seem to take *εἰ σφραγισμένον* with *γνώσει* *χρῆ*. But may we not suppose a confusion, quite in Thucydides' manner, between two phrases or ideas—"If we are wise it will not be" and "We ought to know that it is not?"

New editions often fail to get from critics, overburdened with the multiplicity of books with more claim to novelty, the attention which the labour spent upon them might deserve. In

the case of Dr. W. Smith's smaller Latin-English Dictionary (Murray), the time spent upon its revision has probably been little less than that required for its original preparation; and the result is that it now stands far above any of its rivals in the same field. The most important changes have been made in respect of etymology, which has been placed in the thoroughly competent hands of Dr. J. K. Ingram; and it is not too much to say that there is nothing in English so trustworthy as this little dictionary in its present form.

Exercises in Translation at Sight. Arranged by A. W. Spratt and A. Pretor. Vol. II. The English Version. (Rivingtons.) We have already expressed a dislike of the publication of Key-supplements to books intended for the use of schools. We think that they are not easily kept from the learners, and that they demoralise the teacher, who, especially in "unseen" work, should be encouraged to go through the same ordeal as his pupils, and feel their difficulties. Having repeated this objection in *limine*, we freely admit the utility, in some directions, of this volume. Re-translation is a useful, and even a necessary process: though even here we think versions of Latin and Greek poetry are hardly profitable. The style of Mr. Spratt's renderings is bright and racy; its defect is a certain tendency to curt, anaphoric sentences—as on p. 155, sect. 49—where the first four clauses explode like successive barrels of a revolver. Mr. Pretor renders Pindar (pp. 132, 124) with grace and power: on the other hand, he seems somewhat stiff for Aristophanes (pp. 121, 143). Perhaps, with the wide world of Latin literature from which to choose, Mr. Spratt need not have presented us with an unsavoury and suggestive extract from Juvenal (part i., p. 5). We note also an odd misprint on p. 148 (Note) "*παροῦσαν*." Perhaps used as in old. Rex 971. It needs reflection to detect here a reference to Sophocles.

Sallust's Catilina and Jugurtha. Edited with notes by the late George Long. Second Edition. Revised by J. E. Frazer. (Whitaker & Co.; George Bell.) "The last edition of Sallust," said Mr. Long, writing in 1860, "will never be;" and we have had several English editions since then. Thus, not to mention some anonymous school editions, Dr. Merivale edited the two complete treatises; Mr. Pollock translated them; Mr. Cook has edited the *Catilina*; and Mr. Capes, among the other good points of his edition of both treatises, has met Mr. Long's wish that "the teacher could give to his pupils some exact notions of the kind of country in which the Jugurthine War was carried on." But no later labours have really superseded Mr. Long's own Commentary and Introduction. The exegetical notes remain useful, and the hard-headed scepticism with which the "facts" were analysed in his *Sallust* and in his *Decline of the Roman Republic*, taken together, is very valuable. It is therefore gratifying to find that Mr. Frazer has left Mr. Long's work substantially unaltered. He has, however, included and commented on the longer fragments of Sallust—a thing we have always wished to see done; but we regret that he did not include all the Fragments and the two *Declamations* and the *Epistolæ ad Caesarem* connected with Sallust's name. That all these things have never been edited with a commentary in English illustrates our dangerous addiction to school-books that will sell. But what Mr. Frazer has undertaken, he has done well. May we, however, point out to him a better parallel to the *scaevus iste Romulus* of the *Oratio Lepidi*, § 5, than the *perverse Menalca* of Virgil? It occurs in Plutarch, *Cat. Maj.* 19, *ἐλαττοτέρους Κάτωνας*. Mr. Frazer has revised the text of Sallust, and admitted some of Prof. Postgate's conjectures, including the clever one, *laeti quierant* for *laetique erant* in *Jug.* 53. § 5.

Fabulae Faciles. A First Latin Reader. By F. Ritchie. (Rivingtons.) This little volume, so far as it differs at all from its thousand and one competitors, perhaps does so for the better. The exercises are well arranged and graduated; the elementary rules of syntax are intelligibly put. We commend also the marking of quantity, often neglected in prose manuals; and the stories adjusted, not only in style but in actual phrases, to Caesar, as the normal text-book (v. Pref. p. vi.) of youth. The Argonauts also, and Ulysses' career, lend themselves well to Mr. Ritchie's treatment by consecutive anecdotes. We observe a serious misprint on p. 93, where *dixit* (l. i.) is construed as a present very misleadingly; and on p. 76, s. 113, *iste* has supplanted *isto*.

SCIENCE NOTES.

THE last number of the *Mineralogical Magazine* contains several interesting papers, most of which were communicated to the Mineralogical Society at its session in Scotland last midsummer, and hence relate to Scottish mineralogy. The tone of the journal has been much improved since the union of the Crystallogical and Mineralogical Societies. The effect, however, has necessarily been to introduce a number of highly technical papers. Thus, in the present number, the most solid contribution is one by Mr. H. A. Miers, of the British Museum, formerly a student under Prof. Groth at Strasburg, in which the crystallography of Bournonite is discussed with much thoroughness.

PROF. O. STOLZ, of Innsbruck, has in preparation *Vorlesungen über Allgemeine Arithmetik*, which is intended to present in a form suitable to learners the results of modern researches on the science of number. The first part, which is now in the press, will contain an introduction on the conception of magnitude, which will be treated in accordance with the views of Grassman, and chapters on the theory of rational and irrational numbers, powers, roots, and logarithms, the theory of functions, and that of infinite series. The investigations of Hankel, Du Bois-Reymond, Cantor, Cauchy, Abel, Dirichlet, and other eminent mathematicians, have been carefully studied. The second part of the work will treat of the arithmetic of complex numbers and some of its geometrical applications.

PROF. WILHELM KILLING, of Brunswick, is about to publish a work, entitled *Die Nicht-Euklidischen Raumformen in analytischer Behandlung*. The author's object is to exhibit the results which have been so far attained in the investigation of the properties of Non-Euclidean space, so far as these results can lay claim to scientific precision, and thus to clear the way for the elucidation of those parts of the subject which have not yet received satisfactory treatment.

PHILOLOGY NOTES.

WE learn from the *Journal* of the Anjuman-i-Punjab that it is intended to establish a branch of the Punjab University in England, to conduct examinations in Oriental languages, and to grant degrees. It was unanimously resolved that Prof. Max Müller should be asked to preside over the Board of Examinations and literary publications in England.

BERNHARD TEN BRINK's *Chaucer-Grammar* (*Chaucer's Sprache und Verskunst*) has just appeared at Leipzig. Its treatment of the substantive declension, the Romance verb, and the accentuation of Romance words, is specially commendable.

PROF. LESKIEN's monograph on the ablaut of the radical syllables in Lithuanian has just

been published at Leipzig; and the new number of Techmer's *International Journal for General Philology* contains a paper, by Prof. Donner, of Helsingfors, on the influence of Lithuanian on the Finnish languages, obviously suggested by Thomsen's excellent work on the Scandinavian loan-words in Finnish.

In the department of Celtic philology we have a somewhat similar work by Prof. Thurneysen, *Keltoromanisches* (Halle, 1884), which in form is an acute and learned criticism of the Celtic etymologies in the last edition of F. Diez's *Etymological Dictionary of the Romance Languages*. Thurneysen was a pupil of Prof. Windisch, and his master has enriched the new part of Ersch and Gruber's *Encyclopædie* with an article on the six Neo-Celtic languages, not neglecting the Gaulish and other Old-Celtic dialects. His remarks on the names of the chief Celtic peoples and countries are particularly interesting. He adopts Glück's equation of *Keltos* with Latin *celsus*, and adds the Lithuanian *keltas*, "gehoben"; *isz-keltas*, "erhaben." Gullt and *Γαδραι* he connects with Irish *gal*, "valour"; *galdae*, "valiant." They have nothing to do with *Goidil*, now written *Gaoidhil*, and anglicised *Gael*. The etymology of this word and of *Scott* he considers to be still obscure, though he mentions Siegfried's connexion of the former with Latin *hoedus* and Rhys's connexion of the latter with Welsh *ygythru*, "to cut," also "to paint." The Welsh *ygythru*, "ictus," by which Zeuss explains *Scotti*, is only a loan-word (Anglo-Saxon *scot*, Old-High-German *scotz*, "Geschoss"). *Picti* is connected with the Gaulish *Pictavones* and *Pictavi** (whence *Poitiers*), and the Irish *cicht* ("carver," "engraver"), with the usual *c* for *p* from *kv*. The Irish name for "Pict," *Cruithnech*, Windisch finds in the Old-High-German gloss *Gallia, uo lio lant*; *Chortonicum auh uualcho lant*. The Pictish glosses *pean-fahel* = Welsh *pen-gwal*, "wall's end," and *mu-nghu*, "meus carus," prove distinctly that the Picts were more nearly connected with the Britons than the Gaels. Mr. Skene's contrary theory, founded almost wholly on the names in the Pictish Chronicle (which is of Gaelic origin) and on names ill-transmitted by Irish scribes, is dismissed with prompt decision. The genuine Gaelic names which occur in the Pictish lists are accounted for by the facts that the Picts stood in close relation to the Scotti, and that many of their kings had Scottish blood in their veins. Prof. Rhys's theory as to the non-Aryanism of the Picts is an ingenious but unconvincing conjecture. *Caledonia*, Old-Welsh *Clidon*, is connected with Irish *caill* ("wood"), stem *caldi*, and Anglo-Saxon *holt*; the *dvē* in Ptolemy's *δων-καληδόνιος* either with Irish *dōi*, "right" (and consequently also "southern"), or with Irish *dōe*, "wall." *Albion*, "white-land," the name for the whole island of Great Britain (the cognate Irish *Alba*, genitive *Alban*, means only Scotland), is explained by the Old-Irish *alab̄t .i. alaind*, "fair," an epithet for the sun in the Calendar of Oengus, and compared with Greek place-names like *Leuca*, *Leucadia*, formed from *λευκός*. So in Italy *Lucania*. As to *Ériu* (Irish *Ériu*, genitive *Érenn*, dative *Érinn*), Welsh *Iwerdon*, which represents an Old-Celtic stem *Iwerdon*, Windisch adopts Rhys's conjecture that initial *p* has been lost, and that the word may, accordingly, be connected with Sanskrit *pīvan*, feminine *pīvari*, Greek *πίνα*, feminine *πίναρα* (cf. *πίναρα* *ἄπολ*, *Ilíad* xiii. 832), and the name *Πεπία*, the birthplace

of the Muses and Orpheus. Pictet's and Zimmer's connexion of *Ériu* with Sanskrit *ārya* is rightly rejected, though the name of *Érem*, genitive *Éremon* (one of the Irish *Stammvörter*), is equated with the cognate *Āryamā*. A connexion between *Iberi* and *Eber* (name of another Irish *Stammvörter*) is probable. As to Britain, the primeval name of this island was *Brettāna* (whence Welsh *Brython*), with double *t* and single *n*. The Welsh *Prydain* is borrowed from the Latin form *Britanni*, but modified with reference to *Prydyn*, the native name for the Picts and Scotland. Windisch seems unaware of the late Prof. Evander Evans's suggestion that the *p* of *Prydain* (*Ynys Prydain*) was the *b* of *Brydain* protected by the *s* of *ynys*, "island." The *π* in *Περτινίκιος* (so spelt in the oldest MSS. of Strabo) may, Windisch thinks, be due to the pronunciation of the British *b*, which was different from that of *β*. Rhys may be right in connecting *Brettāni* with Welsh *brethyn*, "cloth," and explaining it, accordingly, as the "clothed or cloth-clad people." As to *Cymro*, plural *Cymry*, Windisch holds to Zeuss's explanation from *Com-brog*, and sees in it a correlative to the Gaulish *Allo-broges*. The Gaulish stem *brog*, Welsh *bro*, Irish *brug*, Old-Irish *mruig*, *mruig*, point to a primeval Celtic *mruig* or *mruigi*, cognate with Gothic *marka*, plural *markos*, *τὰ ὅρια*, Latin *margo*. As to the name *Welsh* (Old-High-German *walahisc*, *walihisc*), the Anglo-Saxons called the Cymry *Wealas*, plural of *Wealh*; and the *ll* of the mediaeval Latin *Wallia*, *Wallenses*, are due to the old double-consonance *lh*. The oldest Teutonic form, *Walh*, has no Teutonic cognates; and Windisch adopts Gaston Paris's conjecture that it was taken from the name of some neighbouring Celtic race, such as *Volcae*. The *Volcae Tectosages*, it will be remembered, settled in the Hercynian forest. *Cornwall*, Anglo-Saxon *Corn-walas* (cf. *Bryth-walas*) is connected with the name of the *Kopraoiotai* (whom Ptolemy locates in the present county of Chester), the Hesychian gloss *ἀκρόν τῆς σάπυργα* *Γαδραι*, and the Latin *cornu*. *Armoricae* (civitates), more correctly *Aremoricae*, is a formation like Greek *ἄραρος*, for *are* is = *ραρ*, and the second element is cognate with Welsh *mor*, Irish *muir*, stem *mori*, Latin *more*. The Welsh name for Brittany, *Llydaw*, Old-Welsh *Litau*, Geoffrey's *Letavia*, was, like the cognate Irish *Leitha*, also applied to Latium. The Anglo-Saxon *Lid-wicas* is the Old-Welsh *Letewiccion*, which means, apparently, "litorales," and may be cognate with Latin *litus*.

The first part of Geldner's edition of the *Avesta* has just appeared at Stuttgart.

Corrigenda.—In the "Philology Notes" which appeared in the ACADEMY for January 24, 1885, for "pignoris captio," read "pignoris capio"; and for "Zeuss, G. O.," read "Zeuss, G. C."

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Anniversary Meeting, Tuesday, Jan. 27.)

THE retiring President, Prof. Flower, in his anniversary address, gave an outline of the classification of the varieties of the human species which appeared to him to be most in accordance with the present state of knowledge on the subject, but which, he remarked, differed in its main outlines but little from that adopted by Cuvier, sixty years ago. It was first stated that there were three extreme types, those called by Blumenbach Ethiopian, Mongolian, and Caucasian, around which all existing individuals of the species could be ranged, but between which every possible intermediate form could be found. The distinctive characters of each of these extreme types were described and their subdivisions pointed out. The Ethiopian or Negro branch was divided into—(1) African Negroes; (2) Hottentots and Bushmen; (3) Oceanic Negroes, or Melanesians; (4) Negritos,

of which the natives of the Andaman islands are representatives. It was suggested that the Australians who have always presented a difficulty in the classification of the races of men, owing to the combination of negroid characters of face and skeleton with hair of a different type from that of the rest of the group, were probably not a pure race, but descendants of a cross between an original Melanesian population and later intruders, probably from the South of India, and of Caucasian descent. The Mongolian type was represented in an exaggerated form by the Eskimo, in a typical condition by the greater number of the inhabitants of Northern and Eastern Asia, the Tartar Chinese, Japanese, &c., and in a modified or sub-typical form by the Malays. The brown Polynesians were still further modifications of the same type, greatly mixed with Melanesian and possibly also Caucasian blood. The position of the native races of America was next discussed. Excluding the Eskimo, they all form one group, which, although inclining on the whole nearer to the Mongolian than any of the three great types, had so many special features that it might be looked upon as forming a fourth primary division. The Caucasian or white branch includes two sub-races now much mingled together, the Xanthochroi with fair hair and eyes and the Melanochroi with dark hair, eyes, and complexion. To the former belong the inhabitants of Northern Europe, to the latter chiefly those of Southern Europe, Northern Africa (greatly mixed in varied proportions along their frontier lines with Negroes) and South-West Asia, the principal subdivisions being the Aryans, Semites, and Hamites.—The address concluded by a reference to two members of the council lately deceased, Dr. Allen Thomson and Mr. Alfred Tylor, to the change of locality of the meetings which had taken place during the year from St. Martin's Place to Hanover Square, and to other matters relating to the affairs of the Institute.—The officers and council were elected for the year 1885.

ROYAL SOCIETY OF LITERATURE.—(Ordinary Meeting, Wednesday, Jan. 28.)

SIR PATRICK COLQUHOUN, V.-P., in the Chair.—A paper was read by the Rev. A. J. D. D'Orsey, on the "Art of reading Papers before Societies," in which the author laid down what he considered to be the true canons for composition as well as for delivery, and drew a clear distinction between elocution falsely so called and elocution proper. In the discussion which followed, varying opinions were expressed by the chairman, Mr. E. Gilbert Highton, Mr. J. W. Bone, Mr. Percy Amer, and others.

SOCIETY OF ANTIQUARIES.—(Thursday, Jan. 29.)

MR. EDWIN FRESHFIELD in the Chair.—Mr. Everard Green exhibited an illuminated pedigree of the House of Orange, and another of the Family of Green, as specimens of modern heraldic painting. Mr. Ferguson exhibited two copes belonging to Carlisle Cathedral, of the sixteenth century, one of blue damask with gold stars, and the other red and gold baudekin. The former had embroidered figures of saints on the orphrey. Another very beautiful cope was exhibited, belonging to St. Augustine's, Kilburn. Besides the figures of saints on the orphreys, this specimen had a curious group of a wolf and a sheep on the morse. Mr. Ferguson also sent an account of a discovery of about a thousand coins, most of the reign of Edward III. at Beaumont in Cumberland.

FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. HARRIS, 115, Strand, near Waterloo-bridge.

THE DRAWINGS OF RICHARD DOYLE.

ALTHOUGH the importance of other exhibitions open at the present time may explain our delay in noticing the collection of his drawings at the Grosvenor Gallery, we cannot allow the opportunity to pass of saying a few words about the works of Richard Doyle, especially as it may be some time before so large

* It is curious (though, perhaps, only a clerical error) that the *Vita Secunda* of S. Patrick (Colgan, *Tras Thaumaturga*, p. 13) makes his predecessor Palladius die "in Pictavorum finibus," meaning "Pictorum."

† The *ai* is an infected vowel-fragment, the primeval Celtic form being *abhi-s*.

number of them will be gathered together. For a long time this artist, once so popular, ceased to court praise or criticism. After his retirement from *Punch* in 1850, his illustrations to *The Newcomes*, 1854-55, and his *Tour of Brown, Jones, and Robinson*, 1854, were his most considerable works, and for some years before the Grosvenor Gallery gave him a new means of communicating with the public, his name and fame had been things of the past. That he ever recovered, as an old man, the popularity he had earned almost as a boy cannot be said. The world went on, but Doyle stopped, and the elaborate drawings of the man of sixty showed the same faults and scarcely greater maturity than the sketches of the clever youth of twenty. As an artist, he learnt little, and when he appeared again, after all these years, he was as though he had passed them, like Rip van Winkle, in a trance.

Besides a vein of boyish fun and frolic, Doyle possessed a delicate fancy which was at home in fairy land; but to get far beyond the mirth and dreams of the nursery required apparently an effort which he was either seldom willing or seldom able to make. Wanting a thorough training as an artist his drawing was always incorrect, and soon became mannered beyond redemption. As long as he confined himself to work on a small scale, and especially work of a burlesque kind, this incorrectness mattered little—indeed, it may be said that his skill consisted principally in turning it to good account. The humour of such designs as "Ye Manners and Customs of ye Englysshe" is of the same kind as that of the portraits drawn by schoolboys on their slates. It was first-rate of its kind, but an indulgence in such clever play incapacitated the artist for serious work. In *The Newcomes* the best designs are those on the smallest scale, and and though he was successful in the expression of some of his types, like Mr. Honeyman and Lady Kew, his full-length figures are like marionettes. He caught, however, to a considerable extent the spirit of his author, and his little illustrations to Leigh Hunt's *Jar of Honey* are remarkable for the charming way in which he reflects the feeling of the idyll and the fairy tale. Despite the defects in drawing—which are specially disturbing in the classic scenes—these little designs show a poetic sensibility which promised better things than Doyle ever accomplished in after years.

If the exhibition at the Grosvenor was meant to show Doyle at his best, at least half of the drawings should have been weeded out. They seem to have been arranged, and even framed, with very little discrimination. What object, for instance, could there be in showing several drawings of mothers guiding the first steps of children, except to show that he was incapable of drawing either a mother or her child from nature. A few of the illustrations of fairy-land are exquisite; but such gems, both of fancy and colour, as the scene from (we suppose) the "Yellow Dwarf" (363), and the queenly young fairy who is stroking an owl (366), are framed with drawings not worthy their company. Such designs as those of the two fairies making love round a mushroom (364) and the frieze of birds and elves (400) are also quite charming in their way, but are surrounded by comparatively poor and childish efforts. As no artist probably varied so much in the merit of his work, there was the more need for a judicious selection. Worthy of him, for instance, is his portrait of Lady Griselda Ogilvy (272), but that of Miss Blanche Egerton (246) should have been rigorously excluded. "The Pied Piper of Hamelin" is a fine specimen of his imagination, especially in the face and figure of the piper; but there are other crowded scenes, whose only distinction is the facility with which the artist could draw pretty dolls. Neverthe-

less, there are sufficient good drawings of his here to establish, if exhibited by themselves, a claim for Richard Doyle to a distinct and honoured position among English artists. Among them should certainly be those we have mentioned with praise, and the weird and vigorous "Enchanted Forest" (236), the Duke of Norfolk's "Dame Blanche" (271), and Lord Coleridge's "Witch and Young Dragons." A collection of drawings up to the level of these would indeed be worth seeing. How far political or other caricature should enter into it is a question. From the specimens exhibited here, his power in this direction seems to have been very limited: his Tennyson is a transpontine villain, his Disraeli a costermonger. It is probable that he was not after all a great loss to *Punch*, and that his immortal design for the cover was the greatest service he was capable of rendering it.

THE EXHIBITION OF THE GLASGOW INSTITUTE OF THE FINE ARTS.

In the galleries of the Glasgow Institute we always find more of variety than in any other of the Scottish exhibitions. The displays held in these galleries have been made, for many years, as fully representative as possible of English and foreign as well as of Scottish art; and, as on the present occasion this is even more than usually the case, the exhibition contains many pictures which, though they are sufficiently well known to the London public, are fresh, and interesting, and excellently educative to the art-lovers of Glasgow. Among such works are the accomplished and admirably drawn "La Nuit," by M. Bouguereau; the "Intruders" of Mr. E. J. Gregory; the very refined portrait of Mrs. Mirrlees, by Mr. W. B. Richmond, and the quaint and interesting head of Rossetti, painted more than thirty years ago by Mr. Holman Hunt. To these must be added the large and masterly "Reading Aloud" of Mr. Albert Moore, undoubtedly the most attractive picture in the exhibition.

A few examples of the work of deceased artists figure on the walls. Most notable among them is Sir Henry Raeburn's rendering of his own powerful and massive head, with its great, penetrating, brown eyes—a picture which, it will be remembered, was shown in 1877 in the Winter Exhibition of the Royal Academy, and also in the International Exhibition of 1862; and Gainsborough's fine work known as "The Sisters," lent by Mr. J. Graham, of Skelmorlie—two dark-haired girls, with smiling faces, seated side by side, draped in softest robes of white and orange-red—a picture which certainly should have found its way to the Grosvenor Gallery display of the present year. Among the landscapes is a silvery little subject by Corot; and two small examples of Cecil Lawson contrast, in their rich colouring and generalising breadth of effect, with a highly finished landscape by Patrick Nasmyth, in which the wealth of delicate detail and the cool grey tone bear sufficient witness to the painter's study of the old landscapists of Holland. In the Water-Colour Room is a singularly spirited little piece by Sir David Wilkie, his drawing, in chalk slightly washed with colour, of "A Greenwich Pensioner in the Character of Commodore Truncheon," a sketch well known through the excellent engraving by Lewis.

In "The Pilgrim of Love at the Gates of Idleness," we have an important and hitherto unexhibited work by Mr. Burne Jones, which forms one of a series of the artist's illustrations to "The Romaunt of the Rose," of which such other subjects as "Sir Myrthe accompanied by Courtesy" and "The God of Love accompanied by Beautie," have also been executed, at least as designs. The present picture, begun ten years

ago, but only recently completed, displays the quaintness and the intensity of colouring which is chiefly characteristic of the painter's earlier manner. To the left, we see the crimson-robed Pilgrim, who has been travelling through a dreary, rocky ravine, with its leafless trees, on which are perched sable, ill-omened birds; and to the right, the green-clad "Ydelnesse" extends to him the hands of welcome—hands dainty and delicately gloved, to indicate that she is one of those who neither toil nor spin—and prepares to lead him within the walled inclosures of the garden of love.

Josef Israels shows in "The Struggle for Life" work on a larger scale than usual—a low-toned and harmonious rendering of the powerfully drawn figure of an aged fisherman, busy with his shrimp-nets among the surf of a grey dreary sea. Mr. J. Guthrie, whose "Scottish Funeral" scored such a success the other year, has a vigorous and well-lighted picture of a quaint little child driving a flock of geese "To Pastures New"; from Mr. W. Stott, another Paris-trained student, we have "Grandfather's Shop," an effective, dimly-lighted interior. Mr. J. E. Christie sends a pleasant subject of children playing at "Blind Man's Buff"; and several heads in the figure pictures of Mr. J. B. Lyle show a care and a perception of character which argues well for the artist's future work. Mr. R. McGregor exhibits several of his low-toned little scenes of village children and cottage interiors, while in "The Difficult Task" he paints the head and bust of a school-girl on a scale almost that of life.

Mr. H. Moore and Mr. Colin Hunter are each represented by a fresh and powerful sea-piece, giving excellent expression to the forms and motion of waves; and M. Jacob Maris has an admirable canal scene, especially remarkable for the luminous quality of its great piled masses of white clouds. Among the works of the Glasgow landscapists should be named Mr. R. W. Allan's "Autumn into Winter," and Mr. J. A. Aitken's mellow "Pastoral," bathed in the rosy light of evening.

Among the portraits of the exhibition are Van Haanen's "Venetian Brunette," a female head by Hans Makart, Mr. G. F. Watts's head of Mr. J. B. Mirrlees, and Mr. J. Lorimer's direct and forcible half-length of the Rev. Dr. Hatley Waddell.

The works of sculpture include Mr. Burnett's bust of "Wm. Forrest, Esq.," and Mr. D. A. Tod's bust of "Principal Caird," Mr. G. A. Lawson's picturesque statuette of "Richie Monipies," and Mr. M'Bride's simple and graceful "Murmur of the Shell."

J. M. GRAY.

THE PROPOSED BRITISH SCHOOL OF ARCHAEOLOGY IN ATHENS.

THE Executive Committee for establishing this school invited the General Committee and the subscribers to a meeting on February 2 at the rooms of the Royal Asiatic Society, 22, Albemarle Street, W. The purpose of the meeting was to obtain formal public sanction both to the general scheme of the functions of the school and also to a proposal for the immediate commencement of building.

The meeting was largely attended. Among those present, beside the speakers, were Miss Anna Swanwick, Mrs. Drake, Dr. Waldstein, Prof. Gardner, Mr. A. Lang, Mr. W. M. Ramsay, Dr. Fearon, Mr. E. D. A. Morshead, Mr. G. G. Marindin, Mr. J. R. Thursfield, Mr. Agg-Gardner, Mr. S. E. Spring-Rice and others.

The Bishop of Durham having taken the chair, Mr. Gow, one of the secretaries, read a short report of the Executive Committee, stating the circumstances under which the Committee was appointed, and the progress of

the scheme. To this was appended a report of the treasurer, Mr. Walter Leaf. The paid subscriptions now amount to nearly £3,200, unpaid to £1,500 more, and the site for the school, presented by the Greek Government, is valued at £2,700.

The right rev. Chairman then addressed the meeting. He said that there was no need, before such an audience, to point out the utility of the proposed school. In truth, we are bound in honour to establish it; for neither should England lag behind France and Germany and America, nor should we refuse to accept the generosity of the Greek Government. Describing himself as a "professional beggar," he confirmed the experience of the Committee that, for such a scheme, neither advertisements nor circulars nor letters could command the attention even of well-wishers, and he concluded with an earnest appeal to the subscribers present to use their personal influence with their friends to obtain the funds necessary for the effective management of the school.

The adoption of the Committee's Report was proposed by the Chairman, and seconded by Dr. Hornby; and Mr. W. S. W. Vaux proposed, and Mr. Argyropoulos seconded, a motion confirming the present Executive and General Committees in office.

Prof. C. T. Newton next proposed, and Sir F. Pollock seconded, the third resolution in these terms:

That the following statement be accepted as the basis of the scheme:

1. The first aim of the school shall be to promote the study of Greek archaeology in all its departments. Among these shall be (i.) the study of Greek art and architecture in their remains of every period; (ii.) the study of inscriptions; (iii.) the exploration of ancient sites; (iv.) the tracing of ancient roads and routes of traffic.

2. Besides being a school of archaeology, it shall be also, in the most comprehensive sense, a school of classical studies. Every period of the Greek language and literature, from the earliest age to the present day, shall be considered as coming within the province of the school.

3. The school shall be under the care of a director, whose primary duties shall be (i.) to guide the studies of members, and to exercise a general supervision over the researches undertaken by them; (ii.) to report at least once a year on the work of the school, to record from time to time, for the information of scholars at home, any important discoveries which may come to his knowledge, and to edit any publications of the school.

4. It shall further be the duty of the director to afford information and advice to all properly accredited British travellers in Greece who may apply to him.

Prof. Jebb proposed, and Mr. C. Waring seconded, a resolution to commence building at once. Mr. F. C. Penrose, speaking in favour of this motion, exhibited some plans for a suitable house, which he had drawn at the request of the Committee; and Mr. F. Clare Ford, late H.B.M. Minister at Athens, described the special interest which is taken by Athenian society in the project for a British school.

The Rev. H. F. Tozer proposed, and Prof. Colvin seconded, a resolution that formal appeals for support should now be made to the universities and other public bodies.

The proceedings concluded with a vote of thanks to the right rev. Chairman, proposed by Mr. E. A. Bond, and seconded by Mr. Walter Leaf.

A remarkable difference of opinion existed among the gentlemen who ought to know best, as to the probable cost of building on Mr. Penrose's plans. Mr. Clare Ford thought that £4,000 should be allowed. Mr. Penrose himself calculated that only £3,000 should be required, while M. Argyropoulos was of opinion that £3,000 would build a far more splendid man-

sion than the school is, at present, likely to require.

It is evident, however, in any case, that the funds of the Committee are sufficient to provide an excellent house and library at least. What is now wanted is an endowment which shall, at least in part, provide for the salary of the director, the publication of full reports, and the conduct, or assistance, of valuable excavations. For these purposes the Committee continue to appeal to the public.

NOTES ON ART AND ARCHAEOLOGY.

THE first part of the Second Series of the Palaeographical Society's Facsimiles, now ready for distribution to subscribers, contains two plates of Greek ostraka from Egypt, on which are written tax-gatherers' receipts for different imposts levied under the Roman dominion, A.D. 39-163; and specimens of the Curetonian palimpsest Homer, of the 6th century; the Bodleian Greek Psalter of about A.D. 950; the Greek Gospels, codex I, of the 10th century; and other Greek MSS. There are also plates from the ancient Latin Psalter, of the 5th century, and other early MSS. of Lord Ashburnham's library; Pope Gregory's *Moralia*, in Merovingian writing, of the 7th century; the Berne Virgil, with Tironian glosses, of the 9th century; the earliest Pipe-roll, A.D. 1130; English charters of the 12th century; and drawings and illuminations in the Bodleian Caedmon, the Hyde register, the Ashburnham Life of Christ, and the *Medici Horae*, lately purchased by the Italian Government.

PROF. MASPERO has now been about a fortnight at Luxor, and proposes to remain there till the middle of March. He has begun clearing the great Temple in good earnest. The old "Maison de France," in which Champollion and Rosellini lived and worked, and in which Lady Duff Gordon spent some winters, is gone at last, with all its touching memories. So also have vanished all the Arab houses which encumbered the splendid ruins between the pylons at one extremity of the Temple and the "Maison de France" at the other. The view through, from end to end, is now uninterrupted, and this grand structure is day by day emerging from the sordid grave in which for many centuries it has been half buried. In a letter addressed to M. Miller, member of the French Institute, Prof. Maspero speaks of a Coptic MS. which he has discovered, containing, at the same time, a Greek text which seems to contain fragments of Homer.

WE understand that, since its reduction in price to 1s. 6d., the *Art Journal* has very greatly increased its circulation. Both the January and the February numbers have had to be reprinted, and the demand for them is becoming greater every day.

THE *Courrier de l'Art* intimates that negotiations are going on for the purchase, by the State, of some of the late M. Bastien Lepage's pictures.

SATURDAY, February 14, has been appointed for the private view of the spring exhibition of the Nineteenth Century Art Society, at the Conduit Street Galleries, and the exhibition will be open to the public on Monday, February 16.

THE son of M. David, of Angers, has just presented to the Angers Museum his father's last work—a sketch in clay for the monument of Arago.

WE have received the catalogue of the exhibition of the works of the late Mdme. Eva Gonzalès, now being held at Paris. It contains a pleasing etching by M. H. Guérard (the husband of Mdme. Eva Gonzalès) from the

portrait of the artist by M. Manet, and two interesting articles by M. Théodore de Banville and M. Philippe Burty.

M. AUGUSTE RODIN has been selected as the sculptor of the monument to be erected at Calais in memory of Eustache de Saint-Pierre and his devoted companions.

THIS week's number of *Society* contains a portrait of Mr. Robert Browning, reproduced by Messrs. Sprague & Co.'s process from a photograph by Mr. Alexander Bassano. We are not quite disposed to say, in the language of the paragraph obligingly sent us for insertion, that "the softness and delicacy of the portrait are simply perfect"; but the likeness is excellent, and the reproduction is smooth and pleasing.

MR. HENRY CLARENCE WHAITE has been elected the first president of the Royal Cambrian Academy of Arts.

THE STAGE.

"AS YOU LIKE IT" AT THE ST. JAMES'S.

IF "Romeo and Juliet" had not been quite lately produced at the Lyceum, with an incompetent Juliet and an impossible Romeo, it might be said that of the recent Shaksperian revivals, that of "As You Like It" at the St. James's is the weakest. As it is, however, that can hardly be the case. Nor for such weakness as the spectator becomes conscious of as he sees the performance of "As You Like It," will he be inclined to blame only the principal interpreters. Heretical as it may be to say so, it is the weakness of "As You Like It" itself as an acting play—it is its inability to engross the attention of an audience during an entire evening—that is most apparent. "As You Like It" is a picturesque literary comedy that hardly gains anything at all by representation on the stage. Its quaint conceits and its poetic fancies are eminently of the kind that may be relished in the study. Its characterisation is insufficient to interest us profoundly in the fortunes of its *dramatis personae*, and its plot is at once too alight and too unreal to engage an undivided notice. Furthermore, it does not even offer a very ample field for the scenic display, without which it is not now the fashion to present the plays of the master of our drama. There is not change of place enough in the course of the play; or if the places are various, they are most of them too much alike. One wears pretty soon of the sylvan landscape wherein passes the action of the comedy, because sylvan landscape is just that which the artists of the theatre present with the least success. The scene painter, or rather the stage-decorator—for he it is who is in request much more than the painter—is greatest in interiors. Next to that he is greatest in stately and ordered gardens. But when it is the woodland that he is asked to arrange for us, especially on a stage small as that of the St. James's, and for such a piece as "As You Like It," we feel that the work, however prettily performed, would have been accomplished more triumphantly at Drury Lane. It would have been better done by Mr. Augustus Harris, the monopolist of pantomime.

Still, with all these drawbacks—and I have not exhausted the list of them, for the performance is too full of music, which is not quite exquisite, and of dancing which is not

first-rate—with all these drawbacks I say, it is possible to take pleasure in the St. James's interpretation, quite a mild pleasure, though—it moves one to but very moderate ecstasy. Orlando does not give Mr. Kendal a fair chance of impressing us; Rosalind, however various be her humour, does not afford full scope to Mrs. Kendal; Touchstone, on the other hand, is perhaps a little too much for Mr. Hare—the part has been played to satisfaction by only one actor of modern days, and to say that is to name Mr. Compton. Still, it will be readily understood that over and above certain players not yet spoken of, the players I have just mentioned have their merits. Mr. Kendal is habitually manly and sincere, and if as Rosalind Mrs. Kendal cannot be novel any more than she can be profound, it is at all events easy for her to be charming. The comedy of the situations she thoroughly realises and expounds, and it is not within the power of any actress to give additional beauty to the piece's evanescent poetry. But Mrs. Kendal is sometimes really simple, and is often arch and delightful. And, of course, Mr. Hare plays Touchstone with a thorough intelligence, if with little variety. Mr. Hermann Vezin, Mr. Maclean, Miss Webster, and Miss Lea are the remaining persons of whom note must be made. Miss Lea is absolutely new to the stage, it is announced. If that be so, she was born to act, and particularly to act Audrey. Her appearance is full of an engaging simplicity; her performance is of a well-advised stupidity hardly less becoming. She moves about with ease and pleasantness, and laughs like Jeanne Samary. Miss Webster is an excellent Phoebe. Jaques is played by Mr. Hermann Vezin. Is it a bit of old stage business, or is it a fresh thought of Mr. Vezin's own—for it is long since I saw the piece till now, and truly I forget—that the aged Adam in his moments of decay and helplessness shall be assisted chiefly by the professed cynic? Anyhow, it is an excellent motion, and one of the few illuminations thrown by the stage on "As You Like It." And, on the whole, Jaques is played excellently by Mr. Vezin. The part lies well within the limits of his powers. Mr. Vezin is a little dry. Emotion is somewhat foreign to him, and so is hearty and overflowing comedy. But such a character as that of Jaques he can perform to perfection; for his bearing has at need a simple courtliness; his air, if it is not enthusiastic, is often kindly, and he is a skilled master of elocution, to whom the speech of the "Seven Ages" offers no stumbling block. Mr. Maclean's Adam is among the best things of the performance. It is a very touching portrait of the faithful and decrepit servant—a portrait wrought by an artist of ripened powers, whose skilful labour is concealed under the guise of spontaneity. The representation of "As You Like It" is thus, perhaps, proved to be just interesting enough to witness; but there is nothing whatever in it that could justify a lavish eulogium, and the sooner the great actress of the English theatre returns from this comparatively ineffective comedy to the emotional parts in which reside her fullest opportunities for triumph the better pleased will be at least the most discreet of the admirers of her art.

FREDERICK WEDMORE.

MUSIC.

RECENT CONCERTS.

SATURDAY, January 31, was the eighty-eighth anniversary of Schubert's birth, and the event was commemorated at the Popular Concerts. Schubert's name is so frequently to be seen on programmes that it appeared hardly necessary to call special attention to it. But if noticed at all it should have been noticed thoroughly. Half a programme was not enough: the name demanded all or none. The Quintet in C (op. 163), admirably interpreted by Mdma. Norman-Néruda and Messrs. Ries, Straus, Pezze, and Piatti, is certainly one of the master's noblest contributions to musical art; but there are other instrumental works, such as the Quartet in G (op. 161), the pianoforte Quintet (op. 114), and some of the pianoforte sonatas, which are seldom heard, and one, or more, of these would, therefore, have proved particularly welcome on this occasion. And then the songs: what a mine of wealth still unexplored! Yet Mr. E. Lloyd sang only the "Sei mir gegrüsst," a short though charming *Lied*: the accompaniment deserved more careful playing. Mr. Max Pauer made his second appearance, and performed the Impromptus in F minor and E flat major (op. 142 no. 1, and op. 90, no. 2). The first was beautifully interpreted; the execution was clear and in every way satisfactory, and, besides, the pianist showed taste and good feeling. The second was turned into a presto movement, and suffered accordingly. Mr. Max Pauer has strong and agile fingers, but if he wants to show how quickly he can play, he should select some other piece. He was much applauded, but wisely refused the *encore*. The second part of the programme included a sonata for violin by Tartini, and Beethoven's pianoforte trio in G (op. 1, no. 2).

On Monday evening, Brahms' Sextet in G (op. 36) was performed by Mdma. Norman-Néruda and Messrs. Ries, Straus, Zerbini, Pezze, and Piatti, who all did full justice to this noble work. The slow movement, with its various and free metamorphoses of the leading theme, reminds one of the plan adopted by Beethoven in his later quartets. The simplicity and freshness of the themes of the opening and closing movements and their effective treatment so charm the listener that he is sometimes apt to forget all the skill and science which they contain. Brahms, like Schumann, gradually won his way into popular favour. This sextet, only introduced in 1879, has already been heard seven times.

Miss A. Zimmermann played for the first time at these concerts a Fantasia con fuga in D, by Bach. The fantasia consists of several short sections, some in fast, some in slow time. In the

F sharp minor section there is some elaborate counterpoint and interweaving of themes. The concluding fugue "flutters away on wings as light and airy as those of a butterfly." The piece, a difficult one, was interpreted with faultless precision. Mr. Thorndike, who was in good voice, sang with great taste and charm, Handel's "Tyrannic Love," from Susanna, and received quite exceptional applause. The second part of the programme included Schumann's pianoforte trio in D minor, Schubert's B minor rondo for piano and violin, and songs by Lassen and Mand White. The attendances at both concerts were very good.

The Monday programme-book contained an article entitled "Bach and Handel." As usual, in these books, the date of Bach's death was incorrectly given. But the statement that it was entirely the fault of Handel that Bach and he continued strangers to the last was a most unfair one. Twice the "Saxon giants" seemed on the point of meeting. The first time, in 1719, Bach arrived at Halle just after Handel had left for England; this failure to meet, so far as we can judge, was the fault of Bach. The second time, in 1729, neither was to blame: Bach was too ill to go and visit Handel at Halle, and Handel's mother was too ill for him to leave her and go to Leipzig. The most that can be said is, that at first Bach seemed more anxious to make Handel's acquaintance than Handel Bach's; and naturally so, seeing how the fame of Handel had spread through Europe already in 1719, when Bach was only Capellmeister at the small and modest court of Prince Leopold of Anhalt-Cöthen.

The performance of the "Rose of Sharon" last Wednesday evening at the Albert Hall was not a brilliant success. Mr. Barnby's choir is a fine one, but Mr. Mackenzie's difficult music had evidently not been sufficiently rehearsed. Of the principal solo vocalists, Miss Griswold was the least satisfactory; the notes were not all correctly sung, and there was a total absence of warmth and passion. Miss Hilda Wilson interpreted the contralto with good taste and great intelligence, and the public was right in bestowing on her the most applause. Mr. Barton McGuckin ably interpreted his part. Mr. Watkin Mills, who has a voice of pleasing quality, sang in a promising manner. We could not always agree with Mr. Barnby's *tempi*. The duet in the first part was dragged, the instrumental movement, "Lebanon," was too fast, and so also was Solomon's song, "Thou art lovely." The fine chain of choruses in the second part of the work was sung in a mechanical and, for Mr. Barnby's choir, feeble manner. The attendance was very good.

J. S. SHEDLOCK.

MR. T. FISHER UNWIN'S LIST.

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SATURDAY, FEBRUARY 14, 1885.

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LITERATURE.

Reminiscences, chiefly of Towns, Villages, and Schools. By the Rev. T. Mozley. In 2 vols. (Longmans.)

ONE can scarcely regret that Mr. Mozley should have fallen into his anecdotalism, when the fruit of it is an entertaining book like this. The reminiscences extend over more than half a century, and are none the less interesting because they are chiefly of places and people unknown to fame. We have been rather overdone lately with recollections of courts and cabinets, and are glad to listen to some one who can tell us pleasantly and faithfully how the past generation walked the humbler paths of life.

Mr. Mozley's memory is not, indeed, altogether faultless, and in the introduction to these volumes he explains how some of its lapses took place; but on the whole it is vivid and quite as accurate as the modest purpose of the author demands. It is really of no great importance that Mr. Mozley writes, for instance, Cluddesdon for Chaddeesdon, or uses a "k" in Murdoch instead of an "h." No one is likely to resort to his *Reminiscences* as an infallible authority for names or dates, but certainly no one will be disappointed who seeks in them a faithful and graphic picture of a past of which the traces are rapidly vanishing away. A man's power of memory (or imagination) must unquestionably be strong which can see in the marked features of the Premier and the late Primate "the two beautiful angelic, or rather cherubic, faces looking upwards from the foreground of Raphael's Madonna di San Sisto."

The autobiographical parts of Mr. Mozley's volumes are scattered rather promiscuously over its pages, and we may say, once for all, that there seems no particular reason why the first chapter should not have come last and the last first. But the interest in them is not impaired by their absence of arrangement, which seems rather to harmonise with the generally discursive character of the book. The Mozley family had, however, a beginning. The name suggests a Saxon origin and, says Mr. Mozley, "describes the wide, spongy, irregular lane or green, forming the approach to a village, much cut by wheel-tracks and potted, or trod into 'pockets,' by cattle." The term "ley" is rather what in Canada would be called a "clearing," and in the West Midlands we often find it joined with the Saxon proprietor's name, e.g., Kinnersley or Kinward's ley. Who first bore the name which the author has done his share in bringing into notice, it is, of course, impossible to discover. One William Mosley was constable of Conisborough Castle, in the reign of Edward III., and another Mosley—great-grandfather of the writer—lived beneath

the shadow of the same castle a century and a half ago. Whether the latter, who exercised the craft of weaver, was a descendant of the former, does not appear, and the presumptive evidence which the following incident offers may not have much value with a professional genealogist:

"A good many years ago I was walking down St. James's Street one afternoon, when I saw Denison and Woodgate walking up arm in arm. 'These fellows have been lunching,' I said to myself. The instant of our encounter, Denison exclaimed, for me to hear, 'Here comes Mozley. Doesn't he look like a policeman?' As far as I can see myself, I think I might be imagined 'a detective.'"

Be that as it may, Conisborough was undoubtedly the *cunabula gentis*, and Henry, one of the weaver's fourteen children, deserted it early in life, and struck out for himself a new course which led to comparative affluence. He settled down at Gainsborough, where business in various forms occupied his attention, and he seems to have been successively attorney's clerk, schoolmaster, accountant, grocer, mill-owner, and bookseller. He it was who changed the spelling of the name from Mosley to Mozley, and by his last commercial venture established the fortunes of his family. His son John added printing to the bookselling trade, and left, at his early death, a large and flourishing business, which was transferred in 1815 to Derby, where it was still further developed.

The author's own reminiscences of Gainsborough are necessarily faint, for he quitted it when only nine years old. But his father's recollections of the place are transmitted to and through the son, and they enable us to form a very clear conception of the dull life of a country town seventy years ago. "One advantage" of such life "is that, if the future is slow in coming the past is never quite gone. In fact, you do not always know whether you are in the past or in the future, for in the present you certainly are not." The friction of mind with mind under such circumstances was not likely to be great enough to produce any sensible effects, and the removal of the Mozleys to Derby was doubtless as good for their mental as for their material advancement. In Derby there was a good deal of really intellectual society, into which the immigrant family freely entered, and all its members must have derived advantage therefrom. The grammar school, it is true, did not afford much of an education, but through the advice and interest of Dr. Sampson Thomas Mozley was very soon transferred to Charterhouse, which he entered in 1820.

The description of his school life is one of the best parts of the book, and will be read with keen interest by many who have not had the good fortune to be Carthusians. Mozley's entrance was characteristic of the period:

"Half-way to the Green I met a big gown-boy. He was out of bounds himself, and was surprised to meet a very young stranger coming that way. He stopped, and said rather brusquely, 'What's your name?' To which I replied, I cannot conceive why, 'What's that to you?' He instantly administered a very severe thrashing, which was quite a novelty to me, indeed, something beyond my comprehension. I crept back to my house in a very sad plight, sobbing and shedding floods of tears."

His progress, however, was rapid, although he describes himself as slow and awkward—more so than any of his brothers—and decidedly provincial. The school system was much the same as prevailed (and still prevails) elsewhere. If a boy wished to learn, he could do so; if he made up his mind not to learn, that also was open to him. Floggings were frequent, but floggings will not make the idle industrious. In fact, as Mr. Mozley says, "the human mind, with the experience of some thousand years, has never yet discovered how to make a boy learn if he is resolved not to learn." But Charterhouse stood high in popular favour, and under Dr. Russell the numbers at one time rose from 300 to nearly 500. As the staff of masters never included more than eight, the opportunities for shirking work were large. Had the head master divided his attention ever so equally, he could not have given more than two minutes to each boy in the upper school, and, of course, such a thing as individual instruction was out of the question. Still, somehow or other, Mozley did learn a good deal—more than he was aware of—and the more genial atmosphere of Oxford quickly matured the development of his mental powers. How vast was the difference between the upper school at Charterhouse and the Oriel lecture rooms must be expressed in his own language:

"The class rooms of the Oriel tutors were heaven to me. Their soft voices and gentle manners; their patient waiting; their unobtruded, but careful and effectual guidance, all contributed to the impression that you were now higher in the scale of creation. . . . I hope not to be accused of either profaneness or of gross conceptions, when I say that I never contemplate the great change every day nearer without being reminded of that first week at Oriel, and the calm and peaceful atmosphere of the university."

Upon Mr. Mozley's memories of Oxford there is no need to dwell, for they formed the subject of his previous volumes. There is more of novelty to be found in what he has to tell us of the scenes of his clerical life. Moreton Pinckney—his first incumbency—must have been from some point of view a desirable place, for Tyler, of Oriel, had held it and Keble had wished for it. But the picture of it drawn by Mr. Mozley as he found it in 1832 is the reverse of attractive. "The parish flowed with milk," but not with honey also; and a vicar who had other interests beyond butter-making, calf-rearing and pig-fattening, met with little encouragement from his surroundings. The whole labouring population were paupers, and every month were apportioned among the larger ratepayers. "The appropriation was sometimes disagreeable to the master and to the man, and it was no uncommon thing for master and man to begin or to terminate a month's association with a fight on the green." The system was as bad as bad could be. The payments bore no relation to the work done or the mode of doing it, but were regulated wholly by age, condition and circumstances. As an unmarried labourer, no matter how strong or industrious, could only receive a shilling a day, there was a direct inducement to him to marry as early as possible in order to obtain "head money," which he might spend—and usually did spend

—upon himself. The children were often half-starved and half-naked and the mothers no better off. The supply of labour was far in excess of the demand, and "right social feeling was impossible where man was a weed, a curse and an enemy, possessing more power of mischief by doing nothing than he could have won by doing all he could." We have seldom seen a more intelligible account of the evil results of the old poor laws than Mr. Mozley has given us, and one cannot doubt that their reform brought with it an amelioration in the country parson's lot.

We have not space to follow Mr. Mozley from Moreton Pinckney to Cholderton and from Cholderton to Plymtree. The parochial annals of these places are not eventful, but they are told by him with much shrewdness of observation and no little humour, and the portraits which he draws of his clerical neighbours and chief parishioners are—we can well believe—thoroughly life-like. That the writer should have been advanced to no higher step in the hierarchy than that which a Rural Dean enjoys, may puzzle those who are ignorant of the laws of clerical promotion. But no party in the Church could claim Mr. Mozley as its own; by none could he be regarded as "safe" or "sound," and, to use his own phrase, he has been throughout life "rather multifarious." A clergyman is permitted to relax his mind and exercise his body in a variety of ways, but if he desire to win the substantial prizes of his profession, he must, above all things, abjure journalism. Now and then, perhaps, an exception may be made; but it will be in favour of one who has used his opportunities to advocate some special development of religion, and has made the press his tool, instead of being made (as the dispensers of patronage assert) the tool of the press. In Mr. Mozley's case the readers of these eminently readable volumes will easily discover some additional barriers to success. If such has not been gained by him within the limits of his profession, he may console himself with the approbation of that larger world which here and elsewhere he has favourably impressed.

CHARLES J. ROBINSON.

Rhymes à la Mode. By A. Lang. (Kegan Paul, Trench & Co.)

It is a comforting thought, even to critics who care for poetry, that, however they may choose to define it, poetry refuses to be defined. Wise critics agree that this and that mark are necessary to true poetry, and that any produce which does not exhibit them cannot be accounted genuine; but wise poets go on with their singing, and take "little heed, howe'er the thoughtful critic fret," and the wise world listens or not, just as it is pleased or not. And surely that is the proper course—to take what a poet gives us and be thankful for it, without complaining that it is not something else; because poets are attracted by different things in the universe, and the universe is wide, and there is beauty enough for all, only we shall ask that what the poets choose to sing about shall be interesting, and that they shall be content to sing in a natural voice of their own, and not in a fashionable falsetto.

One great charm of Mr. Lang's poetry is the naturalness of it. The voice and the hands alike belong to him. He sings only about what interests him, but about that he sings most musically, and makes no further pretension. Nay, as if to warn away those who might come to him as a seer or subtle-souled psychologist, he gives to his volumes disparaging titles—*Ballades in Blue China*, *Verses Vain*, *Rhymes à la Mode*. He thus, for the most part, abjures what Mr. Arnold has called "criticism of life"; and this is the less to be regretted since, if we may judge from one piece in this volume, where such criticism is introduced, it would not take the form which Mr. Browning tells us it ought to take—the revelation of "the universe in its actual state of perfection in imperfection"; but would add to that most dolorous of all literature—the poetry of pessimism. These are the concluding lines of Mr. Lang's "New Millennium":

"Nay, the old order shall endure,
And little change the years shall know,
And still the Many shall be poor,
And still the Poor shall dwell in woe;
Firm in the iron Law of things
The strong shall be the wealthy still,
And (called Capitalists or Kings)
Shall seize and hoard the fruits of skill.
Leaving the weaker for their gain,
Leaving the gentler for their prize,
Such dens and husks as beasts disdain,
Till slowly from the wrinkled skies
The fireless frozen Sun shall wane,
Nor Summer come with golden grain;
Till men be glad, 'mid frost and snow,
To live such equal lives of pain,
As now the huddled Eskimo!
Then none shall plough nor garner seed,
Then, on some last sad human shore,
Equality shall reign indeed,
The Rich shall be with us no more,
Thus, and not otherwise, shall come
The new, the true Millennium!"

For the most part, however, Mr. Lang is satisfied to forego criticism, and gives us instead pictures of life as men live it and pictures of the world as it appears. This living life—the taking the sad and the glad as they come—seems to be, so far as we can gather it, the philosophy of his Muse. We remember that he once wrote a poem which set forth the "Vanity of Melancholy," by the tale of certain Greeks who would not be happy while they might, and despised both Phaeacia and its treasures of art, and Circe and her delights, and "let the spring go by because the spring was swift to fly," and so came to no good end. And in a lighter vein the same envoy is attached to his "Ballade of Middle Life"—

"Oh, foolish youth, untimely wise!
Oh, phantoms of the sickly mind!
What? not content with seas and skies,
With rainy clouds and southern wind,
With common care and faces kind,
With pains and joys each morning brought?
Ah, old, and worn, and tired we find
Life's more amusing than we thought!"

We have, therefore, in this volume, as we should expect, poems both grave and gay. Of the poems of laughter some of the best are to be found in the sections "Art" and "Science." "Art's Martyr" is the piteous tale of a young man of culture who went to Borneo to be tattooed in blue, but European commerce had preceded him and he was treated with debased designs.

"Thus never more to Chelsea might
The luckless boy return,
He knew himself too dreadful, quite,
A thing his friends would spurn,
And turn
To praise some Grecian urn!"

The short line in this poem recalls an old friend, the "Ballade of Ouida," which we do not find here. "The Palace of Bric-à-brac," written in the metre of the "Garden of Proserpine," and the Rondeaux of the Galleries are both "in very gracious fooling." Under the head "Science," we have "The Barbarous Bird Gods"—a chorus from some unhellenic *Æves*; "Man and the Ascidian," a morality, and a "Ballade of the Primitive Jest." The science thus illustrated would seem to be the broad and general science of anthropology. Of the ballades, those that delight us most are the "Girton Girl" ("her forte's to evaluate π "), "Cricket," with its refrain from Mr. Swinburne, and "Railway Novels" (Miss Braddon and Gaboriau). These have all Mr. Lang's "inevitableness" of rhyme and rhythm in ballade writing. The "Ballade of Neglected Merit," on the other hand (which might well have a pendant since the recent ballot for fame in a "cultured evening" contemporary), seems written "boldly off" just as the rhymes suggested themselves. Of the graver poems, the dream of the "Fortunate Islands" certainly carries the palm. It is an example of a kind of work of which Mr. Lang seems fond and in which he excels—work often expressed by the word "after," in which the motive is borrowed from some older source and treated anew. This, then, is after Lucian. The interest of such work lies not so much in the design as in the exquisiteness of the workmanship, and Mr. Lang is an exquisite workman. Here are a few lines chosen at random:

"There sat three Judges by the Gate,
And I was led before the Three,
And they but looked on me, and straight
The rosy bonds fell down from me,
Who, being innocent, was free;
And I might wander at my will
About that City on the hill,
Among the happy people clad
In purple weeds of woven air,
Hued like the webs that Twilight weaves
At shut of languid summer eves,
So light their raiment seemed; and glad
Was every face I looked on there!"

The other longer poem, "The Last Maying," we should judge to be an earlier poem of Mr. Lang's, the work of a time before his own style had clarified. It owes more to Mr. Swinburne than the metre and the prose quotation which is no quotation, daring even to speak of lips as "wan from wild caresses" in quite the most fearless of old fashions. Still it does contain a word which has grown to be as much Mr. Lang's personal property as "wan" used to be Mr. Morris's—the word "grey" with "green" not far removed: this may be due to a re-touching, or the poem may be classed as a poem of transition. "Almae Matres" celebrates "a land of waters green and clear," and "a little city worn and grey." It is perhaps, on the whole, the most powerful and beautiful poem in the volume. It will be pleasant reading to Oxford-men; but dear to those of them who were first suckled by S. Andrew's, and say with Mr. Lang "Vetus melius est." If we were writing an essay on Mr. Lang's genius, in the manner of M. Taine, this poem would give

us much to say on the double stream of tendency which has given to Mr. Lang's poetry a colour too expressive to be merely "green," too lovely to be altogether "grey." But though Mr. Lang's patriotism is thus divided, he has only one fatherland, and to that he is faithful against the world. To him Ettrick and Teviot, rivers of Scotland, are better than all the waters of Greece and Italy, and the kingdom of Galloway, "with the smell of bog-myrtle and peat," more than Arabian myrrh and frankincense. (See "The Last Cast," and the "Ballade of his own Country.") Of the "Ballade of Summer," with a double refrain ("Then comes in the sweet o' the year, When fans for a penny are sold in the Strand"), we can only say with Vadius, whom Mr. Lang quotes on his title page, "Hom, c'est une ballade"; it is a ballade indeed, a very flower of ballades. There are many other poems of the more pensive muse which the reader must praise for himself: "Ronsard's Grave," which recalls Herrick, "From the East to the West," "Love the Vampire," *Νήμεος Αιών*, the last a poem not easy to forget.

There remain for notice the sonnets and the translations. Mr. Lang's sonnets are sometimes apt to be too like ballades. Their movement is scarcely deliberate enough; the pause falls too constantly at the end of the line; they even admit now and then what approaches epigram. "San Terenzo" escapes this influence, and so is the better sonnet. The two sonnets in octosyllables are as successful in form as their subjects are charming; we can hardly say as much for the trisyllabic ones. The octaves run all right, but the sestets read a little like baby poetry. The "Cameos," it is needless to say, are very delicately engraved. They are, as Mr. Lang says "pretty close" to the original; but they are not very close, or rather, it would be truer to say that Mr. Lang has been all through more careful to translate the spirit than the phrases.

H. C. BEECHING.

Europe. By F. W. Rudler and Geo. G. Chisholm. Edited by Sir Andrew C. Ramsay, with Ethnological Appendix by A. H. Keane. (Stanford.)

I HAVE already expressed my opinion of the general merits and demerits of the English version of von Hellwald's *Die Erde und ihre Völker* of which this is the sixth, and presumably the last, volume. The present instalment has all the merits and some of the demerits of the series to which it belongs. But while the former are more abundant than in any of its predecessors, the latter are reduced to a minimum, and, when not eliminated from the German basis on which Messrs. Rudler and Chisholm have built, may be regarded as inseparable from a work which, I still think, might have been permitted to remain in its original language without geographical science suffering any irreparable loss. This, however, is now, for all practical purposes, a superfluous criticism. A more agreeable duty is to state our belief that, taking it as a whole, the final volume of the "Compendium of Geography and Travel" is the best of the treatise, and in some respects, indeed, is comparable with the very best works on the same region, in no matter what

language; though, when one remembers that among the almost endless documents which are chronicled in the annual "Registrande" of Berlin, Peschel's *Staatenkunde*, and Mr. Webster's admirable digest in the *Encyclopaedia Britannica*, must be included as contributions to the literature of European geography during the last four or five years, it might be extravagant to pronounce the concluding portion of Mr. Stanford's venture altogether without a rival. In re-writing the book for the English reader, the editors have had at once an easier and a more difficult task than their colleagues in the earlier *fasciculi*. In the first place, the European section of von Hellwald's book was much superior to those on regions with which he was personally unfamiliar, and in some instances, treating of countries so well known as Germany, Holland, Austria, Scandinavia, and England, the Baron becomes sometimes almost lively and generally instructive. He is describing kingdoms no portion of the geography of which need be a mystery to the man who can either run or read. Yet the very superabundance of printed matter on Europe makes it difficult to crystallise out of the vast menstruum in which they are dissolved, the few hundred pages to which the editors are limited. They must pick and choose among the *embarras de richesse* at their disposal, and then, after rejecting with a sore heart many a fair fact, and abridging to a page many a goodly quarto, be, like Clive, astonished at their own moderation.

The gentlemen to whom the preparation of *Europe* has been committed have, nevertheless, proved equal to their commission. Of Sir Andrew Ramsay it is needless to say anything, except that it is to be regretted that his other engagements did not admit of his contributing more extensively to the pages over which he exercised a partial supervision. He has, however, had excellent substitutes. Mr. Rudler is one of the most accomplished geologists of the age, while Mr. Chisholm, though for the present less eminent, has already proved himself a physical geographer of rare merit, and is likely to rise in the opinion of a still wider circle by the masterly manner in which he has marshalled into shape a mass of data which might have overwhelmed a less experienced writer. The general arrangement of the book is much the same as that followed in its predecessors, though the tedious details of boundaries and so forth which gave such a school-book appearance to some of the series have been to a great extent relegated to the maps, where such facts can be gleaned to much better advantage than in the text. Here and there—as might have been expected in a work edited by three specialists—a little less geology would have been desirable, and a little more ethnography welcome, though, as a rule, the materials are very fairly distributed among the different portions of the volume—from France, which leads the van, to Turkey, which brings up the rear, no attempt being made to range the different countries into great ethnological divisions, after the manner so usefully adopted in the late Keith Johnston's geographical text-book issued by the same publishers. Statistics have been wisely thrown into an Appendix, while, as usual,

Mr. Keane assigns his valuable quota to the same secluded quarter.

In assorting a pile of facts so varied, it would be unreasonable not to expect occasional slips of the pen, and even a few mis-statements. It is, therefore, greatly to the credit of the editors that whenever their pages have been tested they have emerged from the ordeal in the most satisfactory manner. It is just possible, as I have all these years been telling a deaf world, which sticks to a good old crusted blunder with touching fidelity, that to describe Heligoland (p. 101) as being "already half-devoured by the sea" is only half-correct; while within the last three months doubts have been thrown on the current article of geographical faith which makes the North Cape the most northern point of Europe. Unless Capt. Sørensen is altogether in error, Cape Knivsjaerodden on the same island (Mageroe) is nearly thirty minutes nearer the Pole. Great care seems to have been bestowed on obtaining accurate accounts of each region; and, in general, a judicious eclecticism has been exercised in the selection of "papers" recommended to the reader anxious for further information. Still, we think Spitzbergen might have obtained more than a single line, Franz Joseph Land more than four lines, and Jan Meyen, on which there is a very remarkable volcano, is surely deserving of more than an eighth of this space? It may also be well in any future edition to see to the proper spelling of Pajkull's name on p. 206, and to remove Mr. Watts from the Peerage. The sixty cuts are, with a few exceptions, old friends, and nothing the worse for that; while the fifteen maps illustrative of the physical geography, political divisions, and languages of Europe are, so far as execution goes, absolutely faultless.

But the section of the volume which will most attract those to whom the literature of European geography is not new, is the ethnological appendix of Prof. Keane, who translated the entire treatise, which, with the exception of these ethnological appendices, he has left others to "grangeize." In thirty pages he supplies a condensed summary of the materials by aid of which "the Europeans" can be classified almost solely by their languages, though he allows with a tolerance rare in philologists that language is far from an unerring test of race. This little digest is, in the opinion of the reviewer, by far the most satisfactory of the four which have preceded it. It is not faultless, and it is not the wont of Mr. Keane to err on the side of expressing his views with too much diffidence. But dogmatism in a text-book writer is ever akin to a virtue, since it is only confusing his readers to ask them to choose between contradictory theories. It is the teacher's business to decide for his pupils what it is wisest for them to believe, for, if they are too opinionated not to accept his judgment as good enough for them, they had better be at once driven forth into the wilderness to be torn in pieces by wild professors. Mr. Keane, while adopting Wilhelm von Humboldt's Iberian theory, is discreetly silent regarding that extension of it which finds Basque blood among the Irish and English Celts. Again, while willing to recognise Sardinia, Corsica, and North-west

Italy—and doubtfully even North Africa—as Iberian lands, he is just as little inclined to fall in with the ideas of M. d'Arbois de Jubainville, who (*Les premiers habitants de l'Europe*) identifies them with the Atlantes, or with Mr. Boyd Dawkins, who is willing to accept the Caucasus Iberians as the Spaniards' kith and kin, as he is with Graslén and Bladé, who not only deny that the Basques are the descendants of the Iberians, but even scout the idea of Iberia having ever been anything but a Greek misnomer of Spain. At all events, he ignores the existence of any such attempts to disturb a good working and—it must be added—a singularly attractive theory. He is also too sound a philologist not to treat as anything better than the curiosities of ethnology Poesche's hypothesis that the Aryans were originally differentiated by a process of Albinoism in the marshy lands of White Russia about the water-parting midway between the Euxine and the Baltic. Nor, though we need not assert that the current views regarding the origin of the Indo-Germanic nations are anything like final, is it wise to discuss seriously the notions of Penka and Schrader that the Aryans dispersed from a centre in the vicinity of the Baltic—if, indeed, the recent evisceration of this hypothesis by Gustav Meyer has not given it the desirable coup de grace.

Mr. Keane separates the Italic from the Thraco-Hellenic group, basing his classification mainly, as we must do, on linguistic principles, though allowing that the Italic group is a purely linguistic division destitute of all ethnical unity. There is, indeed, strictly speaking, no Latin race, though plenty of Latin-speaking nationalities and Latin-speaking communities from Roumania to Mexico—the one being half gypsy half Dacian, the other three-fourths Indian and a quarter Spaniard, or something else. The separation of the Italic division from the Thraco-Hellenic one is owing to Mr. Keane being convinced that the "old idea" of Latin being derived from the Greek, which still "lingers in certain quarters" is utterly untenable. These "quarters" may have something to say to this somewhat ruthless dismissal of their "old ideas"; but, as they are quite able to take care of themselves, it is unnecessary to occupy space in re-stating what they have already written so voluminously. Mr. Keane's little Appendix is, however, so good, that it well deserves to form the foundation on which all future writers on European ethnology might build. Altogether, *Europe* is a most satisfactory book. We only regret that the educational series to which it belongs is closed without a separate volume on the Polar Regions, which have been so slightly touched on that a vast and interesting section of the earth is left without adequate description. Indeed, the literature of the Arctic seas and lands is becoming so profuse that before long no single writer will be able to overtake it; and a "syndicate" for the preparation of a work so extensive as a new edition of Scoresby or Richardson must be—von Hellwald's *Im ewigen Eis* being far from the ideal book—would be difficult to secure. Such an exhaustive digest must be done well or left alone, since it is not likely to be attempted oftener than once in a generation.

ROBERT BROWN.

Wide-awake Stories: a Collection of Tales told by little Children, between Sunset and Sunrise, in the Panjáb and Kashmir. By F. A. Steel and R. C. Temple. (Bombay: Education Society's Press. London: Trübner.)

We are indebted to Mrs. Steel and Capt. Temple for a charming volume of stories admirably fitted for the entertainment of children, and at the same time containing much valuable information for students. Its contents naturally resemble those of the collections previously made by Miss Frere, Miss Stokes, the Rev. Lal Behari Day, and Mr. Damant; but its authors justly claim for it the merit of special genuineness, inasmuch as "it has been mostly procured at first-hand from the lips of purely village children, who have never been inside a school," and "whose complete freedom from any European influence is beyond all question." The forty-three tales now "presented in purely literary form" have for the most part been already published in the *Indian Antiquary*, the *Calcutta Review*, and the *Legends of the Panjáb*, where they appeared in a literal version, to which reference can be made by those scholars who insist upon "a strict translation, however uncouth to English ears." But for all ordinary purposes the present volume will suffice by itself, being provided with thirty-four pages of excellent notes, an "Analysis of the tales, on the plan adopted by the Folk-lore Society of England," occupying thirty-seven pages, and fifty pages devoted to "A survey of the incidents in modern Indian folk-tales"—all testifying to the wide knowledge and painstaking industry of their author, Capt. Temple.

During the working hours of the day, says Mrs. Steel, no tales are to be heard in a Panjáb village, but after sunset comes "story-telling time." The heat is still too great for sleep, the darkness of night is relieved but slightly inside the mud-built cottages by the dim smoky flame of an oil-fed wick. So there is nothing for the children to do but to tell stories by way of passing the time. They have worked hard all day—the boys, half hidden in clouds of dust, tending the herds; the girls "kneading, drying, and stacking the fuel-cakes so necessary in that woodless country." Now has come their time for rest and amusement; so, after their scanty supper is over,

"the bairns drag their wooden-legged, string-woven bedsteads into the open, and settle themselves down like young birds in a nest, three or four to a bed; while others coil up on mats upon the ground, and some, stealing in for an hour from distant alleys, beg a place here or there. The stars twinkle overhead, the mosquito sings through the hot air, the village dogs bark at imaginary foes, and from one crowded nest after another rises a childish voice telling some tale, old, yet ever new—tales that were told in the sunrise of the world, and will be told in its sunset."

The most novel of the stories contained in the present collection is that of "Little Anklebone" (No. 14). "It appears to be unique among Indian folk-tales," says Capt. Temple, who compares it with Grimm's "Singing Bone." A boy is eaten by a wolf, which, at his request, hangs his ankle-bone by a thread to a tree. The bone maintains an independent existence, and, without changing

its form, acts like a human being, piping to beasts, and obtaining milk from tigresses and she-wolves. Another unfamiliar tale, apparently of literary origin, is "The Lord of Death," No. 27. A certain road had the reputation of being fatal to all who travelled that way. An old man who was walking along it sat down to rest, and perceived near him a scorpion, which turned into a snake. He followed it, and saw it kill many persons. Then it turned into a buffalo, and afterwards into an ox, still continuing its homicidal practices. Afterwards it became a beautiful girl, whose charms produced a fatal rivalry between two brothers. Finally, it assumed the form of a white-bearded man. Him the traveller, who had never ceased to follow close upon the destroyer, accosted, and learnt from him that he was called "The Lord of Death," because he went about bringing death to the world. Hearing this, the old traveller begged for death; but was told that his appointed time was not yet come.

No. 42 is a remarkable story about a mother and daughter who worshipped the sun, "giving everything they earned to it except two meal cakes," on which they lived. One day the daughter, who was alone in the house, had eaten her share of this food, when a beggar came asking for aid. Not liking to refuse, she gave him, in the name of the sun, half of her mother's cake. The mother returning hungry to dinner, found only half a cake to eat, and was so annoyed that she drove her daughter from her house. But the sun protected the outcast, who became the bride of a prince. Her mother found out where she was, and presented herself in her rags to the princess, intending to put her to shame; but the sun continued its protection to the daughter, and turned the mother into a golden stool. No. 40 describes a singular form of self-sacrifice on the part of a king, who was accustomed to give away a hundredweight of gold in charity every morning before breakfast. In order to obtain the necessary amount of the precious metal, he allowed himself to be fried and eaten every day by a *jaqir*, who, after the operation, restored him to life. No. 22 is a curious specimen of the stories in which women figure who are snakes in disguise. The snake-woman in this story was called in the original a *Lamia*, "said in Kashmir to be a snake two hundred years old, and to possess the power of becoming a woman," a malignant being, the nature of which has been discussed in the *Indian Antiquary* (vol. xi., pp. 230-35), and in the Folk-lore Society's edition of Comparesetti's *Researches into the Book of Sindibád*. No. 26 is one of the many forms of the tale which tells how a man becomes rich by the help of some wonder-working object, but has it stolen from him by an envious neighbour, who is eventually punished for the theft. In the present instance the miracles are due to a conch, which requires to be blown in a particular manner. The thief, not understanding how to use it, is obliged to surrender it to its original owner, but stipulates that he is to get a double share of whatever that owner obtains from it. The rightful proprietor of the conch, from a feeling similar to that which made the hero of another well-known tale ask for stripes as his reward, spitefully

prays for the loss of an eye. He straightway becomes one-eyed; but the thief, in consequence of his too grasping stipulation, loses both eyes, falls into a well, and is drowned. Nos. 31–39 give in a readable form a number of the stories about Rājā Rasālu, the chief legendary hero of the Panjāb, about whom so much information has lately been given by Capt. Temple in his *Legends of the Panjāb*, and Mr. Swynnerton in his *Adventures of the Panjāb Hero, Rājā Rasālu*.

W. R. S. RALSTON.

Egypt and Babylon. By Canon Rawlinson. (Hodder & Stoughton.)

This work may be described as an *evangelical* imitation—*longo intervallo*—of Schrader's *Keilinschriften und das alte Testament*. That popular publishers will undertake such subjects is a symptom that the subjects themselves are becoming increasingly popular, and an encouraging token of the steady progress of the Oriental Renaissance. No great harm will be done if at first, and for a long time, crude conceptions of history and language combine with imaginary necessities of theological orthodoxy to mar the course of speculation.

Canon Rawlinson's method is the simple one of citing passages from the Authorised Version, and adding his own comments *ad lib*. The first thing quoted is the fragment about Nimrod and his kingdom (Gen. x. 8–10). "Four facts," we are told,

"are recorded of Babylonia in this passage:—1, that it became at a very early date a settled government under a king; 2, that it contained, besides Babylon, at least three other great cities—Erech, Accad, and Calneh; 3, that among its earliest rulers was a great conquering monarch named Nimrod; and 4, that this monarch, and, therefore, probably his people, descended from Cush—i.e., was a Cushite or Ethiopian."

As to Canon Rawlinson's first fact, we must observe that there is no monumental evidence of a union of North and South Babylonia under one king before the time of Hammurabi-gas; but the Biblical notice names both Accad (that is, Northern Babylonia) and Erech (a town of Southern Babylonia) as included in Nimrod's territory.

Commenting on his second fact, Canon Rawlinson states that "no name at all resembling Calneh occurs in the primitive geography of Babylonia"; thus, apparently, ignoring Friedrich Delitzsch's comparison with Kulunu, in an ancient list of Babylonian towns. On the other hand, Accad is in the cuneiform inscriptions, so far as yet known, the name not of a town but of a district; unless George Smith was right in identifying it with Agadē, which Schrader questions. As to the third fact, happily for the prospects of true religion, the real personality of Nimrod is not an *artificialis stantis aut cadentis ecclesias*. Canon Rawlinson, while candidly admitting that "the third fact has not yet received any confirmation from the monuments," goes on to suggest that "the monarch had two names," one of which appears in Genesis, and the other lurks unrecognised in the Babylonian documents. This reminds us of the equally probable supposition, recently advanced, that Esau's wives and fathers-in-law,

and indeed several other personages who figure in the Old Testament traditions, had "Hittite" as well as Hebrew names. The suggestion is at least as much a "pure conjecture" as George Smith's identification of Nimrod with the Babylonian hero conventionally known as Izdubar or Gistubar. But although the name of Nimrod has not been read in the inscriptions, there is in fact a close parallel between what this passage of Genesis relates about Nimrod and what the Babylonian legend tells of Izdubar. Each is a Babylonian, each is a mighty hunter, each is connected with Erech. Accordingly the likeness has struck other scholars besides George Smith. Prof. Sayce has suggested that Nimrod is a Semitised (Hebraised) form of Accadian Amar-ud, the sun's disk (?); but Delitzsch more plausibly connects the name with Marad or Amarad, a town of middle Babylonia.

It is clear that Talmudic and Mohammedan stories about Nimrod are not historical evidence. The Biblical notice would be quite enough to set the Rabbinical imagination working, as in the instance of the story of Nebuchadnezzar and the Three Children. And the connexion of the name with various local sites is as intelligible on the theory of Nimrod's divinity as on that of his humanity. In support of his fourth fact, the author compares the name Cush with the Babylonian *Kassū* and the Susianian Cissii. Delitzsch (*Paradies*) has made the same combinations, but Schrader and others do not accept them. Solar myths about Memnon and Belus will hardly help us to a decision, in our ignorance of the movements of ancient populations; but it would not seriously affect our own faith in the unique value of the Scriptures, to find that Schrader was absolutely right in his suggestion that the "Jahvist" (or the story as it reached him) has confused the *Kassū* of the Babylonian tradition with the Aegyptio-Nubian Kush.

Canon Rawlinson next discusses Gen. ii., 1–9, remarking that

"We have here the Scriptural account of the meaning of the name Babel. The etymology was not accepted by the Babylonians themselves, who wrote the word in a way which shows that they considered it to mean 'The Gate of God.' This has been regarded by some as a contradiction of the Scriptural account; but we may reconcile the two by supposing either that the name was first given in scorn, and that afterwards a better meaning was found for it, or (more probably) that the word, having been intended by the Babylonians themselves in the sense of the Gate of God, was from the first understood in a different sense by others, who connected it with the confusion of tongues. The word is capable of both etymologies, and may from the first have been taken in both senses by different persons."

All this vague surmise and bad philology in order to avoid the harmless admission that the Old Testament writers are fond of allusive plays upon proper names, and that vernacular distortions of foreign words are as common in Hebrew as in other languages! We might as well derive our English *babble* from Babylon, or *vice versa*, as derive Babel from *bālal*, *balbel*, "to confound." The meaning "Gate of God" is established not only by the phonetic spelling, which Canon Rawlinson does notice, but also by the ideographic spell-

ing, which he omits to notice. KA. AN. RA., that is *ka dingirra*, or *ka dimirra*, is as certainly "Gate of God" in Sumero-Accadian as *bāb ili* is "Gate of God" in Assyro-Babylonian. For our own part, we have yet to learn that the inspiration of Scripture involves, among other things, infallible anticipations of the results of the very modern science of philology.

In supposed confirmation of the Biblical narrative, Canon Rawlinson quotes from the *Records of the Past* a "translation" of the fragmentary inscription K. 3,657 in the British Museum Collection. He does not stop to ask how

"... AN. RA. KI lamit ana ilkim
..... wa rabū uballu tulla "

can possibly mean

"Babylon corruptly to sin went,
(And small) and great were mingled on the mound;"

nor how "... danni tema utakkira melik-sun" can mean "he gave command to make strange their speech." If this fragment be really pertinent to the Biblical account, why has Schrader missed so striking a parallel?

We have carefully read Canon Rawlinson's defence of the old opinions about the Book of Daniel without discovering that he has added anything material to the pleas already advanced by Lenormant and others. But that story is too long to begin at the end of a short notice.

C. J. BALL.

NEW NOVELS.

Royal Favour. By the Author of "In Troubled Times." In 3 vols. (Sonnen-schein.)

The Chancellor of the Tyrol. By Herman Schmid. In 2 vols. (Fisher Unwin.)

Colville of the Guards. By James Grant. In 3 vols. (Hurst & Blackett.)

Creatures of Clay. By Lady Violet Greville. In 3 vols. (Chapman & Hall.)

Souls and Cities. By the Author of "The Cheveley Novels." (Kent.)

When All was Young. By Cecil Clarke. (Elliot Stock.)

RECENT years have witnessed an enormous development of the historical novel in Germany, in which, as a rule, historical or archaeological pedantry encumbers the action of a few bloodless lay-figures through volumes of interminable length. Works of this description have not found much favour hitherto in England. But the first effort of a young female novelist in Holland, who knows how to give fiction a historical interest without destroying its essential quality, won a hearing at once. The present translation of Miss Wallis's second venture, *Vorstengunst*, should establish her position among us, and enlarge her circle of readers. Miss Wallis has largely disengaged herself from many of the defects which blemished *In Troubled Times*. There is less diffuseness and digression, and the narrative is shorter and kept better in hand. It suffers, however, from precisely the same limitations. To give Miss Wallis's fiction a label, it belongs to the subjective historical school, and employs the method of psychological analysis. She is not a story-teller in

the proper sense of the word; but, as George Eliot avowed in her own case, frames her story to illustrate and explain a psychological problem or conception. Her characters, therefore, are not spontaneous creations, but constructions cunningly pieced together. As far as treatment is concerned, Göran Person stands side by side with Tito Melema. To this method Miss Wallis brings a close insight, a vigorous analysis, and an extraordinary ingenuity and fertility in devising effective situations. In spite, therefore, of the remoteness of the epoch, and the continual strain the book makes upon the reader's attention, it would be difficult, when once launched upon *Royal Favour*, to lay it down. The hero (or the problem) in *Royal Favour* is Göran Person, Melanchthon's favourite pupil, and the tyrannical chancellor of Eric XIV. of Sweden according to popular history. Miss Wallis's interest was early engaged by the curious inconsistencies in Person's character, which have always rendered it an enigma. Her book, though not a deliberate attempt to reverse the verdict of time, offers an alternative explanation, not wholly different from Mr. W. Story's attempt in the case of a too-celebrated actor in New Testament history. Eric's chancellor is an idealist eager to use his high powers for the advancement of humanity. At the outset of life his trust is misplaced, and his generous illusions rudely shattered. The wheel of fortune revolves, and places him in a position transcending his earlier aspirations. But Person is an unpractised student, who has drawn his enthusiasms from books, without comparing them with the realities of life. Moreover, though equally devoted to the welfare of mankind, he now looks upon individuals with suspicion, except in the instance of the king, to whose true character the glamour of old friendship and communion blinds him. The deception brings with it an inevitable train of calamities, and Person's eyes are opened just as the final catastrophe overwhelms them. Eric is scarcely a less powerful study than his chancellor, though by no means so pleasant, and of the minor figures Nils Sture is exceptionally natural and sympathetic. Without an acquaintance with the original, it is possible to infer that the work of the translator is not wholly successful. Mr. Irving has allowed the foreign language to influence and obscure his English style in more than one passage.

Dr. Herman Schmid has endeavoured to portray Tyrolean life and manners during the last half of the Thirty Years' War, when the Jesuits, working from their great seminary at Ingolstadt, were gradually extirpating the Protestantism that had struck root in the mountains, and recovering lost ground for the Church. He has achieved a fair measure of success; but the real interest of the book, which is rather overlaid with historical and social matter, centres in the relations of Chancellor Biener and Claudia de' Medici. Dr. Schmid has drawn his hero and heroine with bold touches, and among the subordinate characters Father Gravenegger is a good example of the conventional dark and dangerous Jesuit. As a narrative, however, *The Chancellor of the Tyrol* is interrupted by several detached episodes, and every now and then the author drops the main thread of

his story completely. He has crowded far more figures on to his canvas than it could well bear, and the natural consequence is that the whole presents a somewhat confused picture. On the other hand, Dr. Schmid has displayed much ingenuity in developing the intrigue which finally part chancellor and duchess, and several of the scenes possess an unusual dignity and pathos. Miss Roberts's work of translation deserves much praise; it is singularly free from Germanisms.

It is a long time now since the veteran author of *The Romance of War* began that series of tales of moving accident by field and flood which have done much to acquaint English boys with their fathers' deeds of daring and endurance. The vigour of Mr. Grant's invention is not yet exhausted, but it is impossible not to detect some signs of flagging and a tendency to repetition. In *Colville of the Guards* we have the familiar characters repeated, the *beau sabreur* who returns decorated with a V.C. after perils past, and the amiable heroine who is constant to his memory even after his name has appeared as "missing" in the *Gazette*. There are also one or two accessory personages with whom Mr. Grant is not very successful. To get rid of the villainous English baronet who has abducted Miss Ellinor Wellwood by blowing him up in a Hamburg lodging-house is a crude expedient. But we can follow the loves of Captain Colville and the elder sister with interest. Mr. Grant has selected the last Afghan War for his hero's exploits, and has introduced him into several scenes, notably by making him a member of Sir Louis Cavagnari's mission, where his name would not be found by the stricter historian. Mr. Grant so warms to the task that, as he himself apologetically allows, he is forced into a general account of the war independently of his hero's fortunes. He can plead the authority of great writers for wandering off into an episode whenever he finds an agreeable one. At any rate, his young readers will probably excuse artistic improprieties for the sake of more white-robed Ghazis, tulwars, and jizails. Mr. Grant should avoid such slips as *gendermerie* and *Epictetus*.

The title of Lady Violet Greville's novel will probably dispose the reader to expect that her characters are compounded of more than the usual admixture of human waywardness and folly. His expectations are not wholly doomed to disappointment; nevertheless Lady Violet Greville has on the whole taken a more favourable view of our common nature, even when exposed to the temptations of "society," and bent upon marrying and giving in marriage, than the title or one or two detached passages suggest. The bad people, however, are certainly bad, though it is perhaps straining our credibility a little to bring Mrs. Vincent to the brink of committing a murder. On the other hand, the good people are unnaturally good, and Julian Bruce, who plays the double part of guide, philosopher, and friend to the hero, and of general *doux ex machina*, is unreal and too inevitably providential. Miss Windermere is the most pleasant and natural of the characters who are meant to command our sympathy; but she possesses considerable inconsistency. If she was distinguished by the dignity and self-

respect we are led to believe, could she have listened to Mr. Carrol's more than egotistical proposals? The weak point, however, in *Creatures of Clay* is the main incident upon which the plot turns. The author must have been effectually driven into a corner before she admitted so improbable a makeshift as the necklace robbery and its rediscovery. For the rest, the book, except for one or two lapses into declamation, is written in a fluent, easy style, and the sketches of country electioneering and society are not devoid of humour.

Souls and Cities is a tragical, short story of the brief career of a Congregational minister in a small cathedral town. The Rev. Nathaniel Naylor was an unpractical idealist, and much above his flock. Moreover, he was destitute of common sense, and fell a ready victim to the gossip of the neighbours whom Swift would have described as having "just enough religion to make them hate, but not enough to make them love one another." He finally chastises these evil tongues in an indignant sermon (which his audience cannot interrupt), and in which he quotes from Ben Jonson, Seneca, and Fuseli, and (it is a deplorable moral) allows himself to be beguiled up to London to find a better sphere for his talents, instead of putting his hand to the plough. The author of *The Cheveley Novels* evidently keeps a commonplace book, and has drawn largely upon it. Besides the quotations given in the pulpit, we have *inter alia* sentiments culled from Hegel, Pliny, Dr. Channing, Ghenghiz Khan, M. Comte, and M^{me}. de Staël dragged in with cheerful irrelevancy.

When All was Young is a slight but simple story. The chief actors belong to that English colony in Dresden which settles there to retrench and to educate. Mrs. Juniper, a widow lady, is enabled by a singular freak of fortune to bring together a German Führer and his love, who have been parted by the usual misunderstanding, and her kindness brings her an unexpected reward. Master Harry, the pickle of the family, who alternately teases, coaxes, and "cold-pigs" his sisters, is probably drawn very closely from the life. At any rate, more than one English household is probably able to furnish a fellow to him, even in these days of over-pressure. Everybody is happy when the curtain falls, which is as it should be in fiction.

C. E. DAWKINS.

CURRENT LITERATURE.

The Poetical Works of John Keats. Reprinted from the Original Editions, with Notes by Francis T. Palgrave. (Macmillan.) If it may be thought that Keats has received something less than justice from recent critics, his admirers have at least no cause of complaint regarding the text of his poems. Within about twelvemonths there have been published in England (not to count what America has yielded) no less than three editions, each of which may be termed satisfactory. First, we had the four volumes issued by Mr. H. Buxton Forman, which were marked by the laborious collation of a scholar and the ardour of a bibliographer. Next came the handsome edition of Mr. W. T. Arnold, accompanied by a critical Introduction of much interest. And now Mr. Francis T. Palgrave, whom we take leave to call the founder of the "Golden

Treasury," contributes to that series a Keats which has a distinct place of its own by the side of the other two. While it is right that we should have an *édition définitive* of one who did not live to revise his own early works, and while no wealth of paper and binding can be too gorgeous for the author of the "Ode to a Nightingale," yet common people—for whom, after all, books are printed—may be pardoned for preferring a volume which can be put into the pocket and carried about as a familiar companion. If his predecessors had not exhausted the subject we should have been glad to dwell upon the reverence with which Mr. Palgrave has returned to the text of the original editions, and upon the sound judgment with which he has confined his own few remarks to the deliberately published writings of the poet, leaving alone the problem of the man's character. Our only regret is that it has been found necessary to use a type smaller, and therefore more trying to eyes no longer young, than in the other volumes of this series.

Tales of Old Lusitania. From the Folk-lore of Portugal by Coelho. Translated by Henriqueta Monteiro. (Sonnenschein.) Miss Monteiro has followed her translation of Consiglieri Pedros's Portuguese Tales by a selection of those of his equally distinguished compatriot, F. Adolpho Coelho. It is a pity that she has been so distrustful of her own powers as to put forth this volume without a word of preface of any kind. A few sentences concerning the author, of the position which he holds among the folk-lore of Portugal, and of the circumstances under which these tales were written or collected, would have been most welcome. As we have not the original at hand we must content ourselves with saying that these stories read well in their English dress, only occasionally is a phrase used which has too modern an air. The tales themselves are common throughout Northern Spain, but are told here more curiously than either in Galician or in Basque. Their variations show the influence of the maritime empire of Portugal: the charcoal burner, or the woodman, becomes a negro; and the tale of the "White Rabbit" reads like an echo from some ancestor of Uncle Remus. The devil is often treated in popular folk-lore much more indulgently than in theology; but in "The Value of an Egg" we have the greatest inversion we remember to have met with. He is there depicted as the defender of the innocent, the unmasker of falsehood, and the recompenser of good for evil! Infant critics to whom we have read some of these tales have been loud in their applause, and persistent in their demands for another, and yet another, hearing.

Cavalry in Modern War. By Col. F. C. Trench. (Kegan Paul, Trench & Co.) In this military handbook, the latest of the series edited by Col. Brackenbury, the important subject of cavalry organisation and training is dealt with in an able and comprehensive manner. So far as instruction in purely practical matters is obtainable from the perusal of books, very complete information is to be gained from this treatise. At the present time our cavalry arrangements are in a somewhat mixed state. For instance, the administrative unit is formed by the troop, whilst the squadron constitutes the tactical or real unit. And in order to collect a cavalry force sufficiently strong to take part in an expedition, not even directed against a European foe, the whole of the regiments quartered in England have to be thrown into confusion. It appears that during the late Egyptian War every cavalry corps that was left behind in England was denuded of effective officers, men, and horses. That a reorganisation of the cavalry arm in this country is necessary is clearly demonstrated by this book. Among other points that deserve in-

vestigation is the proportion of officers to men. In the cavalry this proportion appears to be about one to twenty-four, whereas in the horse artillery, which accompanies cavalry, the ratio is about one to forty. There is no doubt that in future European campaigns the rôle of cavalry—in respect of their function as the eyes or feelers of the army—will be capable of great development.

Letters to Guy. By Lady Barker (Lady Broome). (Macmillan.) The accomplished lady, whom we are doubtful whether to call Lady Barker, or Lady Broome, or by both names, is a pleasant and experienced writer, but she must be careful lest she degenerate into a mere bookmaker. The present little volume consists of a series of letters to her son at school in England, and were written from Western Australia, of which colony her husband, Sir Frederick Broome, is governor, during the thirteen months from May, 1883, to June, 1884. It is but seldom that letters to a schoolboy ought to go outside the family circle, and we cannot think the present series, bright and lively as it is, any exception to the rule. It is a pity the authoress does not take a little more trouble, as, with her powers of observation and description, she might give us, not only a pleasant, but a really valuable book on the colony. The present volume gives us a glimpse of Western Australia. The authoress praises the loyalty of nature, simplicity of life, and manliness of heart of the whole population; and gives an interesting account of the natives, and especially of their wonderful power of mimicry. One of the prettiest things in the book is the account of the wild paroquets in Rottnest Island, where the governor has a country house for the hot season. Lady Barker succeeded in so far taming these lovely little creatures that they knew perfectly well the time for afternoon tea, and an hour before would assemble in numbers on the trees by the house, and, as soon as the tea-table was brought out, would fly down on to the lawn for food, some of the bolder ones coming close to her feet to pick up the crumbs.

The Hundred Greatest Men: Portraits of the One Hundred Greatest Men of History, reproduced from fine and rare steel engravings. With a General Introduction, by R. W. Emerson, &c. (Sampson Low.) This volume contains no intimation that it is a reprint, though we have a distinct recollection of the book having been published, in a more expensive form, several years ago. The portraits have the appearance of being printed from worn-out plates. The hundred great men here commemorated are divided into eight classes, each class forming the subject of a "book." Introductions to the separate books have been furnished by Mr. Matthew Arnold, M. Taine, Prof. Max Müller, and M. Renan (whose name is adorned with a superfluous acute accent), Prof. Helmholtz, the late Dean Stanley, President Noah Porter, Mr. J. A. Froude, and Mr. John Fiske. Dean Stanley's and M. Renan's contributions are worth reading, but we cannot say that any of the others are very favourable specimens of the style of the eminent authors by whom they were written. Mr. Emerson's general introduction also exemplifies the writer's defects rather than his merits. The composition reminds one more of "a string of pearls" than ever, only the pearls lack the accustomed brilliancy. Here is one of them: "The Universal Man is gradually becoming a real being in the individual mind, as once the Devil was." The reader is not informed who is responsible for the biographies. The modern ones are tolerable, but those relating to antiquity seem to have been written with very little first-hand knowledge of the authorities, and contain many comical blunders. We read of a play by Æschylus called the "Oresteia,"

and of one by Sophocles called the "Trachinian Woman." In the latter case there may be a misprint, and the same excuse may be allowed to serve for the mention of a poem called the "Aenead." The article on Lucretius begins with the statement that "T. Carus Lucretius and Julius Cæsar were the only men of letters Rome ever produced." What the Universal Man (we trust there is no indecorum in the expression) the writer means by this our individual mind is unable to conceive. In the same article, Cicero is referred to as a "patrician." Taken altogether, the book will poorly fulfil the expectations which may reasonably be formed from its advertised list of contents.

Socialism in Theory and Practice: a Lecture delivered to a Working-class Audience. By Karl Pearson. (W. Reeves.) While the magazines are devoting themselves more and more to such articles only as suit the popular taste, there seems some reason to think that the old fashion may be revived of publishing original opinions in the form of the pamphlet. Among a mass of literature dealing with the prominent subject of Socialism, this lecture by Prof. Karl Pearson deserves to attract attention by reason of its definite suggestions on certain points, where most socialist writers tend to be vague. First, he insists that the reconstruction of society must be founded upon an historical basis, and that it can only be rendered secure by a renaissance of morality. Second, he urges the claims of those who work with their heads to the consideration of those who work with their hands, on the ground that both are equally necessary to the organisation of labour. And in this connexion he throws out the striking remark that "the same man might labour with his pen in the morning, and with his shovel after midday." Finally, as the most practicable mode of nationalising land (and also "most forms of capital"), he proposes that all freehold should be converted into leasehold for 100 years, with reversion to the State. We hope we have said enough to induce some of our readers to spend twopence on this little pamphlet.

UNDER the title of *The Socialism of To-Day* (Field & Tuer) Mr. Goddard H. Orpen has written a very readable translation of M. Emile de Laveleye's well-known work, *Le Socialisme contemporain*, which first appeared in 1881. The translator has appended a chapter on "Socialism in England," which seems to be written with fairness. He has also added a few notes of his own to M. Laveleye's text.

Tree Gossip. By F. G. Heath. (Field & Tuer.) Not only the Muses, but also the Hamadryads and "Pan deus Arcadiæ" himself, ought to smile upon Mr. Heath, so great is his enthusiasm for, so untiring his advocacy of, our wild trees and flowers. Here are some seventy papers, short and long, upon the most notable facts of tree-growth and tree-beauty. Occasionally, as in the short essays on Autumnal Tints and Devon Lanes in June, the writer adopts a picturesque tone naturally suited to the more poetic character of the subject. These may be followed by practical directions on pruning trees—a point on which nine out of ten gardeners are ludicrously ignorant—or by instructions how to make weeping trees, or by some historical account of such famous trees as the group of cedars on Mount Lebanon. Country lovers will find here some particulars of large trees, such as a wild cherry seven yards in girth at six feet from the ground, or a willow (*Salix alba*) which was twenty feet in circumference at five feet above the ground. We might add to this a fact, which is probably new to the writer, that we know of a rookery in a group of willow trees. Perhaps the best paper in the volume is one on the mistletoe, and the different trees on which it has been

found. Enough has been said to show the miscellaneous style of this little volume. Like all Mr. Heath's books, it will delight lovers of the country, and in the coming summer should give many "a green thought in a green shade." Mr. Heath's suggestion that a national tree-planting day, such as is annually appointed in California and Canada, when every one who possibly can, is enjoined to plant a tree, might be profitably imitated in Great Britain, is worthy of him who, more than any one else, secured Epping Forest for the Londoner.

NOTES AND NEWS.

MR. THOMSON MASON, librarian of Stirling's Glasgow Public Library, will shortly issue, by subscription, a work on the "Public and Private Libraries of Glasgow," which is likely to prove both useful and interesting to students of book-lore. Although the Libraries' Act has not yet been adopted by the citizens of Glasgow, they possess the very considerable Free Public Libraries, which are much frequented: (1) the Stirling's Library, founded in 1791, by Walter Stirling, which contains many rare and valuable works; (2) the Mitchell Library, founded by Stephen Mitchell in 1874, which already comprises no fewer than 56,000 volumes in all departments of literature. The Ewing Musical Library, preserved in the Andersonian University, is another important collection. Of the libraries of private Glasgow collectors, among those to be described are that of Mr. Wyllie Guild, which contains over 500 separate works on Mary Queen of Scots, and 315 portraits of that unhappy princess, besides a large collection of works relating to Shakspeare; that of Prof. Ferguson, of Glasgow University, rich in works on alchemy, magic, and witchcraft; and that of Mr. Alexander Young, remarkable for early editions of the old English dramatists. The edition of Mr. Mason's work is limited to 450 copies.

MR. C. J. LYALL, of the Bengal Civil Service, who is now at home on furlough, has made arrangements with Messrs. Williams & Norgate to publish a volume of translations from early Arabic poetry, some of which have already appeared in the *Journal* of the Bengal Asiatic Society. They consist partly of extracts from the *Hamasa*, and partly of entire poems, such as the *Mo'allaqah* of Zuheyr; and in the greater number of cases the metre of the original is reproduced. The book will have somewhat elaborate notes and an Introduction.

A NEW philosophical work, by Eduard von Hartmann, *Philosophische Fragen der Gegenwart*, is announced to appear very shortly.

MR. EDWARD CLODD will shortly publish through Messrs. Chatto & Windus a volume on *Myths and Dreams*, in which the place of myth in man's intellectual, and of dreams in his spiritual, development will be dealt with.

THE first volume of the autobiography of the late Dr. James Begg, of Edinburgh, is announced for immediate publication by Mr. James Gemmell, of Edinburgh. As is well known, Dr. Begg occupied a prominent position in the discussion of many of the most important social and ecclesiastical questions that have engaged attention during the last half-century.

THE first volume of Mr. Henry W. Lucy's *Diary of Two Parliaments*, embracing the Disraelian Parliament, will, we understand, be ready for publication next week. The work will be issued by Messrs. Cassell & Company.

THE Religious Tract Society will publish in a few days Mr. G. J. Shaw's book, *Madagascar and France*. The work seeks to set forth a true historical sketch of the connection of France

with Madagascar from the earliest times to the present, and also to answer various questions with regard to the country: its products and adaptability for foreign enterprise and commerce; the character and habits of its people; and their advance in civilisation and Christianity. A personal interest attaches to the work from the prominent part played by Mr. Shaw himself in many of the scenes described. The book will contain a large new map of Madagascar, and many illustrations from original sketches and photographs engraved by E. Whymper.

THE Society will also issue at the same time *An Introduction to the Books of Ezra, Nehemiah, and Esther*, by Prof. A. H. Sayce; *Galilee in the Time of Christ*, by Dr. Selah Merrill, U.S. Consul at Jerusalem; and *Wesley Anecdotes*, by Mr. John Telford.

MESSRS. WARD & DOWNEY will publish next week, in three volumes, a new novel by the author of *The New Mistress*, a story which attracted considerable attention about a twelvemonth ago. The new novel is entitled *Some Stained Pages*.

A FRENCH version of *A Mummer's Wife*, Mr. George Moore's realistic novel, now in its third edition, is about to be produced in Paris with a preface written by M. Zola. The book has been translated by M^{me}. Judith Bernard, the translator of Miss Braddon's works.

THE Société des Anciens Textes français announces for early publication an edition, by M. Suchier, of the poetical works of Philippe de Remi, Sire de Beaumanoir. Another work in preparation for this society is *Les Contes de Boscun*, a collection of stories which, it is asserted, throw important light on the origin of the *Gesta Romanorum*.

A THIRD edition of Mr. Farjeon's new novel, *Great Porter Square*, is to be brought out immediately in one-volume form.

MRS. EMILY PFEIFFER is writing an article for the March number of the *Contemporary Review* on "Women's Suffrage."

ACCORDING to the *Livre*, twenty-three new journals were started in Paris during the month of December 1884. The *Livre* gives full particulars of titles, prices, &c., from the official register.

THE "Old Boys" of University College School will hold their annual dinner at the Holborn Restaurant, on Tuesday, February 17, at 7 p.m. Mr. R. H. Hutton will occupy the chair.

IN the *Archivio storico per Trieste, l'Istria, ed il Trentino*, will shortly be published a collection of interesting documents, recently discovered, which relate to the life of Panfilo Custaldi, for whom the honour of the invention of printing has been claimed by patriotic Italians. It is not stated that these documents give any support to this claim, but it appears that Custaldi, who was a physician in Capo d'Istria, was already practising the art of printing with movable types as early as 1461, in partnership with two other residents in the same town.

MRS. H. LOVETT CAMERON will shortly publish a new novel, in three volumes, entitled *A Dead Past*.

M. LÉON SAY and M. André Theuriot are candidates for the chair of M. About at the Académie française.

HERR COSTENOBLE, of Jena, will publish in February a new three-volume novel by Robert Byr, entitled *Castell Ursani*. The same publisher has in the press *Der Verschollene*, a novel by Ewald August König.

MR. WILLIAM SHARP, the author of *The*

Human Inheritance, Earth's Voices, &c., requests us—on account of misunderstandings that have already occurred—to give publicity to the fact that he is not the author of the volume of verse recently published by Messrs. Kegan, Paul, Trench and Co., announced as "*Euphonia*;" or, *The Test of Love*. By William Sharp."

A COLLECTION of *Novellen*, by the late Wolfgang Menzel, the historian, will shortly be published, edited by his son.

THE volume relating to the early government of Manchester by its Court-Leet, which has been edited for the Corporation by Mr. J. P. Earwaker, F.S.A., is now ready for issue.

LANGE'S *Römische Alterthümer* is to be translated into French by MM. Didier and Berthelot.

A NEW novel, by Karl Emil Franzos, is to be published this month by A. Bonz & Co., of Stuttgart. It is stated that English, French, Swedish, Danish, Dutch, Russian, and Hungarian translations are in preparation.

WE understand that the articles on "The Correspondence of Sir Robert Moray" and on "James Sharp," in the last number of the *Scottish Review*, are by Mr. Osmund Airy.

THE *Magazin für die Literatur des In- und Auslandes* publishes an article by Mr. Karl Blind on the orthography of Goethe's surname. He points out that Göthe in the Frankfurt dialect means "godfather," and suggests that the poet adopted the spelling Goethe in order to get rid of the ludicrous associations excited by the signification of the name. The writer finds occasion to say a word in favour of the retention of black-letter for German books.

PROF. FRANCESCA TORRACA, well known under the signature of "Libero," is about to publish a volume of essays, entitled *Saggi e Rassegne*. (Leghorn: Vigo.) Many of the articles have appeared in the Italian periodicals.

PROF. SIDNEY COLVIN will give two lectures on Museums and National Education at the Royal Institution on Tuesdays, February 17 and 24.

THE Council of the Harleian Society had again a good record of work to give to their constituents at the annual meeting. Three hundred and sixty-nine members now remain on the roll, and of this total 169 subscribe to the register section. Within a very short time the Visitation of Bedfordshire will have passed through the press, and the printing of the Visitation of Dorset in 1623 will then be proceeded with. That of Shropshire in 1584 is now being transcribed for the press and will be pushed to a completion as soon as possible. The first volume of the Registers of St. James's, Clerkenwell, has been issued to the register members within the last fortnight, and its successors will be printed without any unnecessary delay. Another work in progress in the same section relates to "The registers of Christ Church, Newgate Street"; these have been transcribed and will be edited soon. The Marriage Registers of St. George's, Hanover Square, have been copied to 1769, up to which date they contain about 8,000 entries. The importance of these registers to genealogists cannot be over-estimated.

THE Deutsche Verlags-Anstalt, of Stuttgart, will publish this month a novel by the poet Wilhelm Jordan, which is the author's first attempt at prose fiction. The title is *Die Sebalde*.

Corrections.—Owing to some delay in the delivery of a proof, we have to note the following errata in Dr. McGrigor's review of "Palestine Pilgrims' Text Society (No. 1)" in the *ACADEMY* of February 7. P. 93, col. 1, l. 63, for "view," read "renew"; col. 2, l. 21, for "Theodorus," read "Theodosius"; col. 3, l. 5,

for "me on both," read "one or both"; l. 46, for "Cadomensai," read "Caduinensi." P. 94, col. i. l. 8, for "Makadebsi," read "Mokad-deni."

AMERICAN JOTTINGS.

AN international copyright bill, consisting of the following five clauses, has been introduced in the Senate by Mr. Hawley, Senator for Connecticut:

"1. The citizens of foreign States and countries of which the laws, treaties, or conventions confer, or shall hereafter confer, upon citizens of the United States rights of copyright equal to those accorded to their own citizens, shall have in the United States rights of copyright equal to those enjoyed by citizens of the United States.

"2. This Act shall not apply to any book or other subject of copyright published before the date hereof.

"3. The laws now in force in regard to copyright shall be applicable to the copyright hereby created, except so far as the said laws are hereinafter amended or repealed.

"4. Section 4971 of the Revised Statutes of the United States is hereby repealed. Section 4954 is amended by striking out the words 'and a citizen of the United States or resident therein.' Section 4967 is amended by striking out the words 'if such author or proprietor is a citizen of the United States or resident therein.'

"5. The proclamation of the President of the United States that such equality of rights exists in any country shall be conclusive proof of such equality."

It will be seen that the bill grants full copyright to foreigners, without any stipulation for "domestic manufacture." It has received the support of the American Copyright League, and also of the best-known New York publishers, including Messrs. Harper, Scribner, and Putnam. In substance, though not in form, it is identical with the Dorsheimer Bill, which was favourably reported on last spring by the Judiciary Committee of the House of Representatives. The subject, it will be remembered, found a mention in the recent message of the President to Congress. The present bill has been introduced in the Senate and not in the House of Representatives, because the latter body will shortly pass out of existence, while the former has a continuous life; but no immediate action is expected this winter.

MR. FRANCIS PARKMAN has presented to the library of the Massachusetts Historical Society a part of his MS. material for his series of histories of the French in North America. It consists of thirty-eight volumes, copied expressly from French and English archives and from private collections. Three volumes are filled with the private correspondence of Montcalm. Mr. Parkman, we may add, has been carrying on a correspondence in the *Nation* about the deportation of the Acadians, in which he disproves the statement that "the archives of Nova Scotia have been rifled of the documents covering the year of expulsion."

AN American Society for Psychical Research has been founded at Boston, with Prof. Simon Newcomb, of Washington, for president. For the present it will confine its attention to experiments in thought transference, and will not attempt to collect other evidence. In the *Nation* for January 15 Dr. Elliott Coues, the well-known ornithologist, suggests a physical explanation of "telepathy."

MR. GEORGE E. WOODBERRY's *Poe*, in the series of "American Men of Letters," was announced to be published in the first week of February.

THE American papers state that Mr. Austin Dobson's new volume of poems, *At the Sign of the Lyre*, will be published at New York about

March 1, several months before it is issued in England.

MR. W. M. Griswold, the compiler of the "Q. P. Indexes," has just issued a Directory of writers for the literary press in the United States, containing 350 names, based mainly upon information supplied by the writers themselves. We observe that Harvard supplies fifty-six graduates to the list, against only nineteen from Yale. No less than seventy-six were born in Massachusetts, as compared with forty-eight born in the state of New York. Among clergymen, four are Unitarian, three Congregational, two Anglican, and one Presbyterian.

THE Boston *Literary World* of January 10 contains a long defence of Margaret Fuller against the judgment passed upon her by Nathaniel Hawthorne, as recently printed in his *Life*. It is written by Mr. Frederick T. Fuller, her nephew.

IN the New York *Publishers' Weekly* of December 20, 1884, Mr. Thorvald Solberg completed his valuable list of books and articles relating to copyright.

ACKNOWLEDGMENTS.

WE have on our table:—*Leaders in Modern Philanthropy*, by Prof. W. J. Blaikie, with Fifteen Portraits (Religious Tract Society); *The Top of the Ladder: How to Reach It*, a Series of Sunday Talks with Boys and Girls, by the Rev. F. Langbridge (Cassell); *Sea Blossom: a Cornish Story*, by Mrs. J. A. Owen (S. P. C. K.); *The Religious Sentiments of Charles Dickens*, Collected from his Writings, by C. H. McKenzie (Newcastle: Walter Scott); *The Beauties of Festus*, with a Descriptive Index, by a Student (Longmans); *A Voice from the Dim Millions: being the True History of a Working-Woman*, edited by C. Despard, Frontispiece by F. Bernard (Griffith, Farran, & Co.); *The Fisherman's Text-Book*, by S. M. C. (Griffith, Farran, & Co.); *The Last Wolf: a Story of the Fifteenth Century*, by Mrs. Jerome Mercier (S. P. C. K.); *In the Watches of the Night: Poems*, by Mrs. Horace Dobell, Vols. III. & IV. (Remington); *Canada's Poet, James Gay*, with an Introduction by James Millington (Field & Tuer); *Brahmanism; or, History of Reformed Hinduism*, by Ram Chandra Bose (Bordon Hunt); *The Dilemmas of Labour and Education*, by Akin Károby (Sonnenschein); *An Important Question in Metrology*, by C. A. L. Totten (New York: Wiley; London: Trübner); *The Life and Opinions of the Right Hon. John Bright*, by F. Watt, with Illustrations (Sangster); *Forestry of the Ural Mountains*, by the Rev. Dr. J. C. Brown (Edinburgh: Oliver & Boyd); *Our Ethel: a Tale*, by M. C. E. (S. P. C. K.); *The Seven Words on the Cross, and other Hymns*, by S. M. C. (Griffith, Farran, & Co.); *Letters to a Cambridge Freshman*, by Robt. Somervell (Cassell); *Public Notices and Cautions: a Book for Youth* (Gadsby); *Blind Jem and his Fiddle*, by Mary E. Palgrave (S. P. C. K.); *Three Weddings* (S. P. C. K.); *Bob Curiman's Wife*, by the Author of "Clary's Confirmation" (S. P. C. K.); *Scarlet Anemones*, by L. T. Meade (Hodder & Stoughton); *A Good Copy*, by J. Bayford Harrison (S. P. C. K.); *All in the Sun*, by Mrs. Christophine Goddard (Dean); *The African Cruiser*, by S. Whitchurch Sadler (Griffith, Farran, & Co.); *Aunt Mary's Bran Pie*, by the Author of "St. Olave's" (Griffith, Farran & Co.); *Sunny Land Stories*, by the Author of "St. Olave's" (Griffith, Farran & Co.); *Practical Help for Infants' Teachers*, by J. E. Singleton (Jarrold); *A Practical and Philological Text-Book on the Analysis of Sentences, Parsing, and Punctuation*, by John J. Jones (Longmans); *Evolu-*

tion in History, Language, and Science: Four Addresses delivered at the Commencement of the Twenty-Fifth Session (1884-5) of the Crystal Palace Company's School of Art, Science, and Literature (Simpkin, Marshall & Co.); *A Dresden Romance*, by Laura M. Lane (S. P. C. K.); *The Way Out: Suggestions for Social Reform*, by Charles J. Bellamy (Putnams); *Dictation Exercises: a Graduated Collection of Passages extracted from the Works of Standard Authors* (Griffith, Farran & Co.); *Chambers's Graduated Readers, Book IV.* (Chambers); *Experimentum Brevisimum; or, a Concise Critical View of English Grammar, from a Mathematical Standpoint*, by Hubert T. M. Horne (Elliot Stock); *The Idyll of the White Lotus*, by M. C. (Reeves & Turner); *Handbook for Needlework Prize Associations* (Griffith, Farran & Co.); *Guide-Book for Pupil Teachers*, by James Beveridge (Chambers); *No Beauty*, by Harriet L. Child-Pemberton (S. P. C. K.); *The Man with the Knapsack*, by J. Jackson Wray (Nisbet); *An Analysis of Wit and Humour*, by F. R. Fleet (Bogue); *Scott's Lay of the Last Minstrel, Cantos iv., v., and vi.*, Edited by Arthur Patton (Dublin: Browne & Nolan); *Selections from the Essays of Elia*, Edited by Lewis A. Barry (Dublin: Browne & Nolan); *Versiculi: a Latin Elegiac Verse-Book*, by the Rev. J. H. Raven (Rivingtons); *Hygiene, Elementary Course*, adapted to the Syllabus of the South Kensington Science Department, by Thomas London (Chambers); *Sewing made Easy: Notes of Lessons on Various Stitches* (Moffat & Paige); *A Complete History of England for Junior Classes* (Blackwood); *The Mutiny of the "Albatross"*, by F. Frankfort Moore, Illustrated by W. H. Overend (S. P. C. K.); *Sweet Violets*, by M. H. Greenhow, illustrated by Gordon Browne (S. P. C. K.); *The Fine Arts and Arts of Design: their Origin, Nature, and Influence, with an Essay on Recreation*, by W. T. Ross (Glasgow: Maclehoose); *The Anatomy of Tobacco: or, Smoking Methodised, Divided, and Considered after a New Fashion*, by Leolinus Siluriensis (Redway); *An Agnostic's Progress from the Known to the Unknown* (Williams & Norgate); *The Spelling Experimenter and Phonetic Investigator*, conducted by W. R. Evans, in 2 vols. (Farrar & Fenton); *Thought Symbolism and Grammatic Illusions*, by H. Hutchinson (Kegan Paul, Trench & Co.); *The Homology of Economic Justice: an Essay*, by an East-Indian Merchant (Kegan Paul, Trench & Co.); *Lives, Great and Simple*, by Mrs. G. W. Tooley (Kent); *Heather-cliffe; or, "It's no concern of mine,"* by E. Marshall (Nisbet); *She Stoops to Conquer and The Good-Natured Man*, Comedies by Goldsmith, edited by Harold Littledale (Blackie); *Macaulay's Milton*, edited to illustrate the Laws of Rhetoric and Composition, by Alexander Mackie (Longmans); *Chaucer, the Clerk's Tale*, with Life, Grammar, Notes, and Glossary (Chambers); *Materials for Object-Lessons*, by Charles M' Rae (Chambers); *In his Courts*, by Margaret Hayes (S. P. C. K.); *The Story of a Great Delusion*, in a series of Matter-of-Fact Chapters, by William White (E. W. Allen); *Viri Illustris Urbis Romae: an Elementary Latin Reading-Book*, by G. L. Bennett (Rivingtons); *Songs and Rhymes for the Little Ones*, compiled by Mary J. Morrison (Putnams); *Martin Luther: Student, Monk, and Reformer*, by John Rae, with Six Illustrations by J. A. Vinton, engraved by W. Ballingall (Hodder & Stoughton); *Myths in Medicine, and Old-Time Doctors*, by A. C. Garratt (Putnams); *The Training of Children; or, How to make the Children into Saints and Soldiers of Jesus Christ*, by the General of the Salvation Army (Salvation Army Book Stores); *Pages in Waiting*, by Edmund Yates (Maxwell); *After Office Hours*, by Edmund Yates (Maxwell); *Introduction to the Study of History: Civil, Ecclesiastical, and Literary*, by W. B. Boyce (Woolner), &c.

A TRANSLATION.

PARTING LOVERS.

(From the Servian.)

Winding upward rose a slender vine-tree,
Winding upward round the fort of Buda.
Ah, no vine-tree was it winding upward,
But a loving maiden round her lover!
Early had the twain begun their loving,
Loving ever since their days of childhood,
Now they had to say farewell for ever.

To the maiden thus the stripling murmured:
"Three broad rivers, maiden, run before thee;
Nigh the third a garden green is growing;
In the garden blooms a tree of roses;
From that rose-tree pluck a rose, O maiden,
Lay it near thy heart, within thy bosom:
Faster than the rose-leaves fade within it,
Faster fades my heart for thee, beloved!"

To the stripling thus the maiden answered:
"Three high mountains, youth, arise before thee;
From the third there flows a quiet fountain;
Nigh the fountain lies a rock of marble;
On the marble stands a silver chalice;
In the silver chalice lies a snow-flake.
Bear away the snow-flake from the beaker,
Lay it near thy heart, upon thy bosom:
Faster than the flake of snow dissolveth,
Faster melts my heart for thee, beloved!"

WHITLEY STOKES.

THE HUNGARIAN WAR OF 1849.

THE War of Hungarian Independence was fought only thirty-five years ago, and several of the prominent actors are still alive—notably the Governor, Lewis Kossuth, and the Commander-in-Chief, Arthur Görgey. It is consequently still too soon for a final history of that interesting struggle to be written. An important contribution to the literature of the subject has just been published at Budapest. It is a volume of somewhat more than three hundred octavo pages entitled *From 1848 and 1849 (1848 és 1849-ből)*, and written by M. Stephen Görgey, the younger brother of the Commander-in-Chief. From the Preface we learn that it contains only a portion of the materials collected by the author during more than thirty years, mainly for the purpose of vindicating the fair fame of his elder brother. As an officer in the Hungarian army Stephen Görgey was by way of punishment enrolled in an Austrian regiment, but was bought out by a friend after nearly three years of service. He at once began the collection of documents relating to the war, some of which he acquired by the goodwill of friends, others in spite of his straitened means he purchased for money. These collections of documents by the adherents of the conquered cause had of course to be carefully concealed from the Austrian authorities until that tyranny was overpast, i.e., about 1865. An interesting appendix tells us how the officer who was entrusted with the destruction of the archives of Görgey's corps d'armée preferred to preserve them at his own peril. Those papers which he was able to carry about with him he succeeded in preserving; the rest, which he was obliged to trust to a non-commissioned officer, were lost. In 1865 he made over the documents he had guarded so long to his former commander, from whom they passed into Stephen Görgey's collection. After so many years spent in collecting materials it was only in the "seventies" that family cares and professional engagements left M. Görgey sufficient leisure to begin writing his memoirs, of which the volume before us is a sort of extract. A year ago he still entertained the melancholy resolution of keeping his memoirs unpublished until after his own death and that of his cruelly maligned brother. Fortunately he was led to change his mind by the Declaration, signed by 207 officers and soldiers of the Hungarian army of 1849, and presented to Gen. Görgey last November, in

which they expressed their sense of the falsehood and injustice of the charges commonly brought against their old commander. Whatever other effect that Declaration may have, it has already done good to the cause of historical investigation by hastening the publication of the memoir before us. As observed above, it is still only a fragment, as it only comes down to the deposition in March 1849 of Gen. Dembinski from the post of Commander-in-Chief of the Hungarian forces. In a second appendix M. Görgey gives us a list of sixty-seven works relating to the history of the Hungarian War of Independence in Hungarian, German and French. Two of these represent the Russian and about twice as many the Austrian account of the war; the rest are by Hungarian actors, partisans, and critics. Since 1867 the controversy appears to have been entirely confined to Hungarian writers addressing the Hungarian public. Since 1880 it has become still more active owing to the publication of M. Kossuth's memoirs.

MAGAZINES AND REVIEWS.

It is impossible to maintain an equal amount of excellence in each succeeding number of a periodical of the nature of the *Antiquary*; but we think that even when at low water-mark a higher level should be reached than we find in this month's number. With the exception of the second part of Mr. W. Carew Hazlitt's "Venice before the Stones," and Mr. G. B. Leatham's "Insecurity of English Coasts in the Past," both of which are good serviceable papers, there is really nothing that deserves criticism. The *Antiquary* should aim not at reproducing the knowledge to be found in printed books, but at adding to our store.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BENGESCO, G. Voltaire: Bibliographie de ses Œuvres. T. II. Paris: Didier. 15 fr.
BRANDES, G. Ludvig Holberg. Copenhagen: Gyldendal. 5 kr.
DU CAMP, Maxime. La charité privée à Paris. Paris: Hachette. 7 fr. 50 c.
ERCKMANN-CHATRIAN. L'Art et les grands Idéalistes. Paris: Hetzel. 3 fr.
HUGONIN, Mgr. Philosophie du Droit social. Paris: Plon. 6 fr.
LUDWIG, H. Leonardo da Vinci, das Buch v. der Malerei. Neues Material aus den Originalmanuskripten gesichtet u. dem Cod. Vatic. 1270 eingeordnet. Stuttgart: Kohlhammer. 6 M.
ORSOLLE, M. Le Caucase et la Perse. Paris: Plon. 4 fr.
PAULITSCHKE, Ph. Die Südländer nach dem gegenwärtigen Stande der Kenntnis. Freiburg-i.-B.: Herder. 7 M.
REICH, E. Gelehrte u. Literaten wie auch studirte Geschäftleute. Beiträge zur Sitten- u. Culturgeschichte. Minden: Bruns. 9 M.
SACHS, I. L'Italie: ses Finances et son Développement économique depuis l'unification du royaume 1849-84, d'après des documents officiels. Paris: Guillaumin. 20 fr.

THEOLOGY.

- LAGARDE, P. de. Die revidierte Lutherbibel d. Halleschen Waisenhauses besprochen. Göttingen: Dieterich. 1 M.
TRÉRON, E. Étude sur les religions anciennes. Paris: Didier. 5 fr.

HISTORY.

- BRUCAIRE, H. de. Une Mésalliance dans la Maison de Brunswick: Éléonore Desmair d'Olbrouse, Duchesse de Lunebourg et Zell. Paris: Oudin. 7 fr. 50 c.
BLADÉ, J. F. Epigraphie antique de la Gascogne. Bordeaux: Chollot. 7 fr. 50 c.
BUSIÈRE, G. Études sur la Révolution en Périgord. Bordeaux: Chollot. 6 fr.
HÉNAULT, A. C. Origines chrétiennes de la Gaule celtique. Paris: Bray & Retaux. 6 fr.
OBERTI GIPHANI JETI et Wilhelmum Landgravium Hessiae Epistolae XXXVII, 1571-77. Ex cod. ms. Marburgensis nunc primum editi G. Mollat. Leipzig: Kobolsky. 1 M. 50 Pf.
POQUEUR, E. Les Origines de la Révolution en Bretagne. Paris: Didier. 7 fr.
REGSTEN, U. URBUNDEN, schleswig-holstein-lauenburgische. Bearb. u. hrsg. v. P. Hasse. 1. Bd. (789-1250). 8. Lfg. Hamburg: Voss. 4 M.
RICHTER, O. Verfassung u. Verwaltungsgeschichte der Stadt Dresden. 1. Bd. Verfassungsgeschichte. Dresden: Baensch. 8 M.

SOHNICHL, F. Anstand der protestantischen Salzarbeiter u. Bauern im Salzkammergute 1601 u. 1602. Lins: Ebenhöch. 1 M. 60 Pf.
VINTAY, Ad. Le désordre des finances et les excès de la spéculation à la fin du règne de Louis XIV. et au commencement du règne de Louis XV. Paris: Calmann Lévy. 3 fr. 50 c.

PHYSICAL SCIENCE.

BLAAS, J. Ueb. die Glacialformation im Innthal. Innsbruck: Wagner. 2 M.
FRANCK, A. Plantes de Mongolie, du Nord et du Centre de la Chine. Paris: Masson. 50 fr.
SAFOETA, le Marquis de. Les Organismes problématiques des anciennes Mers. Paris: Masson. 35 fr.

PHILOLOGY.

BERNARD, Saint, II sermon. Aelteste französ. Uebersetzg. der latein. Predigten Bernhards v. Clairvaux. Nach der Feuilleantiner Handschrift in Paris zum ersten Mal vollständig hrsg. v. W. Foerster. Erlangen: Deichert. 6 M.
EDON, G. Nouvelle Étude sur le Chant légal, les frères aryaes et l'écriture cursive des Latins. Paris: Belin. 7 fr. 50 c.
GITTLAUER, M. Philologische Straßzüge. 2. Lfg. Freiburg-i.-B.: Herder. 1 M. 60 Pf.
NEMANIC, D. Čakavisch-kroatische Studien. 1. Studie. 2. Fortsetzung. Wien: Gerold's Sohn. 1 M.
PFIZMAIER, A. Kennzeichnungen d. keltischen Sprachstammes. Wien: Gerold's Sohn. 1 M. 20 Pf.
QUELLEN U. FORSCHUNGEN zur Sprach- u. Culturgeschichte der germanischen Völker. 54. Hft. Konrad v. Würzburg Klage der Kunst v. E. Joseph. Straßburg: Trübner. 2 M.
RAUMATE, Ueb. die Syntax d. Robert v. Clary. Erlangen: Deichert. 1 M. 80 Pf.
ROBIN, D. Reime u. Gedichte des Abraham Ibn Ezra, gesichtet u. gesammelt, übersetzt u. erläutert. 1. Hft. Breslau: Koebner. 2 M.

CORRESPONDENCE.

ARETHUSA AND ALPHEUS.

Sutton Court: Jan. 31, 1885.

I lately mentioned to a classical friend that I had seen Alpheus rising from the sea at Syracuse, and the fact seemed to him new and interesting enough to be worth telling your readers. Forty years ago I had gone in a boat to the scene of the great Athenian disaster; and outside the sea-wall, within which the washerwomen were at their work (since then, I believe, forbidden) in the fountain of Arethusa, the boatmen pointed out to me that a large stream of fresh water was welling up in the sea; and they told me that an English admiral—whom I understood to have been Nelson—had watered his fleet there. I found the stream or spring marked on an Italian map with the name of *Occhio di Zilica*. Was not this Alpheus? I have not found any recent notice of this curious phenomenon, though great scholars have described their visits to the fountain of Arethusa close by. And when, some years ago, I inquired in the *Spectator* whether any one had, like myself, seen this fresh-water spring in the sea at Syracuse, there was no answer, except that there was a like spring in the Bay of Bombay. But Brydone (*Tour through Sicily and Malta, 1774*) thus speaks of it:—

"At a little distance from the fountain of Arethusa, there is a very large spring of fresh-water that boils up in the sea. It is called *Occhio di Zilica*, and by some Alpheus, who is supposed by the poets to have pursued Arethusa below the sea all the way to Sicily. As this spring is not taken notice of by any of the great number of the antients that speak of Arethusa, it is most probable that it did not then exist, and is a part of that fountain that has since burst out before its arrival at the Island of Ortigia. Had it been visible in the time of the Greeks, there is no doubt that they would have made use of this as a strong argument to prove the submarine journey of Arethusa; as it in fact rises at some distance in the sea, and pretty much in the same direction that Greece lies from Ortigia. It sometimes boils up so strongly that after piercing the salt water I am told it can be taken up very little affected by it."

Brydone's observations correspond with my own; but I cannot agree with his inferences from the silence of the Greek writers. We know that nothing is more common than the puzzling

silence of writers, ancient and modern, as to facts they must have known, and might have been expected to record. Not that I write to explain the legend of Arethusa and Alpheus. I prefer to believe it, and to find in my recollection of what I saw, not a link with Sicilian washerwomen and English admirals, but with the days and the life when a man might

"Have glimpses that would make him less forlorn :
Have sight of Proteus rising from the sea,
And hear old Triton blow his wreathed horn."

EDWARD STRACHEY.

ODIN.

22 Rue Servandoni, Paris: Feb. 10, 1885.

The discussion which is now going on in the columns of the ACADEMY, between the most eminent exponents of Germanic lore, concerning the character of Odin and the meaning of his name, may perhaps turn some readers into sceptics as regards mythology. One says Odin is the heaven; another, Odin is the wind; according to a third, Odin is the storm. There is, by the way, no lack of etymologies; each of these opinions is supported by a learned etymology which pretends to be the genuine one. The discussion may remind the outsider of well-known speculations in clouds in the state of Denmark:

"Hamlet. Do you see yonder cloud, that's almost in shape of a camel?"

Polonius. By the mass, and 'tis like a camel, indeed.

Hamlet. Methinks, it is like a weasel.

Polonius. It is backed like a weasel.

Hamlet. Or like a whale.

Polonius. Very like a whale. . . ."

Have Shaksperian exegetes noticed that Hamlet was a forerunner of atmospheric mythology?

Prof. Max Müller's theory, although more comprehensive than the others, seems to me, in some way, henotheistic. By making everything of Odin, "the striker with the thunderbolt, the weather-god, the storm-god," and, next, by transition, "the All-Father, solemn and majestic," does not the learned professor take too little notice of *Thór* (Donar), whose empire of the storm has not been questioned yet, who may show his hammer as a proof of his rule, and throw it into the scale against all etymologies? Is not *Thór* really the Germanic thunder-god? If anything may be considered certain in mythology, it undoubtedly is that the hammer is the thunderbolt; and if *Thór*, the warrior with the hammer (*beatus possidens*!) is the thunder-god, Odin's character must originally have been somewhat different. I say originally because I do not believe in the immutability of divine characters. It is not to be denied that a concept may easily be developed out of another. When men believe in the actual presence of some god in Heaven—and by this word "god" I mean a man with superhuman powers—different and contemporaneous opinions are easily accountable. One may perceive several gods, relations, rivals, or enemies; another may attribute all phenomena in the sky to the same god. It depends on the subjective tendencies of obscure consciences. Diversity of fancies, and, therefore, of concepts—in other terms, a mythical anarchy—is customary at epochs (and also in societies or classes, in French I should say *dans des milieux*) when beliefs have not been unchangeably settled by councils or expressed in dogmas by theologians. Unity, always consistent with itself, is not in the nature of myths, no more than in the nature of clouds; and mythology is unity only when worked out by poets or by a sacerdotal caste, or by mythologists!

Let us look at those savages whom Prof. Max Müller did not think below his attention some weeks ago; let us consider the uncultured

strata of our European societies and the children. The result will be the same in the main. We shall find diversity, or henotheism as an accident in this diversity. Of course, in the struggle of myths, there is a "survival of the fittest," the survival of those myths which a clan or a society find more expressive, and coming nearer to what seems the actual circumstances of Nature.

To return to the Odin question (heaven, wind, or storm?), we may observe that phenomena which to us seem most different or even opposite may be conceived as proceeding from the same hidden cause. Are these things more contrary than the sun and the rain? and was not Victor Hugo right when he wrote, to express contrasts in life,

"La vie, hélas! dont on s'ennuie,
C'est le soleil après la pluie!"

Still, I read the other day that Samoans attribute both to the same being, the Someone in the sky: "Rain they supposed to be caused by the sun, and said that if he was a long time without giving any, some of the stars got angry, and stoned him until he caused rain to fall" (Turner's *Samoa*, p. 331). HENRY GAIDOZ.

Oxford: Feb. 8, 1885.

"Even in the 'dark ages,' as Dr. Vigfusson calls them, which followed the fifteenth century." Columbus, Luther, the men of the Reformation, ushering in the dark ages! what a statement Dr. Taylor puts down to me! What I said reads plain enough—"During the fifteenth century . . . the navigation of those days . . . that in those dark ages . . ." This puts me in mind of the first Latin word I saw; though but a little child, I see it still as if it had been yesterday—a tiny Icelandic volume, containing songs, all in black type, only one sentence in Roman type—the first, too, that I saw—*vale Pie Lector*! I looked with wistful, wondering eyes at this, as it was so nicely printed, and wanted to know what it meant; but nobody could tell me. I have learnt the secret since that day, and behold here is our old friend, *Pie Lector*, minus the gentleness, making me say a very improper thing.

But to revert to our dismal subject-matter—*Hekelberg*, *Heckenfell*, *Heklebernie*, *Heklu-fell*. The notion that the volcanoes of Iceland were the pits of hell is not of yesterday. Saxo, the Danish chronicler, writing about 1200, and the Norwegian writer of the *King's Mirror* (middle of the thirteenth century) discuss it seriously as a current opinion of their time. Misbeliefs die hard, so, still in the middle of last century, people told a famous naturalist and traveller that pitch-black ravens, with beaks and claws of iron, hovered over the crater of Mount Hecla, flying at and tearing the traveller that ventured to the mountain's top. Two centuries and a half anterior to that date there was one of the great eruptions of Mount Hecla; Old John Egilsson, the chronicler, gives an account of it from the mouth of his grandfather, who was then, thirteen years old, at the school of Scalholt, within the clear sight of the fire. Three men, he says—and he gives their names, all persons of worth and respectability—saw a king's crown in the flames; and it was computed, says he, that the King of Norway (our own king) died on that very day. This, then, was the heating of the apartments for his majesty's reception. Grim old republican Icelanders! In Sweden and Denmark "go to Heckenfield" was a favourite curse. In an old Danish hymn or song of the sixteenth century I remember having read, *horribile dictu*, of a drove or hunt of condemned souls on the way to Mount Hecla from Denmark. Satan, the drover, called Lureman, sings out, "Come, come, come you must to Heckenfield, to Hecken, to Hecken, to Heckenfield, with the swarm of souls, into the black hole." If one wants to

write *Gesta Diaboli*, here is something for him. Woden, the giver of song, is here altogether "out of court."

Observe that, in the old Icelandic annals, Mount Hecla is always called *Heklu-fell* (the full name); at the year 1430 there is a long break; but by the time of the Revival, about 1600, "Hecla," the shortened form, had obtained. The reader would bear this in mind, for Heckenfield, Hekel-berg, John of Hecklebernie's house, must needs have sprung from Mount Hecla, when it still bore its old name in full. When the Englishman, nowadays, says "Mount Hecla" he is right. In turning to the pages of Grimm's *Mythology*, I see no reason why Heckenberend and all the rest be not all of one descent. Remember this, that *heklu-maðr* (Hekelman), applied to Woden, only occurs in two late insignificant Icelandic texts; in the one instance, it is notoriously an interpolation put into an older text. Among the hundred names of Woden in Old Norse poetry there is not one whisper about "Hekla." We may dismiss it altogether. Let Mount Hecla have his due; for, though all else be small and Lilliputian about Iceland, her volcanoes, of a certainty, are not. That legends should carry the name of her most famed volcano into Westphalia, nay, even into Bavaria, and Swabia, why not? Men, even in those dark days, had fancies and demonic instincts; and volcanoes are no Crystal Palace fireworks. And now *vale Pie Lector*! G. VIGFUSSON.

MYTHS AND HOUSEHOLD TALES.

London: Feb. 7, 1885.

I am much gratified by Mr. Lang's acknowledgment that I have succeeded in giving a fair statement of his theories on mythology. My belief that I have correctly appreciated his position is further confirmed by the fact that the arguments he has brought forward in reply to my criticisms are in substance precisely those which I expected him to use. I feel, no doubt, that these arguments all admit of a sufficient answer; but whether I can present the answers intelligibly within the reasonable limits of a letter to the ACADEMY is very doubtful indeed. However, I will do what I can.

But first let me say a word as to the general character of Mr. Lang's theories. In answer to the accusation of want of method, Mr. Lang stated in a former correspondence that his aim was to follow "the method of evolution." This expression would aptly enough describe the process which a German "nameless somebody" is said to have adopted in studying the natural history of the camel; but in any other sense the phrase does not seem to me a happy one. The principle of evolution, as variously applied or misapplied, may give rise to many radically different methods. But my complaint is that Mr. Lang's theory of mythology is, in one legitimate sense of the word, the very opposite of an "evolutionary" theory. That is to say, he accounts for the origin of myths on the principle of conscious invention, whereas the theories which he rejects do at least endeavour to account for it on the principle of spontaneous growth.

My first objection to Mr. Lang's theory was that the invention of stories of "nameless somebodies" is unlikely to have been a characteristic of primitive thought. Mr. Lang replies by saying that the heroes of modern savage *Märchen* are generally nameless. Now (1) this does not prove very much. Modern savages have ages of unwritten history behind them, and there has been time enough for crop after crop of myths (and other tales about named persons) to grow up and then die down into tales of somebody. (2) It is very likely that the heroes of savage tales are not quite so frequently nameless as Mr. Lang thinks. To

a civilised collector of savage tales the names of the personages are the least interesting part of the tale; he is therefore likely in many cases to omit to ascertain or record them (unless he has a theory that the tales may be degraded nature-myths, and, therefore, the name may turn out to be significant). Moreover, the "savage," in telling his stories to a missionary or traveller, may often, very naturally, tell them in an anonymous form. I may know a story which is chiefly interesting to me as illustrating the character of some person of my acquaintance. In relating it to our common friends, I, of course present it as a story about Smith or Jones. But the story may seem to me, in itself, a good joke, and I may tell it to a stranger; and then it becomes, most probably, a tale of a "nameless somebody." Besides, in some cases, religious feeling may prevent the savage from mentioning to an unsympathetic foreigner the names of the heroes of his myths. And further (3) Mr. Lang's own statement is that the personages of stories among the Zulus are generally named; among the Bakimo, half are named and half nameless; among the Samoyeds most are nameless; and in German household tales names seldom occur. Really this progression is rather favourable, if anything, to the theory that the farther away you get from "primitive savagery" the more important does the part of the "nameless somebody" become.

Mr. Lang next urges that when children invent a story, they generally begin with the formula, "There was once a man," or "There was once a little boy." Quite so. But when children invent stories (and it is not every child who does so), they invent them after the pattern of the tales that have been told them by their elders. And to civilised elders the notion of the "nameless somebody" comes naturally enough. By the way, my own experience is that, if I tell my children a tale beginning, "There was once a little girl," it usually provokes the instant question, "And what was her name?"

But Mr. Lang says that, as against me personally, it is needless to prove that myths originated in mere tales about Somebody. I have conceded, he says, that myths have been transferred from their original heroes to others, and have undergone romantic expansion. Therefore, it seems, I am bound to admit that all philological analysis of mythic names is useless. Not quite so fast. I believe that there are many instances in which the name of a mythic hero seems to point to his being a personification of an elemental object or power, and most of the incidents of his story are capable of a reasonable explanation on this supposition. In these cases I am not prepared to set aside the obvious inference. The possibility of confusion of myths and of romantic expansion must always be borne in mind by way of caution; and that is all. To quote a parallel case: Mr. Lang may possibly believe that the maxim, *puter est quem nuptiae demonstrant*, is very far from being universally true. But he is not, therefore, logically bound to throw ridicule upon Mr. Galton's researches touching hereditary genius.

To my argument that much of ancient divine mythology must in the nature of things be still surviving in some disguised form, Mr. Lang replies, as I expected, by saying that the populace of Europe remained all through below the level of the higher mythology. In this, of course, there is much truth. I never supposed that Greek swineherds or ploughmen were well up in the Hesiodic theogony. But there is reason to think that many of the larger features of divine story were generally known, and many individual incidents were known in particular localities. And as to the inferior mythology of the Greek populace, which seldom comes into evidence in literature, there is no

proof whatever that it originated in tales of "nameless somebodies." Mr. Lang himself seems to admit that it consisted very largely of nature-myth. However, with regard to the probable extent of the survival of ancient mythology in household tales, Mr. Lang's latest statement seems, in its comparative liberality, a decided improvement upon the grudging concession he made in the Introduction to Mrs. Hunt's book.

And now as to aetiological myths, and my contention that they are "an unessential after-growth on a previously existing mythology." Mr. Lang seems to me to overlook the probability that most of what he regards as aetiological stories have originated, not so much in the sense that a natural fact required to be accounted for, as in the desire to find traces of the activity of some famous personage. Take the case (an exceptionally favourable one for Mr. Lang) of the Eildon Hills legend. Mr. Lang's formula of its origin is this: "The Eildon Hill is split in three. Who split it? Michael Scot the wizard." But even in this instance, may not the true formula just as likely be this: "Michael Scot the wizard lived hereabouts. Has he left his mark anywhere? Yes; look at the Eildon Hills." And, in the case of many such stories, the latter sort of explanation is obviously the more reasonable. Mr. Lang knows the popular accounts of the origin of the cross on the ass's back and of the thumb-marks on the haddock. It might have happened that the Gospel incidents of the ride into Jerusalem and of St. Peter and the tribute-money had come down to us merely in popular legend. Had it been so, would not Mr. Lang have disposed of both stories as being in their essence aetiological myths?

With regard to the influence of language on thought Mr. Lang says: "It was thought, the notion of all things as personal, that gave genders to language, not language that imposed an error on thought." Agreed; but let us take a concrete instance. A "primitive man," before he has spoken or heard speak of the sun, has a feeling that it is either a man or a woman, or something like a man or a woman. That is to say, the sight of the sun at one moment calls up in his imagination the picture of a man, at another moment that of a woman. But when he comes to speak about the sun, he has to make a definite choice. Suppose he elects to call it a man. The fact that he has done so once will give him a tendency to do so again; the female figure drops out of his imagination, and he believes thenceforward that there is somebody in male human form who disguises himself as the sun. Another man may have made the opposite choice, and he speaks and thinks of a sun-woman. Both conceptions might come into common tradition, or only one of them might do so. In the former event there would arise the notion of two different human beings, each of whom is in some confused way identical with the sun. I give this as one illustration of the way in which, as I believe, language has transformed the vague "notion of all things as personal" into a definite anthropomorphism. I cannot help suspecting that one ground of Mr. Lang's inability to recognise the myth-making power of language may be expressed in the classic words—

"O! for the sake of Somebody!"

If it be once granted that language has this power, then it will follow that nature-myth is competent not only to create imaginary beings, but to provide these beings with detailed biographies; and our dear friend Somebody might, sad to think, be in serious danger of losing his occupation.

It seems I have to apologise to Mr. Lang for one misrepresentation of his opinions. I said that he seemed to hold that the mythopoetic age

belonged entirely to a period long anterior to history. I now learn that, so far from this being the case, there are in civilised countries three classes of people whom he regards as living still in the heart of the mythopoetic age—namely, peasants, ladies, and persons who disagree with Mr. Lang. But, as Mr. Grant Allen says, "perhaps this is only his fun." At any rate, I thought Mr. Lang had more than once declined to listen to the evidence of the Vedas, on the ground that the date of the Vedas was long subsequent to the mythopoetic age. It appears to me that a very notable addition to the *dramatis personae* of mythology has quite recently been made, in the person of Somebody (with a capital S).

Although I do not expect Mr. Lang to admit the justice of any of my criticisms on his theory, I trust he will perceive that they have been written (as German reviewers say) *sine ira et studio*—except so far as *studium* may be taken to mean a hearty goodwill towards all who are trying to throw light on a difficult and important subject. HENRY BRADLEY.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Feb. 16, 4 p.m. Asiatic: "On the Palavas of Southern India," by the Rev. T. Foulkes.
8 p.m. Victoria Institute: "The Evolution of Religion," by Dr. Blackett.
TUESDAY, Feb. 17, 8 p.m. Royal Institution: "Museums and National Education," by Prof. Sidney Colvin.
7 p.m. Society of Architects.
7.45 p.m. Statistical: "Population Statistics of China," by Sir Richard Temple.
8 p.m. Civil Engineers: "The Metropolitan and District Railways," by Mr. B. Baker and Mr. J. Wolfe Barry.
8.30 p.m. Zoological: "Structural Characters and Classification of the Cuculidae," by Mr. F. E. Beddard; "Descriptions of the Phytophagous Coleoptera of Japan," by Mr. M. Jacob.
WEDNESDAY, Feb. 18, 11.30 a.m. British Museum: "Egyptian Antiquities," by Miss Beloe.
8 p.m. South Place Institute, Finsbury: "Oligarchy and Democracy," by Mr. J. A. Pictou.
THURSDAY, Feb. 19, 3 p.m. Royal Institution: "The New Chemistry," by Prof. Dewar.
4.30 p.m. Royal Society.
8 p.m. Linnean: "Recent Ephemeridae or May-Flies" (Part III.), by the Rev. A. E. Eaton; "Mosses of the Genus *Furidense*," by Mr. W. Mitten; "Structure of Ambulacra of Living Diadematae," by Prof. Duncan.
8 p.m. Civil Engineers: "Water Supply," by Dr. W. Pole.
8 p.m. Historical: Annual General Meeting.
8.30 p.m. Antiquaries: "On a Copy of Albertus Magnus de Secretis Mulierum printed by Machinella," by Prof. Ferguson.
FRIDAY, Feb. 20, 11.30 a.m. British Museum: "Egyptian Art," by Miss Beloe.
8 p.m. Philological: "Old-Irish Declension," by Dr. Whitley Stokes.
9 p.m. Royal Institution: "The Solar Corona," by Dr. W. Huggins.
SATURDAY, Feb. 21, 3 p.m. Royal Institution: "The Scale on which Nature works," by Mr. G. Johnstone Stoney.

SCIENCE.

J. N. Madvigii *Adversariorum Criticorum Volumen Tertium*. (Hauniae.)

THE publication of the two volumes of Madvig's *Adversaria Critica*, in 1871 and 1873, might well have seemed to mark the ingathering of "the last fruit off an old tree." But the untiring energy of the veteran scholar sufficed to carry him through yet another task, which would have overtaken many a younger man; and the comprehensive treatise "On the Constitution and Administration of the Roman State," noticed in these columns at the time of its appearance, showed that the physical affliction which had resulted in "an almost complete loss of the power of reading or writing" for himself, had done little to impair the soundness of the author's judgment, or the accuracy of his scholarship. Now, when the illustrious Dane has nearly reached his eightieth year, we have again a gleaming of the latest results of his unwearied reading.

The third volume of the *Adversaria Critica* cannot be compared in importance to either of the previous volumes. In the first place, it is less than half the bulk of either of them; and, secondly, it contains emendations on both Greek and Latin authors, so that the amount of the contributions to either literature is not very great. Then, again, even more than before, emendations have not been excluded which have been previously suggested by others, if the author hit upon them independently, or considered that they had been undeservedly neglected. On the other hand, with the exception of a single not very happy conjecture upon Juvenal, there are none of the unfortunate excursions into the field of Latin poetry which, in the case of the second volume, brought upon its writer the scoffs of many lesser men, and the crushing but not undeserved censures of Ritschl. There are no false quantities here, no open defiance of the laws of comic rhythm and prosody. For more than two-thirds of the volume Madvig is dealing as a master with Latin prose; for nearly half of it, in correcting the text of Cicero, he is on ground where some of his most brilliant successes have been won, and where, since the death of Halm, he has been without a rival among continental scholars.

On Homer Madvig proposes two conjectures, both somewhat attractive. In *Iliad* iii. 41, for the doubtful ὑπόβιον ἄλλων he would read a substantive equivalent to the later ὑπόβιον, in the sense of "disgrace"; in *Iliad* vi. 290, he would replace τὰς by τοὺς, thus making Paris bring the robes, and not the women who wrought them, from Sidon: ὑπόβιος, however, is not so indefensible in form as he supposes it to be (cf. Curtius, *Principles*, ii. 289); whether the latter suggestion is admissible depends partly on the importance which we attach to a citation in Herodotus. On the Ajax there are fifteen emendations, on the Ion thirteen. Some of these show wonderful ingenuity, both of conjecture and of interpretation; but none carry, to my own mind, the conviction of final inevitability, while others again have little in any way to recommend them. Even the correction which Madvig regards as most certain—to read in Aj. 1281 οὐδὲ σὺ μὴ, βῆναι for οὐδὲ συμβῆναι—though better than Schneidewin's defence of the traditional text, is not to be preferred to Hermann's conjecture. To substitute πῶς for πολὺ in Aj. 1357 is surely to force upon Sophocles a far more unnatural expression than that to which exception is taken. Nor is the serious difficulty in Ion 1288 well met by the suggestion of πατὴρ ἐν οὐσίᾳ, νέω for πατὴρ δ' οὐσίαν λέγω.

On Herodotus there are thirty-six emendations of the text of Stein. In i. 27, ἀρ' ὃ θεοὶ for ἀρίμενοι is more ingenious than convincing; in c. 132 θεογονίην, strange as it may seem, appears to be well supported from the *Avesta*: in c. 195 the difficulty which Madvig finds in περιβαλλόμενος is removed by taking it as thrown in by an after-thought, "wrapping it round himself." In ii. 25, he must certainly be right in inserting ἀνὲν before ἀνέμῳ. Stein's text makes Herodotus contradict himself, as well as the facts of the case, and Abicht's οὐκ ἐόντων has little or no authority. In c. 93 Herodotus ought perhaps to have written οὐκ for οὐτοί, but the following τρεφόμενοι (apparently overlooked by Madvig) makes it very doubtful whether he

did. Of the other emendations some, like ἔχεσθαι for ἀέσθαι in vii. 10, 1, are very attractive; others, like τῇ δὴ for τῇδε δὲ in viii. 94, seem due only to a misunderstanding. Of the emendations in Demosthenes the best have been anticipated by Cobet. The numerous suggestions on the fragments quoted by Athenaeus have been already published in the memorial volume issued a year or two ago in honour of the lamented Charles Graux, and do not call for discussion here. Among the miscellaneous conjectures upon Greek authors there is one on Herodian which goes near to carry away the palm for badness among all the vagaries of eminent scholars. For ὁρῶσα ἐν ἀρχῇ τὸν νεανίαν γενόμενον (said of Mammaea, the mother of Alexander Severus) Madvig gravely proposes to read ἐνὸρχην!

More interest will be naturally awakened by Madvig's criticisms on Cicero. It is now fifty-five years since he made his valuable contributions to the excellent edition of the *De Oratore* by his countryman Henrichsen; and since that time he has done very little directly for the rhetorical works; hence the twenty-five pages which he has now devoted to these will be studied with especial attention. In *De Orat.*, i. 198, Madvig recognises, as others had previously, how much the sentence is improved by the omission of *qui* or its replacement by *alii*; but the text is more defensible than he admits. In i. 219, his conjecture is much simpler than that usually adopted to restore sense to an unquestionably corrupt passage, and deserves to be welcomed. In i. 236, he has hit a blot in the reasoning of Cicero; but a consideration of the context shows that it is not lawful to remove it in the way that Madvig suggests, for the very phrase which he wishes to correct away is needful for the antithesis. In i. 248, his suggestion *iure*, "by a plea of justification" (cf. ii. 106), is clearly better than the traditional *in iure*, "before the praetor." But in i. 254, *accederet* is fully justified by the examples in Roby, § 1517 (where the rule is more exactly stated than in Madvig, § 382, obs. 4), and *quo plus sibi aetatis accederet* strikes one as very doubtful Latin; at the least, we ought to have had *aetas*; while in § 256 the suggestion of *iterum* for *iter* is by no means happy. Nor is the emendation which he puts forth on ii. 128, ignoring, as it does, the reading of the best MSS., likely to be accepted "sine dubio." In the corrupt passage in ii. 193, Madvig's *sponte aliena illa dicentis*, "as he utters those words at the bidding of another," in view of the extreme rarity of the phrase *sponte aliena*, is not likely to be preferred to Jeep's *ut sua sponte aliena dicentis*, though even this is somewhat doubtful. In several other passages of the same book his emendations fail to carry conviction as necessary. In iii. 79, Madvig has two suggestions, both of some value; in iii. 107, his emendation is not so good as those of Koch and Sorof.

On the Orator ten emendations are offered, some of considerable boldness, though curiously enough only one of these touches upon any of the passages noted by Heerdegen as especially difficult. The most ingenious is *Assidui plorare* for the senseless *dicat plura* in § 57; the treatment of § 163 suffers from a defective knowledge of the reading of the

MSS.; the suggestion of *assiduum* in § 230 is very unfortunate.

It would be impossible within the present limits to discuss even one in twenty of the emendations suggested on Cicero's Epistles—an inexhaustible field—or the hardly less numerous corrections proposed in his Orations. Many of them are excellent, and must certainly not be overlooked by future editors; for instance on the *pro Caccina* there are nine or ten, of which the greater number are little less than certain.

On Tacitus, Madvig offers twenty-seven emendations of the Annals, sixteen of the Histories, and one of the Agricola, in addition to the numerous instances in which he concurs in corrections previously made, but not in all cases generally accepted. Of the suggestions made upon the Annals, that on iii. 12, is plausible, while those on iv. 33, and vi. 2, 14, 36, and 49, approach certainty. Some of those on the later books are also deserving of attention. Several of the corrections of the Histories, too, are particularly good.

On the whole it may fairly be said that this last volume of the *Adversaria Critica* is by no means unworthy of its author's almost unrivalled reputation. That there is some chaff mixed with the wheat is in the nature of things. It is not to be expected that out of something like a thousand suggestions, all should be even plausible, much less certain. But there is unquestionably much that is of permanent value; and it is true of Madvig, as of our own great Bentley, that more is to be learnt from him when he is wrong, than from most scholars when they happen to be right.

A. S. WILKINS.

OBITUARY.

MR. RICHARD ATKINSON PEACOCK, a civil engineer and a Fellow of the Geological Society, died in London on February 2. He was a specialist, possessed with a consuming desire for investigating the causes of volcanoes and of subsidences of the earth. On these subjects he published several volumes containing many curious theories and much interesting information. One of his earliest works was an inquiry, *What is and what is not the cause of activity in Earthquakes and Volcanoes?* This was followed by a treatise *On Steam as the Motive Power in Earthquakes and Volcanoes*, which was passed through the press in Jersey in 1870 and re-issued in 1882. During 1866 and 1867 he contributed to *The Artisan* a series of papers on "Vast Sinkings of Land," which were collected together in the following year into a volume under the title of *Physical and Historical Evidences of Vast Sinkings of land on the North and West Coasts of France and South-Western Coasts of England*. This volume contained an enormous quantity of information, which he had spent a lifetime in acquiring. Mr. Peacock was the eldest son of Mr. John Peacock, and was born at Slyne, near Lancaster, December 8, 1811.

It is with much regret that we announce the death of Mr. Edward Caldwell Rye, who had held for many years the Librarianship of the Royal Geographical Society. Mr. Rye was well known as an entomologist, having written extensively on the Coleoptera. He was editor of the *Zoological Record* and a constant contributor to the *Field* newspaper. Full of energy and a great lover of athletic sports, he seemed likely to enjoy a long lease of life; but an attack of

small pox speedily proved fatal, and he died on the 7th instant, at the comparatively early age of fifty-two.

CORRESPONDENCE.

THE SOMA PLANT.

Kew: Feb. 3, 1885.

The Hûm described by Mr. A. Houtum-Schindler in his letter in the ACADEMY, January 31, p. 83, agrees sufficiently well with a *Sarcostemma*. The Parsis appear, however, to use other plants as the soma. Dr. Watt has recently sent me from India a scrap of one of these, and my colleague, Prof. Oliver, finds it indistinguishable from *Ephedra vulgaris*. This abounds in Afghanistan, and extends thence westward to the Mediterranean. It is a small rigid shrub, with what would be popularly regarded as leafless jointed branches, which are sometimes knotted. It bears in profusion small red berries, which are sweet and eaten on the Sutlej.

M. Houtum-Schindler mentions that the Persian dictionaries recognise a second Hûm beside the *Sarcostemma*. He says "the fruit is much liked by partridges; it resembles a tamarisk tree." Perhaps the latter remark would be near enough for *Ephedra* in the case of *Tamarix articulata*. But he also says it is "a deadly poison" (though apparently not to partridges). This does not agree with *Ephedra*, which is browsed by goats.

W. T. THISELTON-DYER.

SCIENCE NOTES.

M. JANNEZ, of the Mineralogical Department of the Museum at the Jardin des Plantes in Paris, has just issued a greatly improved edition of his useful little work entitled *Les Roches*. It forms a capital introduction to petrology, and gives a sketch of the modern methods of microscopic research, while it is illustrated by a number of coloured illustrations taken from MM. Fouqué and Lévy's classical work on the microscopic structure of the rocks of France.

THE syndics of the Cambridge University Press have undertaken the publication of a *History of the Mathematical Theories of Elasticity* left in MS. by the late Dr. Todhunter. The work of editing and completing has been entrusted to Mr. Karl Pearson. This history will contain a complete bibliographical account, so far as possible, of all the writings on the subject of elasticity since the time of Galilei, including an analysis of the more important memoirs. The first portion is already passing through the press.

PHILOLOGY NOTES.

THE *Times of India* states that the Educational Board of British Burma has awarded to Dr. E. Forchhammer the prize of Rs.1,000, offered by the President, Mr. Jardine, for an "Essay on the Sources and Development of Burmese Law, from the era of the first introduction of Indian Law to the time of the British occupation of Pegu." Dr. Forchhammer argues that originally the Burmans had institutions like those of the Chins, a tribe whose customary law has lately been described in a book compiled by Moung Tet Pyo and edited by Jardine and Forchhammer. About 1058 A.D. the Burman King Anawratha conquered the Talains and introduced the Buddhist religion among the Burmans. The latter, though victorious in arms, were intellectually conquered by the vanquished Talains, who had for centuries imbibed the culture of the Hindu colonies, which, from about 300 B.C. had existed on the shores and creeks of Burma.

From the Talains the Burmans received the Manusmaster of India; of this there are many versions in Burma, such as the Manu Kyay, translated in 1848 by Richardson, the Dhammavilasa, the Wonnana, the Manu Sara, and others, of which portions have been translated and edited by Jardine and Forchhammer in their "Notes on Buddhist Law" (Rangoon Government Press, 1882-83). One of the most ancient versions is called the Wagaru, from the name of the king of Martaban, who compiled it about 1306 A.D. A complete translation of this code of law by Dr. Forchhammer is about to issue from the Rangoon Government Press. It is in his opinion, "probably the only survivor of the original Manava school of India"; it bears no stress of the later struggle between Buddhism and Brahminism, but is perhaps the law of the Buddhist period, and is wholly devoid of the Neo-brahmanism of some of the Sanskrit textbooks. The Pali text of the Wagaru will appear in the Burmese character with many transliterated passages. The Prize Essay will contain the result of Dr. Forchhammer's researches into the history of the Dravidian, Urian and Gouri settlements in Burma as gathered from Kalyani and Talain inscriptions; in the Wagaru the reader's attention will be drawn to the pervading Hinduism of nearly all the legal institutions of the Burmans. The local officials seem not to have known that these laws are merely Buddhist editions of the famous Hindu Code, as the Judicial Commissioner observes in the "Notes on Buddhist Law," that they have been engaged for fifty years in interpreting Hindu law without knowing that it was Hindu. To remedy this state of things, says the *Times of India*, a Chair of Buddhist Law has been established; and an agitation has begun to found an University at Rangoon, so that this law and the Pali language may be studied together.

MR. BUNYU NANJIO is now lecturing on Sanskrit in the University of Tokio. He has discovered another ancient palm leaf, containing a Buddhist text in Sanskrit, in the Tô-zhi, i.e., the Eastern Temple at Kioto.

CLASSICAL students and philologists generally will await with great interest the appearance of MM. Bréal and Bailly's *Dictionnaire étymologique latin*, which is announced for early publication. The authors state that etymology in the narrower sense has by no means been the sole or even the principal object that they have had in view. While they have carefully endeavoured to ascertain the roots from which words are derived, they have regarded as still more important the task of tracing the development of their signification, and of arranging their various senses in their logical and historical order. To do this is to study the life of the Roman people as it reveals itself in their language. The authors remark that in their choice of examples they have drawn largely on Virgil, as no other Latin author so frequently employs words in their primitive sense.

MEETINGS OF SOCIETIES.

BROWNING SOCIETY.—(Friday, Jan. 30.)

MR. F. J. FURNIVALL in the Chair.—A paper, entitled "Is Browning Dramatic?" by Mr. Arthur W. Symons, was read. The writer took the view that Browning is essentially a dramatic poet—not working by Shakspeare's method, but by a method of his own. Shakspeare, in his objective drama, summed up into himself the whole character of his age; Browning, in his subjective drama, epitomises our age. Shakspeare aims at showing the development of character as it manifests itself to the world in deeds. Character is ever his study, but only so far as it produces or acts on a particular grouping of events. We may construct the motive thought from the action, but to exhibit the motive thought is not the intention—it is a

spectacle of life we are beholding. Is no new form possible which shall respond to the needs of a self-conscious generation? Browning's dramas are the answer. His is a drama of the interior, a tragedy or comedy of the soul. He takes an event which seems to confuse our sympathies and confound our judgments—applies himself to the problem; presently he begins to re-create before our eyes the whole series of circumstances, but turned inside out, so that we can watch the mental machinery in motion. We get to see that everything external is perfectly natural when we can view its evolution from the internal. Browning exhibits his dramatic power more in monologue than in dialogue, and this is natural to an introspective drama. It is often objected that Browning's speakers all speak the language of Browning—not the speech natural to their respective characters. This may, perhaps in many cases, be true—surely not in all—if we remember such instances of realism as the soliloquy of Andrea del Sarto, or the first scene of "Pippa Passes," and many others. The speeches in the dramas are too long for dramas constructed on Shakspeare's principles; but then, Browning's principles are not Shakspeare's. Shakspeare makes his characters live; Browning makes his think. We do not always feel, as in reading Shakspeare, "This is life, caught, and fixed for ever, as in deathless marble." Rather we feel, "This is thought, a breath of the soul rendered immortal in words." We have to accustom ourselves to the new method; we must put ourselves at our poet's point of view—as Goethe says, we must come inside to see the painted windows aright. What Browning's "men and women" utter is rather a rendering into words of what they thought and felt, than an exact report of what they would be likely, under present conditions and conventions, to say. Taking this view, the reproach that every "imaginary person" talks "like Browning" falls to the ground. Individuality in the mental attitude is presented. "The Ring and the Book" is a striking example of this, under the most difficult conditions. In his own words, Browning "does not deal habitually with the picturesque groupings and tempestuous tossings of the forest-trees, but with their roots and fibres naked to the chalk and stone." He takes

"For a nobler stage the soul itself,
Its shifting fancies and celestial lights,
With all its grand orchestral silences,
To keep the pauses of the rhythmic sounds."

—The Chairman read a letter which he had received from Mr. Henry A. Jones, who had been unavoidably prevented from presiding. Mr. Jones thought Mr. Symons had proved Browning to be rather a thinker and analytic poet than a dramatist, and discussed comparison or contrast between Shakspeare and Browning at some length.—The Chairman, while agreeing with Mr. Jones that the elder was the greater dramatist, protested, on the same grounds as Mr. Symons, against the comparison. It must not be forgotten, when considering Browning's position as a dramatist, that few of his plays had been acted, and that these few had had scant justice done them. Still, one could understand that they might never become popular on our stage. When he wrote them he had little practical experience of stage requirements. Nevertheless, his characters do live for us, though less vividly than Shakspeare's; and he had enormously enriched the mental gallery of his readers.—Mr. Revell expressed his belief that Browning is only here and there dramatic. He is notably dramatic in "A Blot in the 'Scutcheon,'" and in "The Ring and the Book."—Mr. Poel considered Browning to be a dramatic poet of the highest order, but not a practical dramatist. One style of expression is given to all the *dramatis personae*, thus leaving the actors little opportunity of identifying themselves with their several parts. The expressions, too, given them, were often out of keeping with the situations. Mr. Poel quoted several instances of this.—Mr. Slater disagreed with the last speaker when he accused Browning of putting unnatural speeches in the mouths of his *dramatis personae*. There was too easy an assumption that conventional "stage" gesture and ejaculation, in strong situations, are those of real life. The contrary was nearer the truth.—Dr. Berdoe said that the answer to the question proposed by Mr.

Symons depended on the meaning attached to "dramatic." Browning's dramas are not eminently adapted to stage representation. But that does not settle the matter. "Pippa Passes," for instance, is eminently dramatic but it could not be put on the stage. Browning is dramatic, but not a writer of plays adapted to stage representation.—Mr. Rosseter thought Mr. Symons had proved Browning dramatic, by making a special definition for the term. Browning was undoubtedly full of dramatic faculty, but lacked the art of turning it to account in play-writing.—Mr. Day thought all poets were more or less dramatic under the extended meaning given to the term by Mr. Symons. On the question whether Browning's plays were fit for the stage, until they were actually and properly performed, only playwrights could speak with authority; but his own conviction was just, under fitting conditions, they would be found successful.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, Feb. 3.)

DR. SAMUEL BIRCH, President, in the Chair.—A paper entitled, "Notes on the Antiquities from Bubastis, in the Collection of F. G. Hilton Price," was read by the author. It was explained that the collection now described were discovered in or about the large mounds now called Tel Basta, and marking the site of the ancient Egyptian city of Bubastis. The ruins of the capital of the Bubastite Nome are situated to the south-west of Tanis, upon the eastern side of the Pelusiac branch of the Nile, near the modern town of Zagazig. Bubastis was a city of considerable importance as early as the time of the eighteenth dynasty, but increased in both size and magnificence under the kings of the twenty-second dynasty, and was at that time probably the most considerable place in the Delta. After the conquest of the Persians (B.C. 352), who dismantled its walls, the town was, as is proved by the antiquities discovered in the ruins, evidently occupied by the Greeks and Romans. The cat or lion-headed goddess Bast, or Sekhet, was the tutelary deity. To her all cats were sacred, and after death were mummied and deposited in the tombs connected with her temple, which, as Herodotus informs us, was very magnificent, and occupied a prominent position in the centre of the city. The somewhat careful description of Herodotus, including that of the oracle of Bast, as well as the city, were quoted by Mr. Price, and after a few notes on the special worship of the goddess as connected with the mythology of ancient Egypt, he commenced his description of the antiquities. The arrangement taken by Dr. Birch, in his catalogue of the Alnwick Collection, was that followed. The pantheon first, secondly the animals, followed by the symbolic or mystic eyes, the amulets, the apulchral objects, the domestic or civil antiquities, the terra-cotta figures, lamps, vases, &c. The sarcophagi, of which a large quantity have been recovered at Tel Basta, were reserved for a future communication. The figures of the gods most commonly met with are, as may be supposed, principally those bearing some relation to the goddess Bast, as being the great deity of the city—viz., Ptah, Bast, Neferatum, Shu, Thoth, Isis, Osiris, Harpocrates, Anubis, Bes, and Tauer. After having examined the peculiarities of the statuettes of the gods in the collection, Mr. Price passed on to the animals, of which a large number of figures have been found, the cat naturally occupying a very prominent position, the others being the monkey, ram, and hawk. The other divisions mentioned above were shortly described, with explanations of the use of the objects, and such points in the Egyptian mythology were referred to as seemed necessary.—A paper by Prof. Sayce, on the "Karian Language and Inscriptions," was also read.

SOCIETY OF ANTIQUARIES.—(Thursday, Feb. 5.)

MR. FRESHFIELD, V.-P., in the Chair.—Mr. Hope exhibited a cast of the seal of the Corporation of Lyme Regis, the device being a ship with a crucifix on one end and St. Michael on the other. The date of the original seal was about 1280.—Mr. Blair exhibited a photograph of a Roman sepulchral stone found at South Shields. The person commemorated was represented in a reclining

attitude holding a cup, and below was another smaller figure standing, perhaps a servant bearing wine. The inscription described the deceased as a Moor.—Mr. Godwin exhibited a genealogical roll of the kings of England as far as Henry IV. All but the last skin was of the reign of Edward II. The kings were drawn enthroned, within circles, in the style of their great seals.—Major Cooper exhibited two ancient clocks. In one of them, of Swiss make, the hour-hand completed a revolution in four hours, so that the hours were marked on three concentric circles; the other was made by Robinson, of Westminster.

FINE ART.

Teordannekh. A Reproduction of the Edition printed at Augsburg in 1519, Edited by W. H. Rylands, with an Introduction by George Bullen. (Printed for the Holbein Society.)

UNDER the auspices of the Holbein Society, and the direction of two Fellows of the Society of Antiquaries (one of them holding the highest official position in England connected with the study of old books), a reproduction of the finest specimen of printing and illustration published in Germany in the sixteenth century has now been issued. The volume reflects little credit upon English scholarship.

The original work was published for the Emperor Maximilian I. in the year 1517. Of the first edition there were two issues, differing from one another in certain quires, which, for some unexplained reason, were twice set up. Exactly the same thing happened with the second edition; and the reproduction in question has been made (though there is no statement of the fact in the book itself) from a *misbound* copy of that issue of the second edition which was probably the later of the two. In the first edition the woodcuts and type are beautifully crisp and new, in the second both are much worn and broken. In the first edition the peculiar flourishes attached to certain letters are put in with definite intention, in the second they are placed almost at random. In the first edition the cuts and chapter-headings are correct, in the second edition the cuts and headings belonging to chapters 63 and 64 are transposed. In all copies of the first edition the cuts numbered 13, 39, 42, 48, 58, and 69 have the mark of Hans Scheifelin, who made the designs; in some copies cuts 30 and 70 have the same mark, while 70 has likewise in some the mark of Jobst Dienecker or de Necker, who was foreman of the woodcutters. In the second edition only cuts 48 and 69 have Scheifelin's monogram. The second edition differs from the first in many other ways. The spelling and abbreviations are different, the royal privilege is introduced, the title-page is different, and there are several other variations of greater or less importance. A reproduction, if made at all, should beyond all question have been taken from the first edition, of which there are certainly three copies in the British Museum. If all copies of the first edition had been destroyed, another copy of the second should have been chosen, at any rate, for the pages containing cuts 58 and 59, both being disfigured by pen-and-ink additions, which the reproduction makes to appear a part of the woodcuts themselves.

Given, however, that the copy selected was

the only one available for reproducing, the reproduction should have been better done. The process chosen is some kind of photolithography, not the best process known, but still one capable of yielding good results, as Hirth has amply proved. The present work has, however, been badly done. The lines are all very much thicker and heavier than even in the worst copy of the second edition. The type looks like a fount badly imitated from the real letters. All the charm of the woodcuts is lost. There is no brightness or gloss about them. Then the last leaf of the quire *h* is put after the first leaf of quire *i*; the fifth leaf of quire *P*, which should be blank, is missing; and so are blank leaves which should be before and after the last quire *A*. There are several other minor mishaps, resulting in the omission of a long flourish here and there (e.g., *m* 6), which, perhaps, extended beyond the edge of the negative, and one or two of the signatures are faultily reproduced. Still, when the worst has been said, the reproduction is better than could have been made by tracing; and the book will be of use for reference to those who are well acquainted with the original.

The introduction can, however, be of small use to anybody: not to the general public, for it gives little information and most of that information is incorrect; not to students, for it does not refer them to authorities by means of which they may pursue the very interesting history of the work for themselves. Of omissions we need say little more than that almost everything is omitted. A reference to a few German authorities would have placed the writer in full possession of the story of the genesis of the poem, and would have enabled him to say what share in the writing of it Maximilian took himself, how much was due to Marx Treitzsaurwein, and how much to Melchior Pfintzing. He would not then have penned the following platitudes:—

"Pfintzing . . . may be fairly taken as the author of the poem in its published form. Its moral tendencies and prolixity have all the flavour that might be expected from a droning ecclesiastic of the period, commissioned by an imperial master in his dotage [Was Maximilian in his dotage at the age of fifty?] to compose in rhyme something analogous to the prose work of Treitzsaurwein; Pfintzing, perhaps, being reputed to have a gift in the rhyming direction."

Considering that we know all about the making and designing of the illustrations, considering that we possess four of the original designs for them and some letters about them from the workmen employed, the following sentence, which is all that the introduction contains on the subject, is decidedly meagre:

"The work is illustrated by 118 wood-engravings designed by Hans Scheufelein, a pupil of Albert Dürer, and engraved by Jost von Negker, probably also by Scheufelein himself and other artists."

Moreover, this brief sentence bristles with faults. Albert Dürer should be either Albert Durer or Albrecht Dürer. Jost von Negker is worse. The man's name was Jobst de Necker or Negker, which he sometimes wrote Jos Dienecker, the *de*, in any case, being the Flemish definite article, not the French preposition, and so not possibly translatable by the German *von*. Further,

we know that Scheifelin did not engrave the blocks but only designed them, and we have in Dienecker's own handwriting a statement of the share taken by him in the work. Again, when it is considered that we know, from a contemporary source, who designed the type with which the book was printed, and even what Maximilian said when the form of the proposed letters was shown him, it is a little hard upon purchasers of this reproduction to be told only that—

"the letterpress was often supposed to have been executed in wood, but has been proved by the late M. A. Firmin-Didot to have been produced with movable types, while the remarkable flourishes, by which it is accompanied, were engraved either on wood or lead, and carefully fitted on to the text."

Especially when this is followed by the misleading statement that—

"the first and second editions of the poem differ very little from each other, except in the adjustment of these flourishes."

We are next told that "each engraving forms the subject of a chapter," which, again, is untrue, for the 117th is a tailpiece to the chapter illustrated by the 116th. Then follows a list of the chapter headings translated into English, probably from the first edition, the headings to chapters 63 and 64 being in their right order, not in the order in which they occur in this copy of the book, though no notice is taken of the discrepancy.

Luther's name is twice dragged in by main force. It is hard to see what in the world he has to do with *Teurdannekh*.

"Maximilian did not long survive the publication of *Teurdannekh*. He lived into the time of Luther, with whom he appears to have had no sympathy. . . . Had he lived longer, with his veneration for the past, he might perhaps have consented to the propriety of burning the great Reformer as an Arch-heretic."

Does not Mr. Bullen know that, so far from Maximilian being a blind Conservative in Church matters, he recognised the ecclesiastical evils of his day, and, with the spirit of a statesman, sought a remedy from the advice of such scholarly theologians as Jacob Wimfeling, rather than from the impassioned representatives of popular ignorance?

This edition of *Teurdannekh* is likely to attract attention in Germany, for the book is of interest to all—and especially to all German—lovers of old books and old prints. It may naturally be accepted abroad as a specimen of the best work English scholarship can do, seeing that it is published by the only (at present) English society for the reproduction of ancient prints, and that it is accompanied by an introduction from the pen of a gentleman whose official position should imply that he is the national representative of bibliographical study. Foreigners have a low enough opinion of English scholarship. This publication will not tend to raise it.

W. M. CONWAY.

NAVILLE'S CRITICAL EDITION OF "THE BOOK OF THE DEAD."

EGYPTOLOGISTS particularly, Orientalists generally, and students of religion and myth universally, will rejoice to learn that M. Naville's great critical edition of that most ancient and famous miscellany of Egyptian prayers, incantations, invocations, rhapsodies, and

creeds, known as the *Todtenbuch*, the *Livre des Morts*, *The Ritual*, and *The Book of the Dead*, is at last in the hands of the lithographer and printer, the entire cost of publication being generously undertaken by the Prussian Government. The history of this colossal work, to which a great scholar has already devoted nine years of unremitting labour, may with advantage be recapitulated in a few lines.

In 1874, in accordance with a suggestion put forward by the late Dr. Richard Lepsius, it was proposed to M. Naville by the Orientalist Congress, then holding its second session in London, that he should undertake to collect and edit the most ancient known texts of the so-called *Book of the Dead*, giving especial attention to the addition and collation of variants from all possible sources. In 1875, M. Naville applied himself to the task thus vaguely outlined, beginning by a first tour of inspection through the principal museums of Europe. In the course of this tour (subsequently followed by many others) he discovered that the number of funerary papyri of the XVIII. and XIX. Dynasties was so considerable that it would be well to base the restoration of the text upon examples dating from those two periods. This course was accordingly adopted, and a definite frame-work was laid down for the work. To fill in that frame-work occupied M. Naville from early in 1875 to the month of May 1884. Many hundreds of papyri were read, analysed, compared, and utilised, many thousands of variants were classified and collated, during those nine years of patient and unremitting labour. At length, just as the great task was completed, Lepsius died; one of the last letters that he was able to write being to congratulate M. Naville on the successful accomplishment of an undertaking in which (proposed, as it was, in the first instance, by himself) he had all along taken the liveliest interest. This interest had been very practically manifested as far back as 1875, when, in consequence of his (Lepsius's) representations as to the great scientific value of M. Naville's work, the Prussian Government engaged to be responsible for its publication. The death of Lepsius, just as the MS. was finished, necessarily interrupted the course of events. Happily, however, all is now in train, and the Ministerial authorities of Berlin have arranged to reproduce the entire work in photolithography. In fact, it is already in progress, and will, it is hoped, be completed before the end of the present year. The work is to consist of two 4to volumes and an Introduction; one volume to contain the text in 212 plates; the other volume to contain the variants synoptically arranged, in 448 plates. The Introductory matter, it is reasonably stipulated, shall be in German. In view, however, of the fact that this Introductory matter will be of extreme interest and importance to students of many nationalities and various aims, might it not be suggested that an English and a French version could be added as appendices in smaller type? So wise and graceful a concession would be widely appreciated in both hemispheres.

AMELIA B. EDWARDS.

CORRESPONDENCE.

"THE WOODCUTTERS OF THE NETHERLANDS."

New Haven, Conn., U.S.A.: Jan. 23, 1885.

Across the Atlantic I ask your leave to say a few words on a book just reaching me here: Mr. Conway's *Woodcutters of the Netherlands*. I had looked to this book as likely to supply some information concerning said woodcutters. To my great surprise it gives none.

Part I. is entitled "History of the Woodcutters," and chapter after chapter is headed, as concerning woodcutters, "The First Louvain Woodcutter," "The First Gouda Woodcutter,"

"The Second Gouda Woodcutter," "The Haarlem Woodcutters," "The same Workman, or his school, at Antwerp," "The Third Gouda Woodcutter," &c., &c. Yet throughout the book but one woodcutter is named (he only named), and there is not an iota of information as to any woodcutter whatever.

Mr. Conway does, indeed, after very wide research, and with admirable particularity, give an account of wood-cuts used at Gouda, Haarlem, Antwerp, &c., by the printers and publishers of those places; but of the woodcutters themselves he has nothing to say. His accounts and critical remarks do not even help toward identifying the personality of an engraver (or woodcutter); and his criticisms are infected with the usual and fatal mistake of inexperienced writers on engraving—the mistake of making the engraver responsible for the design. One instance may suffice. I will not say one of many, for it fairly samples the whole sack. Of the "Utrecht Woodcutter," he writes: "His leading characteristics are the clearness of his outlines and the fewness of his shade-hatchings, which are always laid widely apart." The cutter simply followed the lines of the draughtsman, which, therefore do not characterise the style of cutting. The same mistake pervades the book.

The cutting of the early drawings on wood being purely mechanical, the whole of Mr. Conway's observation of style, his attribution of work to this or that cutter or his school, falls to the ground as inapplicable to his "woodcutter." I speak as a practised woodcutter, and to some extent conversant with old cuts, when I say it is impossible so to ascribe and apportion the works of the period of which Mr. Conway writes.

I am, of course, only dealing with the one section of his book, which else, I doubt not, will be valuable to the bibliographer; but as a History of Woodcutters, or as a guide to the qualities of woodcutting, it is nought, based throughout on a misconception of what a woodcut is, and written apparently in utter ignorance of the process of woodcutting. Interested in my own art, I cannot but protest against so flagrant an instance of unlearned judgment.

W. J. LINTON.

MS. CATALOGUE OF THE TOWNELEIAN MARBLES.

Henbury, Bristol: Jan. 26, 1885.

It may be worth mentioning in the ACADEMY that I have in my possession a MS. Descriptive Catalogue of the Towneley Marbles—from the sale of the Towneley library, 1883—consisting of forty written pages, small folio, half-Russia, having on each cover a red morocco label inscribed

CATALOGUE
TOWNELEIAN
MARBLES

with the bookplate at the commencement of John Towneley. The Catalogue is not signed nor dated, but by the watermark of the foolscap on which it is written—

"Joseph Coles"
"1804"—

it must have been written about the period of the death of Charles Towneley, which took place on January 3, 1805. The writing in some respects resembles Charles Towneley's, but is certainly not his. By the note, vol. i. p. 11, of the *Townley Gallery* (Nattali, London, 1846), it appears that the estates of Charles were inherited by his brother, Edward Towneley Standish, who did not long survive him. They then came to his uncle, John Towneley, Esq., of Chiswick, who added his well-known collections in the art of engraving and curious library to those bequeathed to him

in Park Street, the London residence of Charles Towneley. This accounts for the presence of this Catalogue in the library of John Towneley.

The following is the order of the Catalogue:

Page 1. *Park Street Dining Room*.—Over the door a rich candelabrum in bas-relief, &c.

Page 12. *Street Drawing Room*.—A Head of Apollo Musagetes, resembling in the dress of the hair, &c.

Page 17. *Library*.—A Head of a Muse, crowned with a wreath of laurel, &c.

Page 21. *Park Drawing Room*.—A Figure of a Youth placed on the ground, &c.

Page 23. *Street Parlour*.—A Head of an Amazon in the early style of Grecian sculpture, &c.

Page 27. *Hall*.—A Sarcophagus near seven feet long, &c.

Pages 38 to 40. *Marbles not placed*.—A Sepulchral Cippus, three feet high, &c."

The bust of "Clytie" is thus described, p. 22, *Park Drawing-room*:—

"A Bust of Isis placed in the flower of the Lotus, formerly in the Laurenzani Palace at Naples."

I am informed that the British Museum possesses an inventory of the Towneley Marbles in two quarto volumes. The Dining-room is the last entry in vol. i. I purpose comparing my copy with that in the British Museum.

SPENCER GEO. PERCEVAL.

P.S.—Throughout the Catalogue appear the names of Doctor Ant. Askew, Mr. Lyde Browne, Mr. Beaumont, Sir Charles Frederic, Mr. Gavin Hamilton, Dr. Swinney, Mr. Topham of Windsor, the Duke of St. Albans, Mr. Topham Beauclerc, Mathew Duane, Mr. Byers, &c. The name of Mr. Hamilton occurs several times, which, with that of Byers, is of historical interest in connexion with the Towneley Collection. I have also from the same sale Charles Towneley's own copy of the "*Ædes Pemphigianæ* : a new Account and Description of the Statues, Bustos, &c., in Wilton House" (thirteenth edition, Salisbury, 1798), in the original paper cover, which contains numerous notes in his handwriting. At the commencement is "An Abstract and Discrimination of the Marbles at Wilton described in the printed Catalogue, 1798," with the above heading, consisting of three pages in the writing of Charles Towneley. Throughout the book the words "modern" and "rubbish" occur frequently on the margins of the pages.

NOTES ON ART AND ARCHAEOLOGY.

WE learn with much satisfaction that Mr. W. M. Ramsay has been appointed to the newly-founded Lincoln professorship of Archaeology at Oxford. As most readers of the ACADEMY will be aware, Mr. Ramsay has conducted important and successful archaeological researches in the Levant (the results of which have occasionally been communicated in our own columns), and was some time ago appointed to a travelling fellowship at Exeter College for the prosecution of similar work.

MR. RICHARD JACKSON, of Leeds, will publish next month a reproduction, in facsimile, of the late Mr. Geo. Walker's *Costumes of Yorkshire*, illustrated by a series of forty engravings, being facsimiles of original drawings in colours, with description in English and French. The reproduction of the plates, which fully illustrate the manners, customs, dress, and industries of Yorkshire in 1814, has been undertaken by Ernst Kauffmann, of Lahri; and the work will be edited and annotated by Mr. Ed. Hailstone, of Walton Hall, in whose possession are the original water-colour drawings. The edition will be limited to six hundred numbered copies, and the price will be three guineas.

MR. A. BRUCE JOY's statue of Mr. Christopher Bushell was unveiled by the Archbishop of York, on January 30, in the great hall of

the Brown Public Library, Liverpool. The statue, which is said to be a highly successful work of art, was subscribed for by a number of prominent citizens of Liverpool in recognition of Mr. Bushell's eminent services to the cause of education, and is intended to be placed in the new building of the University College, with the establishment of which Mr. Bushell's name is so honourably connected. Mr. Joy has completed a bust of Miss Mary Anderson in a new material, the composition of which is being patented, and for which it is claimed that it possesses in a great degree the beauty and durability of marble, while much easier to work. The bust is now being exhibited at the Liverpool Free Library.

THE celebrated French picture of the fifteenth century, representing the *Jeanneilles* of Charles VIII. and Anne of Brittany, belonging to M. E.-M. Baucel, and supposed to be the work of Jean Perréal, to whom no other existing picture can be confidently attributed, has been offered to the Louvre on the condition of its being placed in the *Salon Carré*. M. Baucel has presented to the National Library two letters relating to this artist's architectural works at Brou. One of them is from Jean Lemaire, of Belgium, to Marguerite, of Austria, strongly recommending Perréal, and the other from the artist himself containing his projects. The dates of the letters are respectively, November 25, 1510, and October 9, 1511.

THE private view of Mr. W. Ayerst Ingram's Yachting and Marine Studies is fixed for to-day, at Messrs. Dowdeswell's, of New Bond Street, who will, we understand, exhibit in April a number of drawings and pastels by M. Paul Rajon, the well-known etcher.

THE famous portraits by Franz Hals of the founders of the Hooftje van Beeresteyn at Haarlem, formerly one of the sights of that town, have been acquired by the Louvre for 100,000 francs. They comprise a portrait of a man (dated 1629, or when Hals was forty-five), one of a woman and a family party in a garden.

THE Delacroix Exhibition at the Ecole des Beaux-arts will follow a new collection of Portraits du Siècle which will open on May 1; and one of the works of Bastien-Lepage is being organised by M. Proust. There will be an exhibition at Moulins for a month, beginning on May 16.

PROF. HODGETTS is, we are informed, about to deliver a course of six lectures at the British Museum on the Mediaeval English Remains preserved there, as illustrating the history of the English race, beginning on Friday, February 20, at two o'clock, and continuing for the five Fridays following. Each lecture will deal with a separate branch of the subject under the following heads: the Normans, their character, manners, and effect on English history; the English, or Saxons, their position after the Conquest, illustrated by MSS. in the Museum; the monastic institutions and military monks, ancient armour, civil dress, and sports and pastimes.

THE Exhibition of the Manchester Academy of Fine Arts opened on Tuesday last. The strength of the local artists continues to be chiefly in the direction of landscape.

MESSRS. CASSELL & Co. have arranged to re-issue in monthly parts their fine art edition of *Illustrated British Ballads*, embracing all the favourite ballads, old and new, with original illustrations by the leading artists of the day. Part 1 will be ready on February 25.

THE opening of the Salle Davillier at the Louvre is delayed pending the completion of some formalities. M. Suchetot has received a commission for a bust of the late baron.

THE STAGE.

"THE SCHOOL FOR SCANDAL" AT THE PRINCE'S.

THE unsuccessful production of "The Princess Georges" has been followed, at the Prince's, by the revival of "The School for Scandal." "The Princess Georges" was treated hardly by a portion of the press, and yet more hardly by the public. The principal actress was only forgiven—she was not approved of—and the piece was condemned. That the choice of the play was an unfortunate one for English audiences we readily admit. The plays of M. Dumas are not for the amusement of a couple of hours when men have well dined. Still less are they for the edification of the school-girl or of the British housekeeper. They exact serious attention, and they discuss social problems which our playwrights for the most part avoid. It is on these accounts that the comedies of Dumas are cheaply condemned. There are a class of critics—critics in the drawing room; critics sometimes, though much more seldom, in the newspapers—who consider that they have settled for ever with a play or a novel when they have said that it is not quite desirable reading for girlhood. But the accident that damsels of an immature age go to the circulating library, and are taken to the theatre, does not constitute as the only standard of judgment the fitness of a novel or a play for their entertainment. We are accustomed, in England, to hear something too much of the tribunal of the nursery-governess. But from that inadequately constituted court literature has fortunately the right of appeal. And until Mr. Browning's "Inn Album" is accepted as a "penny dreadful," M. Dumas's comedies will not be condemned as simply "objectionable." They are, at least, dexterous studies executed well within the limits permitted to a thinker and an artist.

So much by way of allusion to the "Princess Georges," which the ACADEMY did not criticise minutely when it was produced, and which, indeed, was produced under circumstances by no means favourable. For Mrs. Langtry, "The School for Scandal" is a wiser choice; yet it is not altogether a successful one. Already her performance has been spoken of in influential quarters, where judgment is generally well considered, as charged with the faults of an amateur. To this account we must take some exception. When a lady has played, as Mrs. Langtry has played in America and the country, the part of Lady Teazle for a hundred and fifty nights, may not the faults of her performance be put down to her own deliberately adopted method, rather than to the fact that she was not originally intended for the stage? Mrs. Langtry, in Lady Teazle, may be—and we hold indeed that she is—an actress sometimes mistaken in her means and her effects; but she is scarcely an amateur, and the time has come to forgive so industrious a student for having some years since been a "professional beauty." She says and does nearly everything with intelligence and point; much she does likewise with grace. But her performance is, to our minds, unduly full of mimicry, of illustrative action: she imitates a preacher when she refers to a sermon; when she speaks

of horse-flesh she drives a pair of imaginary ponies. Mrs. Langtry must strive to exhibit more repose, but it must be an occupied repose. Discarding the suggestions of an almost fussy ingenuity, she must yet, if possible, acquire an increase of gaiety. Yes; to be satisfactory as Lady Teazle she must be both restful and gay. At present she is too apt to be fidgety instead of happy, and restless instead of blithe. So intelligent is Mrs. Langtry that she has the full capacity for improvement, and on that account we have spoken with severity, rather than with indulgence, of her defects. She has worked very hard upon the part already, and an additional effort wisely undertaken may yet repay her for her past labours. A word now of the other ladies. Mrs. Arthur Stirling's Mrs. Candour was much relished by the audience on Tuesday night; but, with all respect for the actress's experience, we can imagine a much better performance. Mrs. Arthur Stirling does not allow Mrs. Candour to be quite enough of a lady, and, as Mrs. Arthur Stirling represents her, no one would believe for a moment in her geniality—she spits out her news with malice and rapidity, rather than happily revels in it. From the artistic point of view the performance is coarse. Piquancy is absent from it: there is no one in all that drawing-room whom Mrs. Candour would have influenced and charmed. And this is surely wrong. Miss Kate Pattison is handsome enough as Lady Sneerwell; but Lady Sneerwell says sharp things, and does not desperately need to be handsome. Maria, on the other hand, says nothing smart; nothing, indeed, that is not proper and artificial; the tameness of her sentiments can only be excused through her good looks. Miss Sothern's appearance does, perhaps, just permit the uninteresting character to be endurable, yet the young actress's voice is wiry and unsympathetic. And now for the men. Of the men's performances, at once the most finished and the most important is that of Mr. Farren as Sir Peter Teazle. But the playgoer is too familiar with it to require that it shall be criticised. Enough to say that it retains its power, its grace, its old-world breeding. Mr. Coghlan's Charles Surface is only a little less known. It is just what it should be—hearty and gay, chivalrous with wildness, and, in the picture scene, not too sentimental. Sir Benjamin Backbite again engages the rightly fantastic art of Mr. Lin Rayne. Joseph is played by Mr. Beerbohm Tree, who acts the part for the first time, and does not overdo the expression of its villany. He is, indeed, an agreeable companion, and something very much like a serious lover. Of the smaller men's parts, the one best played is certainly Snake's. The actor is Mr. Courtney Thorpe, whom we cannot recollect to have seen before. He makes of Lady Sneerwell's malicious confidant a reality, and by his appearance endows him with a Past which justifies his Present.

FREDERICK WEDMORE.

MUSIC.

RECENT CONCERTS.

MR. WALTER BACHE gave his twelfth orchestral concert at St. James's Hall, on Thursday evening, February 5, and once again the whole of the programme was devoted to the compositions

of Franz Liszt. Our first duty is to praise the concert-giver for the patience and perseverance which he shows in a cause which every year seems to become more hopeless; our second duty is to say a word or two about the music itself. Mr. Bache, in no way disheartened by the cold reception given to Liszt's Symphony to Dante's "Divina Commedia," when produced at Mr. Ganz's concerts in 1882, again brought it before the notice of the public. We formerly thanked Mr. Ganz for giving us an opportunity of hearing the work; but we found the din of the first movement more akin to noise than to music, and were relieved when the long, and, to our thinking, dreary "Purgatorio and Paradiso" movement had come to an end. Now we have again listened to the symphony, and a few passages excepted, can find nothing to admire in it. There are two Symphonic Poems of Liszt which have not been heard in this country. We wonder why Mr. Bache did not choose one of them. The titles—"Ce qu'on entend sur la Montagne" and "Hamlet"—are attractive: the former would surely be less noisy than the "Dante," while the second would deal with a subject particularly familiar and congenial to an English audience. Mr. Bache played the E flat concerto with great dash and brilliancy, and at the close received quite an ovation.

An "Angelus" for strings was a novelty, but not one of great interest: the annotator himself in the programme-book spoke of the "monotony" of the leading theme, but qualified it as "heavenly." Mdlle. Barbi sang in an expressive manner the *scène dramatique*, "Jeanne d'Arc au Bûcher." The concert commenced with the "Rákoczy Marsch," arranged for orchestra. The Hungarian March in Berlioz's "Faust" has the same subject-matter. Liszt's appears to have been written first, but during Berlioz's lifetime he would not allow it to be performed or published. His version is clever and brilliant, but it has neither the *verve* nor the variety of tone-colour of the one by the French composer. The concert concluded with a March from the oratorio "Christus." The whole of the programme was conducted by Mr. W. Bache, with the exception, of course, of the piano concerto, when Mr. E. Dannreuther wielded the *bâton*.

Miss A. Zimmermann appeared at the Popular Concert last Saturday afternoon, and played Beethoven's Sonata in C (op. 2, no. 3) with admirable finish and brilliancy: the trio of the Scherzo would have proved more effective if taken a shade slower. We are glad to find many pianists, Miss Zimmermann among the number, are beginning to decline encores. It had become quite a habit—we might almost say a nuisance—at the Popular Concerts. Mrs. Hutchinson sang songs by Mozart and Maude White with great purity of tone and charm.

On Monday evening last the concert commenced with Beethoven's Quartet in B flat (no. 6), brilliantly interpreted by Mdlle. Néruda and her associates. Mdlle. Haas played Beethoven's Variations (op. 34) with admirable precision and delicacy; she was recalled, and gave the Andante spianato from Chopin's op. 22. She also took part in Schumann's pianoforte Quartet. Mozart's Duet for violin and viola was rendered to perfection by Mdlle. Néruda and Herr Straus. Miss Louise Phillips and Mdlle. Fassett sang two duets by Hollander, and also two very fresh and pleasing duets by Miss M. Carmichael, entitled "A poor soul sat sighing" and "Who is Sylvia?": they were so much applauded that the second was repeated. The ladies were accompanied by the composer.

Mr. E. Dannreuther gave his second evening at Orme Square last Tuesday. It commenced with a very good performance of Brahms' Sonata in E for pianoforte and violoncello (op. 38) by the concert-giver and Mr. C. Ould. Miss Eva James, a clever pupil of Mr. Dann-

reuther's, played a new piece, entitled Variations on a Theme in D minor, by Dr. C. H. H. Parry. They are interesting, but laboured; very much after the manner of Brahms, with a dash in them of Raff's florid style of writing. They are extremely difficult, and, therefore, scarcely likely to become popular. The programme included Beethoven's pianoforte Trio in D (op. 70, no. 1), Wagner's "Albumblatt" (Herr Kummer), and three characteristic songs by E. D., sung by Miss Butterworth.

Mr. Anton Hartvigson gave a pianoforte recital last Wednesday afternoon at Prince's Hall. The programme commenced with Beethoven's Sonata in E flat (op. 27, no. 2), then came rather a long Chopin selection, and afterwards pieces by Raff, Rubinstein, and Liszt. The pianist has good fingers; but his touch and tone leave much to be desired. There was a good attendance, and much applause.

J. S. SHEDLOCK.

MUSIC NOTE.

AT the second concert of the season, on Monday last, the Highbury Philharmonic Society performed "The Crusaders," by Niels Gade—a somewhat ambitious work for a band and chorus formed for the most part of local amateurs. The part of Armida was sung by Miss Clara Samuelli, and that of Rinaldo by Mr. Edward Lloyd; the bass solos being undertaken by Mr. F. Ward. The whole performance was creditable, and appeared to be highly appreciated by the crowded audience at the Athenæum. The second part of the concert included selections from Gounod's "Faust," and the spinning chorus from Wagner's "Flying Dutchman," besides violin solos by Mr. Gilbert H. Betjemann.

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LITERATURE.

The Lives of the Berkeleys from 1066 to 1618.
By John Smyth, of Nibley. Vol. II.
Edited by Sir John Maclean for the Bristol and Gloucestershire Archaeological Society.
(Gloucester: Bellows.)

THE second volume of Smyth's *Lives of the Berkeleys* will be found by most readers more interesting than the first, for it deals with a more eventful period of English history, whilst the tale of the chequered fortunes of the family, and their inveterate quarrels, is almost as strange and stirring as a romance. The narrative extends over eight generations, and carries the story from the death of the fourth baron, who never recovered from the wounds which he received at the battle of Poitiers, to the majority of the thirteenth baron, who was Smyth's pupil and patron.

Thomas, fifth Lord Berkeley, was a husband of eight months' standing when his father died in 1368, although he was little more than fifteen years old. But an early marriage was a necessary precaution in his father's precarious state of health, for it was one of the harshest features of feudal tenure that the guardian in chivalry had the absolute disposal of his ward's marriage, as well as of the rents of his estate. Lord Berkeley, however, effectually forestalled the interference of a guardian by selling the marriage of his son to his comrade in arms, Warine, Lord l'Isle, who paid him 1,100 marks to secure the match for his only daughter Margaret. She was only seven years old; but, notwithstanding her tender years, was married to the heir of Berkeley in November, 1367, at Lord l'Isle's castle at Wingrave, in Bucks. Lord Berkeley was too ill himself to make the journey, but did honour to the occasion at home by arraying himself on the wedding day in a new suit of cloth of gold. The bridegroom was clad in scarlet and satin with a silver girdle, and was attended by three knights and twenty-three esquires of his father's household, who were all attired in liveries of fine cloth of ray furred with miniver. He returned with his retinue to Berkeley after the ceremony, but the bride was left with her father, for it was part of the marriage contract that she should remain in his custody for the next four years. They were soon, however, brought together again, for Lord Berkeley died on June 8 in the next year, when Lord l'Isle purchased from the Crown the wardship of his son-in-law, and was allowed to farm his ward's estates at a rent of £400 per annum. Ten years after her marriage the young Lady Berkeley became a great heiress in prospect through the death of her only brother; but Lord l'Isle was consoled for the loss of his son by the affection of his son-in-law. These two lords expressed their mutual

regard after the quaint fashion of those times by executing a deed, wherein it was solemnly agreed and declared that Lord l'Isle might at his pleasure come, go, and stay at Berkeley Castle, with leave to hunt and fish in all his son-in-law's chases and parks; while Lord Berkeley promised to be his father-in-law's inseparable companion at home and abroad, in peace and in war, and that if he had children by the Lady Margaret they should bear the arms of l'Isle. This deed bears date November 30, 1381, and had scarcely time to take effect, for Lord l'Isle died within the next seven months. Wat Tyler's rebellion was in this lord's time, when the discontent of the peasantry, who had learnt their strength in the French wars, brought about a social revolution, which changed the whole system of English husbandry. Up to this time noblemen farmed their demesnes themselves, under the oversight of reeves, who were annually elected in each manor, and were bound by the tenure of their copyholds to superintend without salary the cultivation of the lords' demesnes. But the fifth Lord Berkeley began to let his meadows on lease, and to take in other men's cattle for pasture by the month and quarter, letting out more acres every year "as he found chapmen and price to his likeing." This practice was continued and extended by his successor, and, before the end of the fifteenth century, it became the universal custom for lords of manors to let their demesnes at rack rents, or else at reduced rents, with fines at agreed intervals, which was the general course of husbandry in Smyth's time.

On Lord l'Isle's death in 1382, the baronies of l'Isle and Tyes, with twenty-five manors and lands in seven different counties, came to the Berkeleys. But only one generation profited by this accession, for the heiress had no son, and her daughter carried away more lands from the family than her mother had brought. Lord Berkeley was still in the prime of life when his wife died in 1391, but he could never be induced to marry again, although Berkeley Castle, which was then assumed to carry with it the barony, was entailed on heirs male. The result was, that when he died in 1417 the castle passed to his nephew, James Berkeley, whilst his daughter, the Countess of Warwick, took his unentailed estates as well as the baronies and lands of her mother's inheritance. But although the nephew's right of succession was beyond dispute, the Earl of Warwick was the most powerful subject in the realm, and the Countess took advantage of her husband's influence at Court to keep possession of the castle for nearly four years to the exclusion of the rightful heir. It was not, in fact, until James purchased the assistance of the king's brother, the Duke of Gloucester, by the sacrifice of his Welsh patrimony, that he got livery of the castle and lordship of Berkeley, and a writ of summons to Parliament as a baron. But this was only the beginning of strife, for the respective rights of the heir male and heir general were ill-defined, and Lord Berkeley contended that the manor of Wotton-under-Edge and others, which the Countess of Warwick claimed as heir to her father, were entailed with the castle. These claims were urged and resisted with so much violence, that the

Earl and Lord Berkeley seldom met in public without a squabble, in which their servants came to blows. In the meanwhile the Countess died, and when the quarrel ceased to be between near relations it grew less bitter. It was agreed in 1426, through the good offices of the Bishop of Worcester, that the earl, who had no son, should keep the manors during his life. This truce lasted thirteen years; but when the earl died in 1439, the feud broke out more fiercely than ever. For as soon as Lord Berkeley heard the news of Lord Warwick's death, he and his servants took forcible possession of the manor house of Wotton, and made havoc of its contents. The earl's daughters, who were outraged by these proceedings, were married to three of the greatest nobles in the realm, and the eldest was the wife of that valiant warrior, Lord Talbot, afterwards Earl of Shrewsbury, who was all-powerful at Court. When, therefore, Lady Talbot complained to Queen Margaret of Anjou, who was then supreme, that her manor house had been wrecked during her husband's absence on the King's service in Normandy, Lord Berkeley was committed to the Tower, and was not released from prison until he had given bonds for £1,000 to appear when summoned and take his trial for the riot and robbery. He took care, however, to stay at Berkeley, where he had no fear of being summoned, and when at last the order was served on him from the Court of Chancery, the messenger was beaten for his pains, and was forced to swallow the "*subpoena*, both wax and parchment." In the meanwhile, the quarrel was not limited to legal proceedings, for the followers on both sides waged open war, in which the towns of Wotton and Berkeley suffered by turns waste and devastation. There were limits, however, even to Lord Berkeley's defiance of the Royal authority, and when neither he nor his sons could safely show themselves in London, he sent his wife Isabel to appear for him in Westminster Hall. She was a woman of great spirit and descended from the blood-royal, for she was the daughter of that Thomas Mowbray, Duke of Norfolk, whose challenge to Henry of Hereford in the lists at Coventry is familiar to every reader of Shakspeare. Contrary to all expectation her son succeeded in her right forty years after her death to an immense inheritance, but in her life-time she suffered from straitened means, and on her last journey to London her husband had to pawn the furniture of her chapel for twenty-two marks to enable her to get home again. She gained little by her journey, for three months afterwards Lady Shrewsbury's son, Lord l'Isle, forced his way into Berkeley Castle with a band of armed followers, and captured Lord Berkeley and his four sons as they were sleeping in their beds. They were kept prisoners in durance vile for eleven weeks, and to save their lives were forced to execute a series of deeds, by which they disclaimed all right to the manors in dispute. They were then dragged to Bristol, and were compelled to acknowledge before the Mayor three statutes of £10,000, £2,000, and £1,000 respectively, while at Lady Shrewsbury's instance a special commission issued in December, 1451, for the purpose of judicially con-

firming the deeds of disclaimer. The prisoners were at last released; but among the deeds which Lord Berkeley was forced to execute on this occasion was a lease for two years of Berkeley Castle to Lady Shrewsbury and her sisters, reserving only house-room for himself and six servants, so that on recovering his liberty he found himself no longer master of his own house. It is significant that after all these proceedings Lady Berkeley thought it prudent to get a pardon under the Great Seal for herself on May 29, 1452, and another for her husband on July 20 following. In the meanwhile, Lord Shrewsbury and his son obtained a patent of protection from all lawsuits as long as they were with the army in France, and two of Lord Berkeley's sons went with them to the war. But there was no peace for the Berkeleys, for two months after her husband's departure Lady Shrewsbury issued execution on the statute of £10,000, and Lord Berkeley's lands were extended by the Sheriff, although two of his sons were then actually fighting under Lord Shrewsbury's banner. Lady Berkeley appealed in vain to the King's Council, for she was arrested by order of the Countess, and her royal descent did not protect her from a cruel death, for she died piteously on September 27, 1452, in the dungeon at Gloucester, into which she was thrown, without legal warrant, by her merciless adversary. In the next year all legal proceedings were stayed by the death of Lord Shrewsbury and his son, who were both slain at the battle of Chatillon. But the battle was almost equally disastrous to Lord Berkeley, for one of his sons was killed and the other was taken prisoner. This common misfortune reconciled for a time the survivors, for the second Earl of Shrewsbury had no interest in maintaining his step-mother's quarrel, and was well contented that Lord Berkeley should marry his sister, Joan Talbot. This marriage secured to Lord Berkeley in his old age a few years of peace, for it left the Countess without supporters in her own family, since her grandson, Lord l'Isle, was still a child. But her vindictive spirit refused to be appeased, and it was not until seven years after Lord Berkeley's marriage to her step-daughter that she consented to sign a truce for the rest of their lives. He was on his death-bed when this reconciliation was concluded, for the deed is dated October 22, 1468, and he died within thirty-six days. His successor William, the seventh Lord Berkeley, was of a bolder and fiercer temper than his father, and was moreover encouraged to renew the contest by better prospects of success, for Lady Shrewsbury's influence was no longer paramount at Court. He presented a petition to the king recounting the wrongs done to his family in the last reign, and praying for redress; and this suit was still pending when the Countess died in June 1468. But her grandson, Lord l'Isle, who was now nineteen years old, inherited her vindictiveness as well as her estate, and challenged Lord Berkeley to settle their differences by mortal combat. His challenge was accepted, notwithstanding their disparity of years, and they met at Nibley Green on March 20, 1469-70, with all the armed followers they could muster, when a pitched battle took place, and Lord l'Isle was slain in the *mêlée*. The memory of this fatal

conflict was still fresh at Nibley in Smyth's time; but, owing to the political disturbance of the period, the riot passed unpunished, for it happened on the eve of a fresh outbreak of the War of the Roses. The Duke of Clarence and Warwick the King Maker were proclaimed traitors and rebels on the day after the battle of Nibley Green, and King Edward had too much occasion for Lord Berkeley's services to call him to account for the death of his kinsman. In the meanwhile Lord Berkeley's victory was complete, for he proceeded to take possession of the manor house of Wotton-under-Edge and of the other five manors which had been so long in dispute. He was too powerful to be dislodged, and, after years of litigation, Lord l'Isle's heirs were obliged to content themselves with the annuity which he gave them in lieu. This acquisition, however, was insignificant in comparison with the inheritance which came to him eventually through his mother. She was the grand-aunt of the last Duke of Norfolk of the Mowbray family, whose infant daughter was married in childhood to King Edward's younger son, the Duke of York. She was the greatest heiress in the kingdom; and in order that her estates might be secured to the royal family Lord Berkeley was induced to convey to the king and his heirs in tail male the moiety—to which he was entitled in reversion, as the heir of his mother—in case the duchess died without issue. He received in compensation a full discharge from his debts to the heirs of the Countess of Shrewsbury, amounting to £34,000; and when, in 1481, his conveyance was confirmed by Act of Parliament, he was created a viscount. It turned out a good bargain; for ten weeks after the Act was passed King Edward died, and soon afterwards the princes were murdered in the Tower, when Lord Berkeley's rights of inheritance revived, as if the conveyance to the king had never been made. The Mowbray estates, which were now divided between the Viscount and his cousin, Lord Howard, were of enormous extent, comprising manors and castles in fifteen English counties, as well as in Wales and in Ireland. Richard III. lost no time in conciliating such powerful supporters by dividing between them the extinct titles of the Mowbrays, and on the sixth day after his coronation the earldom of Nottingham was given to Viscount Berkeley, while Lord Howard was created on the same day Duke of Norfolk and Earl Marshal. The earl was jealous that his cousin, who was the son of a younger sister, should have the dukedom; and, as he cared more for rank than wealth, he settled on the king and his heirs male thirty-five of his manors in the hope of being promoted to a higher dignity. All such expectations perished with the king on Bosworth Field; but, as the Duke of Norfolk was slain with his master, the coveted office of Earl Marshal fell vacant, and, as King Richard left no son, the earl recovered his thirty-five manors. The preference shown to his cousin by King Richard recommended the earl to the favour of Henry VII., and he was created Earl Marshal during pleasure four days before the Coronation. Four months afterwards he obtained a grant of his office in fee tail; but this patent was dearly purchased, for it cost him two castles and twenty-eight manors

in Shropshire and North Wales, which he gave by deed of the same date to Sir William Stanley, the Lord Chamberlain. The Earl Marshal, however, was still greedy for advancement in rank, and, as he had no children, and was absolutely devoid of natural affection for persons of his own name and blood, he made a bargain with King Henry in 1487 to barter the reversion of his patrimony for a marquisate. In consideration of being created Marquis of Berkeley, he settled the castle and honour of Berkeley, together with the baronies of Bedford and Gower, and divers manors and castles in England, Wales, and Ireland to his own use in tail general, with remainder to King Henry VII. and his heirs in tail male, remainder to his own right heirs. Nor was he contented with this settlement on the King, for his brothers and their children were further disinherited by reversionary grants, which he lavished on courtiers. Subject to his own life-estate, he gave nineteen manors to the king's stepfather, the Earl of Derby, and three manors to his own step-son, Sir Richard Willoughby; and, if some of these manors eventually reverted to the Berkeleys, it was through some accident, for which they had not to thank the marquis. His prodigality was such that notwithstanding the enormous estates which he had inherited, he so completely exhausted his resources that when he died in 1492, there were not sufficient assets to pay arrear of wages to his household servants.

On the death of the marquis, Berkeley Castle and the bulk of his inheritance passed under the settlement to King Henry VII., and were lost to the family until the death of Edward VI. According to the notions of those times, the castle carried with it the barony, and, therefore, Maurice Berkeley, the brother and heir of the marquis, was never summoned to Parliament, and was only styled Lord Berkeley by courtesy. He was fifty-six years old when his brother died, and set himself patiently to work to examine the deeds by which his brother had alienated his estates. It turned out that many of them would not bear legal scrutiny, and within the space of seven years he succeeded in recovering upwards of fifty manors, besides other lands and possessions. He was his own lawyer, and was successful, in spite of the proverb, through his perseverance and great legal acumen. Smyth's language almost rises to pathos as he describes the old lord's appearance and exertions:—

"with a milk-white head in his irksome old age of seventy years, in winter terms and frosty seasons, with a buckram bagg stuffed with law cases, in early mornings and late evenings walking with his eldest son between the four Inns of Court and Westminster Hall, following his law-suits in his own old person, not for himself, but for his posterity, to regain part of those possessions with a vast brother had profusely consumed."

He died in 1506, and his eldest son Maurice, who was Lieutenant of Calais, was created a baron in 1522 for his military services. This was a new creation, for he ranked as the junior baron, and he was only induced to accept it as an earnest of the king's favour. He died in the next year without having taken his seat, and without issue, when this new barony became extinct; but six weeks

afterwards his brother and heir, Thomas, received a writ of summons, and strangely enough the precedence of the original barony was allowed to him. This summons seems to have been unknown to Smyth; but it is certain that both this Thomas and his son of the same name, who were neither of them owners of Berkeley Castle, sat in parliament with the precedence of their ancestors, whilst the next baron, Henry, who recovered Berkeley Castle as heir in remainder after the male issue of Henry VII. became extinct, so far from gaining precedence by his accession, sat in a lower place than his father, who never possessed the castle. These facts are so material to Smyth's contention that the possessor of Berkeley Castle was a baron by tenure that he could scarcely have ignored them if they had been known to him. But they were urged with great effect in opposition to the claim, when it was revived in the present reign and rejected by the House of Lords.

The romance of Smyth's narrative ends with the recovery of the castle and the final settlement of the great family feud. But this volume throws a flood of light on the social and domestic history as well as the manners and customs of the sixteenth century. For instance, it enables us to realise the immense pecuniary loss which was sustained by the old nobility through the change of religion. The Berkeleys lost the right of presentation to sixteen different religious houses, founded by their ancestors, of which they were hereditary patrons. Besides this, the suppressed houses held under them more than eighty knight's fees in different counties, for which they were bound to render suit and service. The Lord of Berkeley was entitled to a grant in aid from all these communities who held land under him, whenever he took the field in time of war, and also when his eldest daughter married, and his eldest son was made a knight. He had also the right of quartering on them his poor relations and old servants, and they were bound to give instruction to his children, for the abbeys and nunneries were the great boarding schools of those times. These privileges were known as *corrodies*, and Smyth estimates the money value of their loss at more than £10,000. We get some notion of what this sum would purchase in those days, when we read that the Lord Berkeley, who was contemporary with the suppression of monasteries, resided in 1534 in the house of the Countess of Wiltshire at Stone, near Dartford, and that he paid her for the "board of himself, his wife, two gentlewomen and six men, at the rate of £1 5s. 4d. the week for them all." A gross misprint in this passage suggests the remark that throughout this volume we have less assistance than we might have expected from the editor, for most readers would wish to be informed who this Countess of Wiltshire was at a time when the Earl of Wiltshire was Queen Anne Boleyn's father. The fact is that Smyth made a mistake in calling this Lady Wiltshire a countess, for, as Sir John Maclean might have learnt by reference to the *History of Kent*, the Lady Wiltshire who resided at Stone Place in 1534, and was buried in Stone Church, was the widow of Sir John Wiltshire, Knight, Comptroller of Calais, who died in 1526. EDMOND CHESTER WATERS.

Poems. By Miss M. Betham-Edwards. (Kegan Paul, Trench, & Co.)

THE art of the lyrist is probably much less birdlike and unpremeditated than is popularly believed, though the lyric is, in its highest manifestation, the purest and most artless form of poetry. The notion that Shakspeare "warbled his native wood-notes wild" must be accepted with reserve. With the most uncontrollable lyrical emotion there is associated some artistic design; though the poet may not be conscious of deliberate intention, the most spontaneous lyric is subjected to the artistic instinct that determines its form and limits. It undergoes alight but important changes before the poet gives it to the world. It is to be feared that this truth is not an article of faith with all writers of poetry. It is certainly not popular with readers of poetry, who love not to picture the poet a diligent student of felicities of expression and verbal proprieties, or assiduous in the detection of blemishes. Poets, however, seldom warble, or enact the nightingale's part, and great poets have been significantly careful to attain the excellent grace of finish. Miss Betham-Edwards speaks in one of her poems of

"the proud bliss, akin to mothers' joys,
That poets feel, when from their weary brain
Springs forth some heaven-born child, the pride of
time."

The advent into a dull world of a perfect poem, equipped with splendour, and power, and beauty, like Pallas Athene, issuing from the poet's weary brain, is so rare as to deserve to be accounted miraculous. The passage is intended, perhaps, in a hyperbolic sense, and not as indicative of the writer's conviction of the truth of the phenomenon. Miss Betham-Edwards possesses so true a gift of song that she is probably well aware that even the perfect lyric is produced with more or less pain and care, and that a happy and careless exuberance is seldom absolutely spontaneous. The merits of the following sonnet are of the kind that appeal to every one, and its concluding verses are truly felicitous; yet it contains one unfortunate tasteless phrase—a blemish which is fully as obvious as its beauties, and which scarcely needs explicit reference:

"A RECOLLECTION.

"We loved two poets in that happy time:
We read together—sitting, hand in hand,
Where the rocks cast a shadow on the sand,
And sunny waves made echo to the rhyme—
Theocritus of Sicily, who sung
Of many a dusky dryad-haunted grove,
Of shepherds' sorrows and of maidens' love,
In measures sweetest of the sweet Greek tongue;
And Milton, whose blind spirit could conceive
The Paradise no other mortals know,
The grand primeval passion and the woe
Of the first lover Adam and sweet Eve;
And as we read we marvelled Love could be
So old, and yet so new to her and me!"

The allusion to Milton's blindness is an extraordinary infelicity, and to speak of the "blind spirit" of him whose all-beholding spiritual vision was comparable only to that of Dante is something worse than an error. It is one of those ill conceits that are an offence against the very essence of poetry, and is the more lamentable because it mars a poem of genuine grace and simplicity.

Nor is the above a solitary instance in these

poems of excrescences that are easy to emend, yet injurious to harmony and good taste. If this were not so, if they were common and not occasional blemishes, if they did not occur in lyrics otherwise true in expression and tender in feeling, they would not be matter for note or regret. At this point criticism of Miss Betham-Edwards's poems is stayed, or takes a more agreeable and natural form. The influence of external nature, of woods and fields and flowers, is illustrated with much freshness and rapture in several poems; in "The Sorrel Blossoms," for instance, two poetic moods of vision are finely contrasted, and with delicate insight. In the opening stanzas the picture is brilliant and vividly defined, and the poet's exaltation and delight are expressed with natural sweetness and grace:

"In hope I climbed the grassy stair,
Green hill in sunlight glancing;
A thousand grasses blossomed fair,
The breezes set them dancing;
Each seemed a happy soul to be,
Rejoicing with the summer:
I smiled to think they danced for me,
And every glad new-comer.
"But, ah! a rapture greater still,
Behold, my heart awaited,—
It was the self-same grassy hill,
But wondrously translated!
It seemed that gems had dropped in showers,
The hill with glory lining:
'Twas but a crowd of sorrel flowers
Through which the sun was shining.
"Each little flower with ruby wings
Moved to a rhythmic measure;
Spell-bound I watched the lovely things
As one who finds great treasure;
I danced, I sang, I could not choose
But of their brightness borrow;
I felt as if I ne'er could lose
That joy in any sorrow."

Once again the poet visits the scene and finds the visionary charm fled past recall, with the cloud of despair over it, though, doubtless, recollection brought the special solace which Wordsworth felt in recalling his "dancing daffodils."

Some of Miss Betham-Edwards's lyrics suggest Wordsworth's influence less pleasantly, though even the most careless and inartistic of great poets would scarcely have defended the roughness and rhymes of "A Winter's Song." Much may be conceded to a playful mood, though little can be urged in extenuation of couplets like these:

"Snow flakes, soft veiling
Window and paling,
Come now to screen me
From eyes watching keenly;
Shut out the neighbours
Eyeing my labours;
Let none have an inkling
Of what I am thinking."

These inequalities are a little strange and disconcerting in a volume that contains much that is unaffectedly sweet and natural.

J. A. BLAIRIE.

TWO BOOKS ON THE JORDAN VALLEY.

Mount Seir, Sinai, and Western Palestine.
By Edward Hull. [Published for the
Palestine Exploration Fund.] (Bentley.)

*The Accursed Land; or, First Steps on the
Water-way of Edom.* By Lieut.-Col.
H. E. Colville. (Sampson Low.)

THESE two books treat, in the main, of the

same subject, but from entirely different points of view. The exploring parties left Moses' Wells within a week of one another, and travelled up the Wâdy 'Arabah in sight of each other, but held no communication whatever. This seems strange, but the fault lay wholly with Col. Colville, who, in wishing to free himself from any attempt at interference on the part of either Egyptian or Turkish officialdom, and to keep as much secrecy as possible under the circumstances, gave his scientific fellow-travellers—"the geologists," he called them—the cold shoulder completely. "The geologists" had offered their hospitality to "the engineers" in vain, and thus the parties worked independently. This is certainly to be regretted, for with a combined and stronger party time and work might have been saved, and perhaps a more extended exploration effected, as no suspicion of rivalry could ever have been conceived of by anyone who knew the work of the Palestine Exploration Fund.

It is nearly fifty years since that celebrated geologist Leopold von Buch expressed a hope that some day the Geological Society of London might send out one of its members to the Dead Sea "to illuminate with the torch of geology the facts which interest the world." And he added, "But it would be necessary to examine the geological constitution . . . of all the valley of the Jordan from Tiberias quite to 'Akabah." To-day a complete realisation of this wish can be recorded; not, however, as representing the labour of any geological society, but as having been almost entirely carried out under the auspices of our energetic Palestine Exploration Fund. For careful and enduring work of a rigidly scientific character there is, therefore, ample guarantee, so that the final results of this exploration of 1883-84 will be looked for with expectant pleasure.

In the meantime Prof. Hull has presented us with a clear and interesting popular narrative of the expedition under his leadership, in which he skilfully steers the desired *via media* between any tedium of scientific detail, so repellent to the uninitiated, and a mere journal of gossip and trivialities flavoured now and then with forced humour. Following in the steps of such a master of picturesque prose as Dean Stanley, and of such learned travellers and topographers as Robinson, Palmer, Drake, and Tristram, the Professor must have felt himself well-nigh compelled to write plainly as regards historical sites and questions. But we have a full recompense in the numerous physical problems which are here either explained or glanced at.

If there still be any well-meaning people who adhere to the theory which was depicted on maps of last century, and which lingered on into our own day in numerous text-books, viz., that the Cities of the Plain dotted the area now occupied by the Dead Sea, they will surely, on reading this book, be persuaded to relinquish a position which the facts of geology prove to be false, and which historical criticism as strongly refutes. Prof. Hull found unmistakable evidence that the waters of the Dead Sea had, in geological times, reached a height over 1,300 feet above that of their present level. At the same time, he agrees with Lartet in thinking that there has been no connexion between the Dead Sea and

the Gulf of 'Akabah since the Miocene period.

One or two points of new interest may be mentioned. Thus, the well-known salt mountain of Khashm or Jebel Usum was examined thoroughly for the first time, and proved to be a portion of the ancient bed of the Dead Sea, while evidence was found that the waters of the latter are still receding. For an answer to the important question, "Since this sea has no outlet, what has become of the materials which have disappeared?" the learned Professor refers us to a forthcoming volume on the geological results of the expedition. Another valuable "find" was made in the maritime plain extending through Philistia to the base of Mount Carmel,

"for here we came into contact with a new geological formation, hitherto, as I believe, unrecognised. . . . This formation consists of rather hard yellow calcareous sandstone, traversed by joint planes similar to those of the limestone. . . . There can be little doubt that the sandstone is newer than the limestone of the central plateau, which dips towards the west and passes below the sandstone in the direction of the Mediterranean sea-board."

To this the author has applied the name of "Calcareous Sandstone of Philistia."

Prof. Hull's book contains an outline geological map of Lower Egypt, Arabia Petraea, and Palestine, constructed on the scale of thirty miles to the inch, which helps greatly towards a comprehension of many points in the narrative; while an Appendix comprises Major Kitchener's report on the survey operations of the party, and Mr. G. Armstrong's diagrammatic section of the Wâdy 'Arabah.

In turning to Col. Colville's book, we notice at once a difference in calibre. The gallant author undertook his journey at some hazard, and managed to make a rapid reconnaissance survey of the Wâdy 'Arabah and especially the watershed, in order to ascertain for the "Palestine Channel Syndicate" the feasibility of a talked-of "Palestine Channel" or "Gulf of Galilee," as the author calls it. We are not enlightened as to the future of this scheme, which seriously means, as Capt. Burton has said, that half the "Holy Land" would be overwhelmed in a nineteenth-century deluge. It is to be hoped that by this time it may have been relegated to the limbo of the mighty improbabilities, never thence again to see daylight except to be consigned to the category of their neighbours, the sheer impossibilities.

The chief interest of the narrative lies in a certain dash of style, coupled with an ironical and imperturbable good-humour, which carry the author and his reader over not a few obstacles, while the never-failing antagonism between a strong Western will and the evasive Arab reason, if not exactly new, is a source of amusement, welling up as constantly as a geyser. Col. Colville, as in his previous volume, chooses his own method of spelling Arabic words and names, so that familiar places sometimes meet the eye as if they were utter strangers.

The title of the volume is curious, and we are left to conjecture whether the "curse" is pronounced by the author for a failure of the project which he went out to pioneer, or whether it refers to the striking

fulfilment of the denunciations uttered by Jeremiah. We may remark, too, that the title all through the book does not agree with that placed on the title-page and cover. Another curiosity is the use made of the geological term *talus*. The author continually writes the plural as *talus*; but it would have been better to follow Sir C. Lyell, who, we believe, invariably anglicised the word in its plural form, and wrote *taluses*. We also find *cataclasm* (!), and the name of the Comte de Bertou appears as de Birtou. With regard to the locality named Nuwaybi', Col. Colville does not seem to remember that the discrepancy between the chart and the place itself was pointed out by Capt. Burton some years ago.

These are signs of hastiness, which we may excuse when the gallant writer's services in the Soudân are borne in mind. But there is also a flippancy in places, as, for example, about the peaks in Sinai sacred to centuries of pilgrims, while a remark about the convent under Jebel Mûsa being only a *monastery*, seems utterly devoid of point; and for bathos of a nineteenth-century type the following passage may be quoted. The author has just described the real beauty of the situation and surroundings of 'Akabah, and he continues:

"'Akabah only wants a bloody war and a sickly season, followed by the arrival of one's yacht, with a French cook, a few cases of champagne, an ice-making machine, and the only woman one ever loved, on board, to make it a perfect winter retreat for any young man who does not mind roughing it, as long as he can enjoy the beauties of nature."

The book may serve a purpose if it can show to any future promoter of the Palestine Channel scheme "How *not* to do it."

GEORGE F. HOOPER.

How to Play Whist. By Richard A. Proctor
"Knowledge Library." (Longmans.)

MR. PROCTOR, being a whist player as well as a man of science, has amused himself by instructing the readers of *Knowledge* in the modern art of whist, and has now collected his papers in the above little book. He follows the approved system of James Clay and Cavendish, but is not, like Dr. Pole, a servile follower, and is not open to the charge which may possibly be brought against Cavendish, and certainly against Dr. Pole, that he considers the first object in scientific whist is not to win the game, but to act in accordance with the principles, and afford information to one's partner and opponents. Since the success of Clay's and Cavendish's works, many treatises on whist have appeared; and Col. Drayson was the first to apply common sense to "the principles," while Pembridge, the most amusing and one of the most instructive writers on the game, pointed out the absurdities of misplaced whist ingenuity, and the necessity of playing defensive leads rather than to attempt to bring in an impossible long suit with a weak hand. Many enthusiasts of "the principles" continue religiously to show their partner that they have two long cards which can by no possibility be brought in, while others of a higher ambition rack their brains at the whist table by seeing how often the grand coup can be brought off, and recklessly throw

away winning cards under the delusion that the occasion has offered itself for the performance of the brilliant feat.

Mr. Proctor is a sensible follower of Cavendish, and while he stands up for the proper practice of leading from numerical strength, does not ignore, though I think he does not lay sufficient stress on, the propriety of adopting defensive leads. In his very sensible and practical chapter on "How to play Trumps," he, however, distinctly insists on the necessity of not playing a forward game with a weak hand, and not attempting to establish a suit at all hazards—a warning not to be found in Cavendish, and, of course, utterly ignored by Dr. Pole.

Probably the only novelty in Mr. Proctor's book is his method of treating the leads. In every other treatise, after the enunciation of general principles, the practice has been to enumerate every possible combination of cards that can be held, and to point out the right card to lead in each case. Mr. Proctor adopts a new plan, which he considers far easier for the learner. He enumerates every combination of the cards in which it is right to lead the ace, the same with the king, queen, knave, ten, nine, and a small card; and, as he justly points out, when learnt in this way, the young player is more able to appreciate at once the meaning of each card that may be led, and adapt his play accordingly. His lessons on the play of the second, third, and fourth hands are founded on his method of teaching the leads, and have thus a natural sequence that should enable a clear-headed learner at once to grasp the principles by which the play of each hand ought to be guided.

As a mere method of learning the proper leads, I doubt whether Mr. Proctor's system is the most easy for the learner. In each case the same number of instances have to be learnt by heart; but I think he is right in his belief that his system should at once impress on the learner the meaning of each lead, and that it is consequently an improvement on the methods hitherto employed. In either case the proper leads must appear to the learner merely empirical, whereas in fact they are founded on principles evolved from the long experience of generations of whist players, which only personal experience can enable the learner to grasp.

It is singular that in his book Mr. Proctor makes no allusion to the newest system of so-called American leads, which within the last year has greatly exercised whist circles. This system consists, when leading from a long suit, of ignoring your small cards, and leading in the same way that would be done had you only the four higher cards of your suit in hand. The result is that by the close of the second round of the suit the whole table is informed that all the small cards must be in your hand, and the question in dispute is whether this amount of general knowledge is to the advantage of the leader, or the reverse. If he, or his partner, holds the strength in trumps, the system may give a great result; but on the other hand it can do no good, and may be productive of harm. To the school of players who support the dogma, "Give every information to your partner by your play," this plan of leading must be acceptable; but in plain suits, without the possession of trump strength by the

leader, it will probably have no more effect on the game than the analogous lead of the penultimate in like circumstances.

Mr. Proctor's book is completed by the publication of forty games, carefully annotated throughout. Of these, five are taken from Clay, Cavendish, and Pole, ten from the Westminster Papers, and the rest, with one or two exceptions, are original actual hands, of which eight, supplied by that excellent practical player, Mr. F. Lewis, with his own notes, are amongst the most interesting and valuable. There is no way in which a young player should improve more rapidly than by a careful study of such well-played games, and as far as my examination has extended Mr. Proctor's notes on the play are sound, and such as would give the learner every necessary explanation and instruction. Two of the games taken from Cavendish are examples of the grand coup, and beautiful specimens of whist intelligence and ingenuity. In each case, however, the possibility for the exercise of such ingenuity was afforded by bad play, which in the following instance was pointed out clearly in the Westminster Papers, and is repeated by Mr. Proctor.

The hand is, however, worthy of consideration on another point. The leader's cards consist of trumps, 9 and 7, hearts, the 8 having been turned up; spades, 9, 7, 5, 4; diamonds, 10, 7, 6, 4, 2; clubs, queen, 6. He properly leads the 4 of diamonds, to which his partner plays ace, and the last player drops the king. The leader's partner having four trumps and two honours, at this point properly leads his smallest trump, the 6, to which the second player plays 2, the original leader plays his 7 (8 having been turned up at his right), and wins the trick. If ever there was a position for a defensive lead it arises here. His long diamonds are useless, his spades are weak, and all the trump strength lies between his partner and the last player. He is bound, therefore, to lead the queen of clubs to strengthen his partner, who happens to hold the other honours in that suit, in which case, the score being four all, the odd trick is made at once. Instead of this, in the hand as played he returns his 9 of trumps, and the result gives the odd trick to the opponents by fine play, for which no opportunity need have been offered. JAMES INNES MINCHIN.

"THE CAMBRIDGE BIBLE FOR SCHOOLS AND COLLEGES."

Hosea. With Notes and Introduction. By the Rev. T. K. Cheyne. (Cambridge: University Press.)

THE editor of the "Cambridge Bible for Schools and Colleges" is to be congratulated on this addition to his series. The difficult, but attractive, prophecy of Hosea could not have been entrusted to better hands. Mr. Cheyne is, of course, thoroughly at home with his subject; the prophet whose words thrill with the varying pulsations of a deep and genuine emotion finds in him a sympathetic exponent, and he writes throughout in his most genial and finished style. The Introduction contains a sketch of the times in which Hosea lived, a short but admirable exposition of the new truths acquired by the prophet, and the leading ideas which

dominate his prophecy, and an estimate of its position in the literature of the Old Testament. In his discussion of the much controverted narrative in chap. i., Mr. Cheyne adopts that form of the literal interpretation which is certainly demanded by the application made of the narrative by the prophet himself, and is also in other respects most free from difficulty. The experiences of Hosea's own domestic life gradually shaped themselves in the prophet's mind into the expressive symbol of Israel's unfaithfulness to its Lord and God; and he develops upon this basis, in opposition to the crude and unworthy conceptions of Canaanitish religion, the great doctrine of the moral union of Jehovah with his people. The importance attached by Hosea to the beautiful Hebrew virtue *chesed* (brotherly love or kindness) as the primary condition of living membership in the theocratic community, is illustrated in chap. iv. and in the note on vi. 6. The treatment in chap. v. of the literary questions arising out of the Book of Hosea is eminently scholarly and judicial. Most of the lists drawn up for the purpose of showing the use of particular parts of the Pentateuch by Hosea or other prophets are conclusive only as evidence that their compilers have not set before themselves the problem to be solved, or realised the conditions of logical proof. The few pages which Mr. Cheyne devotes to the subject may be commended as a model of the style in which such an enquiry should be conducted. His exegesis of viii. 12 is as delicate as it is precise, and will, we presume, find general acceptance.

Mr. Cheyne's superiority as a commentator comes out very distinctly in the notes. Nothing escapes him which is of value, in helping to carry home to the reader his author's meaning. The sudden transitions both of expression and feeling, the picturesque figures, the subtle differences between synonyms, are all noticed and explained. The diverging interpretations to which Hosea's abrupt and concise style not unfrequently offers scope are briefly, but clearly and sufficiently, noted. The renderings of the Authorised Version are corrected where necessary, emendations of the Hebrew text being sparingly and cautiously suggested. Illustrations from Semitic archaeology, or other similar sources, which in Hosea (*e.g.*, chap. ii.) are sometimes peculiarly valuable, are given with needful fulness. We observe in passing that due notice is taken, on vii. 9, of the discovery of Mr. Pinches during the past year, which appears to set at rest the long-suspected identity of Pul with Tiglath-pileser. It is wonderful how much Mr. Cheyne has contrived to say, and to say well, in the short compass of 130 pages. To appreciate Hosea, to sympathise with him, to understand his work, and to realise the relation in which he stood to the moral and intellectual civilisation of his age, no better help can be either needed or recommended than that which this volume affords. S. R. DRIVER.

NEW NOVELS.

Gerald. By Eleanor C. Price. In 3 vols. (Chatto & Windus.)

For his Friend. By E. M. Abdy-Williams. In 3 vols. (Sonnenschein.)

Johnny Ludlow. Third Series. By Mrs. Henry Wood. In 3 vols. (Bentley.)

A Rustic Maid. By A. Price. In 3 vols. (Sampson Low.)

So Runs my Dream. By Nellie Fortescue-Harrison. In 2 vols. (Remington.)

Mark Rutherford's Deliverance; being the Second Part of his Autobiography. (Trübner.)

Gerald ought more fittingly to have been entitled "Theodosia," for the heroine of the story is of much more account than the hero; and, in fact, the whole narrative is a mere frame to form the setting for her portrait—that of a beautiful, wayward, dreamy girl, with high ideals, and little practical faculty. One part of the situation strongly resembles the plot of *Beauty and the Beast*, for Theodosia Meynell resides under the roof of her old witch of a grandmother, Lady Redcliff, whose sharp tongue and crooked temper come into frequent collision with the younger lady, much as with Iris Compton and Lady Fermor. The later study is in no sense a copy of the first; and, in particular, Lady Redcliff's antecedents are more respectable than Lady Fermor's, besides which there is real attachment between her and her grandchild, despite all their squabbling; but the likeness is, nevertheless, very marked. The bridegroom of Theodosia's girl-friend brings Gerald Fane, ex-cavalry officer and present colliery manager, down to the wedding as his best man, whereupon Gerald falls in love with Theodosia's beauty at first sight, and she reciprocates the feeling, for no reason whatever then or afterwards discernible, save that which her grandmother assigns, that he has fine eyes. They meet again when she goes on a visit to her new-married friend, and before long come to a mutual understanding, in despite of their friends on both sides. Circumstances induce Gerald to give up his work in England, and go out to the diamond-fields in South Africa, leaving his young sister in charge of their elder half-brother, who desires for reasons of his own to bring about a marriage between her and his partner, a coarse person whom she dislikes actively. For this purpose he takes her abroad; but his plans are frustrated by Theodosia and her grandmother. Meanwhile, the suppression of a letter by Lady Redcliff's interference leads to Theodosia going out to the Cape after Gerald, and getting married to him there; after which they set off for the diamond-fields, and some of the best writing in the story is descriptive of their experiences at Kimberley. They are persistently unlucky, and return home after Theodosia's little fortune has been all spent, and her health permanently broken, for Gerald to resume the post at the colliery which he had held before. Gerald himself, beyond affectionateness, good temper, honesty, and willingness to work (all admirable qualities, no doubt), has nothing noticeable about him, and is entirely below his wife's level; yet she not only takes him on trust from the first, but remains contented to the end, which is scarcely in keeping with that love of ideals ascribed to her. The writing is careful and graceful throughout.

For His Friend resembles the previous story in concentrating the interest on the

heroine, Katharine Balfour, who is, however, of a very different pattern from Theodosia Meynell, being as high-spirited, impetuous, and practical as the other is dreamy and sensitive. She drifts into an engagement with a handsome, gallant, and fairly clever young man to whom she believes herself sincerely attached, and discovers, after pledging herself in the most definite fashion, that she has no more than strong sisterly liking for him, while the warmer feeling has been evoked by a friend of his, one Alexander Scott of Inverurie, a wealthy Scottish laird, and brilliant Cambridge man, who has himself fallen in love with Katharine at first sight. Charlie Hamilton, the accepted suitor, on returning from South Africa, whither he had gone "to make the crown a pound," so as to remove the money obstacles to his marriage, takes note of Katharine's changed demeanour, and accidentally learns that Scott is on the verge of insanity and death from hopeless longing for her. Accordingly, Hamilton puts his own feelings in the background, takes the responsibility of breaking off the engagement, and leaves the ground open for his competitor. There is a hint, at the very close, of possible compensation for him, in the person of a charming and wealthy cousin, who has been kept conveniently free of all entanglements. Some phrases here and there read as though the author had meant to solve the problem by means of fickleness on Hamilton's part, and had abandoned the notion as not fitting in with his character. The story is brightly written, and shows marks of culture.

The third series of *Johnny Ludlow* keeps fairly up to the level of the two former, and Mrs. Wood's inventive faculty stands creditably the strain of striking out what are in fact so many novels in germ, the situation being in most cases sufficient to supply the framework for an ordinary three-volume novel. Of course, they are for the most part commonplace enough, and *bourgeois* in conception and handling to a degree which would be the despair of a French critic, but Mrs. Wood knows her public's taste as accurately as do those congeners of hers in the field of pictorial art who produce *genre* subjects—"By the Cottage Door," "Baby's first Shoes," "Waiting for Grandfather," and the like—by the hundred every season. She does not aim high, and can scarcely claim to be more of a grammarian than Mrs. Squeers did; but she knows clearly what she wants to do, and does it far better than many of her more ambitious contemporaries, whether in prose or verse. But she would do well, if more of *Johnny Ludlow* is forthcoming, to amend one recurrent fault, whereby the present critic divined its authorship at once, when still anonymous: the incessant details of what ladies wore, and what they had for luncheon and dinner—about the last things that a healthy, intelligent, country lad of good family would think of chronicling.

A Rustic Maid is a very pretty story with a well-managed mystery in it, brought to light at last by easy and natural means, so that after a good deal of trouble all round, everything is made to end happily. Audrey Brooke's whole-souled devotion to the country, which earns for her the title she bears in the story itself as well as on the title-page, is

gracefully depicted, and her frank simplicity is throughout exceedingly taking. She has, however, one grievous fault—she always says "Different to." It is to be hoped that Miss Price will make her next heroine speak better English. Here is a rhyme for all whom it may concern, in respect of the true and false use of that combination of words:

"I do not resemble my brother Tom,
I have changed towards my brother Hugh;
And so the former I'm different from,
The latter I'm different to."

The author of *So Runs My Dream* endeavours to disarm critics at the outset by means of a brief preface, wherein all departures from matter of fact are declared to be merely the result of the nature of the story itself as belonging to dreamland, and thus not obnoxious to the laws of middle earth. If this means that she actually dreamt the story when she was asleep, and remembered it sufficiently to put it down in writing after she woke, the plea is adequate, and the story itself would have a certain psychical value. Or if she means that somebody else is supposed to have dreamt it, and that she is merely the narrator at secondhand, that too will do to urge in mitigation. But all she does appear to mean is that it is convenient to be free from any limitations in fiction, which is not the road to high art. After all, the most extravagant incidents in the story are of a very mild kind. There is an eccentric baronet who wears a live cobra as an occasional girdle and necktie, and there is a lovely violinist—on similar terms with the same cobra, and on yet more affectionate ones with the baronet's heir—who is peculiar in her attire, and such a mistress of her instrument that she would not have had an instant's difficulty in improvising a study which would have fulfilled the celebrated stage direction, "Music expressive of a gentleman travelling into a foreign country and changing his religion." Indeed, that is nothing to the feat she actually achieves by telling the baronet the whole story of his past life in musical form. The main situation of the story is that she travels about with her guardian, a mesmerist, physician, and revolutionary socialist of the rosewater variety, who pledges her to celibacy and the service of humanity with a capital H. She is quite satisfied, till she falls in with Rupert Conyngham, the heir above-mentioned, on whose behalf she outwits a very clumsy Jesuit, confessor and director of Sir Jasper Conyngham, who intends to secure all the baronet's large disposable wealth for the Church, to the exclusion of his Protestant heir. Her guardian forbids the banns, and refuses to assign a reason; but afterwards admits in writing that Irene is his own daughter by a secret marriage, in disobedience to the laws of the socialist fraternity to which he belongs, and that her mother, sprung from an insane family, had herself died mad, so that the disease would almost certainly reappear in Irene's children. This breaks off the engagement, and so the story ends. Its chief claims to the name of "dream" are two—first, the language, which is not that commonly heard, especially in the free interchange of "thou" and "you," "thine" and "your," in the very same sentence, however short; and next, a slightly soporific effect produced upon the reader.

Mark Rutherford's Deliverance is scarcely up to the mark of the former part. On the one hand, it is not a chronological sequel of the story, for much of it is occupied with scenes which ought to have been inserted early in the previous volume, as belonging to the hero's youth; and, on the other hand, the title is not justified. Those who have read the original *Mark Rutherford* will remember that it is the story of a young man born of Independent Calvinist parents, who embraces the ministry of that sect for a time, gradually loses faith in its doctrinal system, drifts into Unitarianism, finds that equally unsatisfying as his mind becomes more and more agnostic, and settles down as assistant to a freethinking bookseller and publisher. Now, the word "deliverance" in the title of the second part should point to some solution of the doubt and perplexity which are represented as causing him real suffering, whatever that solution might be, from Catholicism down to Cosmic Emotion. But nothing of the kind is supplied, and there is even one part of the story which does not seem to fit in with the earlier part, in that he takes up again with the woman to whom he was engaged as a lad, and had broken off with on the ground of having outgrown his first affection, and discovered how little they had in common. Now he finds out that he had loved her all along, and marries her, left a widow by an old acquaintance of his own; but the story rather makes for increased incompatibility having been developed in the meantime. There are clever passages scattered all through the volume, and a chapter on an attempt made at a secular mission to reform Drury Lane is vigorous and realistic; but there is loss of power, on the whole, as compared with the first portion. Another interpretation may be put on the word "deliverance," for we read of Mark Rutherford's death just at the close; but as it is not made in any way part of the narrative, nor led up to, but simply recorded by the supposed chronicler, Reuben Shapcott, as having happened shortly after the autobiography ceases, it does not fairly lend itself to that explanation. A few notes on the Book of Job, not specially noteworthy, and an essay on Principles, seemingly modelled on George Eliot, in her phase of *Theophrastus Such* (an influence visible elsewhere too), take up some forty-five pages at the end, but might have been omitted without serious literary or ethical loss. RICHARD F. LITLEDAL.

CURRENT LITERATURE.

Life of Lord Lawrence. By R. Bosworth Smith. With Portraits and Maps. Sixth edition, revised. In two vols. (Smith, Elder, & Co.) Mr. Bosworth Smith is to be congratulated on having gained a success to which we know no parallel in Anglo-Indian literature. His *Life of Lord Lawrence* has already become a classic, by the side of such biographies as Mr. G. O. Trevelyan's *Life of Macaulay*. The present edition, which is the sixth within about twice as many months, does not altogether satisfy our ideal of what a popular edition should be. By the adoption of smaller type and thinner paper, the original volumes have been considerably reduced in bulk, so that they can now be obtained for one guinea, without the loss of the portraits and maps. But if a book is intended

to be really "popular," it must be in a single volume, and its price ought not to exceed (say) 7s. 6d. We are glad to find that a copious Index has been added, besides an Appendix on Hodson of Hodson's Horse, about which it is our duty to say a few words. Whether it was necessary for Lord Lawrence's biographer to make a merciless examination into the character of one who only came within his sphere incidentally, is a question of literary ethics which different people will answer in different ways. Most will agree with Sir Henry Norman (II., p. 530) in "regretting the whole discussion extremely." But as the matter has been stirred, primarily through the ill-advised zeal of Hodson's own friends, it was inevitable that the truth should be told. After reading the documents printed in this Appendix, further controversy becomes impossible. And yet we cannot entirely withhold our sympathy from those who regard Hodson—as Scott seems to have regarded his own dishonoured knight—as a man whose crimes were half redeemed by his bravery. Nor will we shrink from passing upon him the charitable judgment of the poet:

"If ever, in temptation strong,
Thou left'st the right path for the wrong;
If every devious step, thus trod,
Still led thee farther from the road;
Dread thou to speak presumptuous doom
On noble Marmion's lowly tomb."

Let those continue the quotation who will.

Vita Haroldi: The Romance of the Life of Harold, King of England. Edited, with Notes and a Translation, by Walter de Gray Birch. (Elliot Stock.) Mr. Birch has done well in editing from the unique MS. the interesting legendary life of Harold, from which is derived the well-known story of his having survived the battle of Hastings, and ended his days in the practice of religious austerities at Chester. He has not been equally well-advised in attempting a translation of the book, as he is evidently incompetent for such a task. One specimen of his performance will be sufficient. In the prologue the author says, "Accedit stimulo huic calcarium insuper vice jam ultro currenti, hinc fraterna cum amica suasionis postulacio, inde eum paternam jussione sollicita commovicio." Mr. Birch's rendering is: "There is added to this stimulation, moreover, as the turn runs already beyond measure, on the one side a brotherly request with friendly persuasion, on the other side an anxious admonishing with a paternal command." Evidently Mr. Birch joins *vice* with *currenti* as an "ablative absolute," and imagines that *ultro* is a sort of synonym for *ultra*. Of course the author's real meaning is that while the attractiveness of the subject of itself impelled him to write the book, he had an additional motive ("by way of spurs to a willing horse") in the command of his superiors. Mr. Birch naturally complains that his original is frequently unintelligible, and he says that he has imitated this quality in his translation. He has succeeded not only in rivalling, but in surpassing his model. However, though Mr. Birch does not seem to be able either to read Latin or to write English, there is no reason to doubt his ability to copy a mediæval MS. Indeed, the general accuracy of his transcript appears to be proved by the fact that the passages which he has failed to understand are, as he has printed them, for the most part perfectly clear and fairly grammatical.

An *Analysis of the Principles of Economics.* Part I. By Patrick Geddes. (Williams & Norgate.) What was said in the ACADEMY last week concerning pamphlet literature, with special reference to Prof. Karl Pearson's lecture on *Socialism in Theory and Practice*, is still more applicable to this publication of a series

of papers read before the Royal Society of Edinburgh. Those who came across a previous pamphlet by Mr. Patrick Geddes on *The Classification of Statistics and its Results* (A. & C. Black, 1881) will recollect that he there attempted to reconstruct quantitative sociology upon the basis of a scientific classification. For our own part, we regarded that attempt as suggestive rather than satisfactory. The present is a further step in the same direction, dealing with the entire body of economical phenomena, not only with their numerical expression in statistics. It is certainly the more interesting of the two, and we are disposed also to call it the more valuable. Though unable to criticise it here, we may summarise its chief points. In the first place, the science of economics is distinguished from the corresponding art, and its relations to the other sciences are defined. Secondly, the principles of economics are traced to their origin in physics, biology, and psychology, forming an ascending scale of complexity. And, finally, the scientific principles thus arrived at are applied in each case to the solution of certain practical problems. In the author's style and terminology, no less than in his method, it is impossible not to trace the influence of Comte, though he nowhere mentions Comte's name. However sound the method may be, assuredly it derives no popularity from its expression, which we must beg Mr. Geddes to emend, before he composes the volume he has taught us to expect from him on the subject.

Reminiscences and Essays. By James Montgomery Stuart. (Simpkin, Marshall, & Co.) This little book is oddly put together, and does not display much literary power, but the author's "reminiscences" are interesting. "Visiting Lord Macaulay," he says,

"just at the time when the first instalment of Carlyle's *Life of Frederic* was published, I found him engaged in the perusal of the opening chapters. His wrath—I can use no milder word—against Carlyle's style was boundless. He read aloud to me four or five of the most Carlylean sentences, and then throwing the book on the library table exclaimed, 'I hold that no Englishman has the right to treat his mother-tongue after so unfilial a fashion.' . . . Before a week had elapsed I was again at Holly Lodge, and he at once recurred to Carlyle's history. 'Pray read it,' he said, 'as soon as you can find time. Of course I have not got, and never shall get, reconciled to his distortions and contortions of language; but there are notwithstanding passages of truly wonderful interest and power, and in the infinite variety of new historical facts, and in the delight and instruction they afford, if my first feeling has been that of annoyance at the strange way of telling the story, my second and permanent feeling is one of gratitude that—even in such a way—the story has been told.'"

In 1870 Mr. Stuart met M. Thiers at Florence, in the company of Rattazzi, Menabrea, and several other distinguished Italians. Thiers excited the surprise and dissent of his auditors by expressing his opinion that Gino Capponi was "the greatest among the living thinkers and scholars of Italy."

"Surely, M. Thiers," observed Rattazzi, "you do not place the Marquis Gino Capponi as a thinker and writer above Manzoni. The world has seen nothing from his pen to be compared with the *Promessi Sposi*." "I have," replied Thiers, "a very high admiration of Manzoni and of his *Promessi Sposi*, but I cannot rank his mind as at all equal to the many-sided intellect of Gino Capponi."

An article on "The Little Italian Organ-grinder" gives some startling information with regard to the infamous traffic in Italian children which, it appears, is still being extensively carried on. The book deserves to be widely read.

Literary Success: a Guide to Practical Journalism. By A. Arthur Reade. (Wyman.) Mr. Reade, who is not (so far as we are aware) on the staff of the *Pall Mall*, deserves the credit that is due for introducing the methods of American journalism into English literature. His *Study and Stimulants* won for him a reputation that was not quite sustained by the companion volume on *Tea and Tea-drinking*, which unaccountably omitted all mention of Cobbett. His present book, though its two titles form between them a contradiction in terms, is sure to be widely read, for it professes to point the road to fortune to anyone who can drive a pen, and it is highly seasoned with personal anecdotes. It forms a volume, we should add, in Wyman's "Technical Series."

Tales and Poems of South India. From the Tamil. By Edward Jewitt Robinson. (Woolmer.) At the last meeting of the Royal Asiatic Society, the Rev. Dr. Pope read a paper on "The Study of the Vernaculars of Southern India," in which he called attention to the claims of Tamil literature, as being rich in parables and ethical maxims not derived from the Sanskrit. Mr. Robinson, a returned missionary (from Ceylon, we fancy, where Tamil is spoken as well as on the main land), has here given a collection of extracts from the most famous Tamil writers, which will enable the public to judge for themselves. As a large portion of the book has already appeared under another title, we must content ourselves with this brief notice, merely saying that the stories in prose have attracted us more than the verse translations.

Parodies of the Works of English and American Authors. Collected and Annotated by Walter Hamilton. Vol. I. (Reeves & Turner.) While noticing this work—which, we are glad to see, is still being continued in monthly parts—we must resist the temptation of being led into a disquisition upon the legitimacy of parody, or of the collection of parodies. The success that Mr. Walter Hamilton has already met with is his own sufficient justification, if any were needed. The popularity of parodies, like that of burlesques, may be taken as a testimony to the popularity of the originals they caricature. Our only fear is lest the importance gained by a serious collection of them may unduly develope what is after all but a parasite of literature. In this volume are printed some hundreds of parodies after five poets—Tennyson, Longfellow, Bret Harte, Hood, and Wolfe. The last-mentioned stands first in respect of quantity, for his single poem on "The Burial of Sir John Moore" is here represented by no less than forty imitations, while "The Song of the Shirt" has thirty-one, "The May Queen" thirty, "Excelsior" twenty-five, and "The Charge of the Light Brigade" twenty-four. These figures by themselves suffice to show the pains which Mr. Hamilton has devoted to a task that cannot have been altogether agreeable. It is only just to give him thanks for having rescued from oblivion not a few verses of merit, and for carefully notifying the source and date in nearly every case. Occasionally his comments possess real bibliographical interest, though we must protest against the tone in which he has thought proper to speak of the Laureate.

We are sure that parents will thank us for drawing their attention to a bright little book by the authoress of *Phoebe's Pool*, called *Holidays at Brinnicombe* (Masters.) The whole tone of the book is excellent, while the descriptions of scenery bring sunny Devon vividly before our eyes. The children are naturally drawn, and their adventures extremely interesting.

NOTES AND NEWS.

It is announced that the Revised Version of the Bible will be published shortly after Easter.

MESSRS. MACMILLAN announce a History of the University of Oxford, from the Earliest Times to the Revival of Learning, by Mr. H. C. Maxwell Lyte, author of a *History of Eton*.

GEN. GORDON, when Governor of the Sudan in 1874, sent home to a friend a map in his own handwriting of the route between Suakin, Berber, and Khartum. Permission has been given to Mr. Stanford to reproduce this map in facsimile, as it will be of especial interest at the present time, and it will be published in a few days.

MR. W. C. COUPLAND, the translator of Hartmann's *Philosophy of the Unconscious*, is about to publish a volume on Goethe's "Faust," in which he aims at giving a connected exposition of the whole work, the unity of which he in principle accepts. The publishers are Messrs. Bell & Son.

DEAN VAUGHAN has nearly ready for publication *The Four Epistles of St. Paul's First Imprisonment at Rome*—Philippians, Ephesians, Colossians, Philemon. The book will contain a literal translation, with a paraphrase and notes for English readers.

We are glad to hear that the late Prof. W. Stanley Jevons left a "fragment" on the Principles of Economics, which has been placed in the hands of Messrs. Macmillan for publication.

We understand that Bishop Ellicott has almost completed the *Critical and Grammatical Commentary upon the First Epistle to the Corinthians*, with which he has been occupied for a long time. It will be published by Messrs. Longmans, probably before the end of the present year.

PART 16 of *The Roxburghe Ballads*, edited by the Rev. J. W. Ebsworth, is well advanced in preparation, and the editor hopes to have it ready for issue at Midsummer. The forthcoming part is the first of the sixth volume, and is devoted entirely to "a group of True-Love Ballads" of early date.

MESSRS. LONGMANS' announcements include *The Wanderings of Ulysses*, by Prof. C. Witt, translated by Francis Younghusband; *Sagittulae*, Random Verses, by the Rev. E. W. Bowling; and *School Board Idylls*, by James Runciman.

AN Italian translation of Mr. Herbert Spencer's *The Man versus the State* is announced for publication by S. Lapi, of Città di Castello (Umbria).

MESSRS. HURST & BLACKETT have in the press a new novel by Lady Hope, entitled *A Simple Life*, in three volumes. The same firm will shortly issue, in one volume, a second and cheap edition of *Donovan*, a Modern Englishman, by Edna Lyall.

THE next forthcoming volume in the "American Statesmen Series" will be *John Marshall*, by Gen. A. B. McGruder.

MESSRS. KEGAN PAUL, TRENCH & Co. will publish immediately a Life of Father Tom Burke, of the Order of St. Dominic, written by Mr. W. J. Fitzpatrick. It will be in two volumes, with a portrait.

The Sage of Thebes is the title of a new volume of poems by the author of "The Lady of Ranza," announced by Mr. Elliot Stock. The same house will publish shortly a fourth edition of E. V. B.'s *Days and Hours in a Garden*, and a brochure on Old and Rare Books, by James C. Woods.

A Journey Due South: Travels in Search of Sunshine, is the title of a new work by Mr.

G. A. Sala which Messrs. Vizetelly & Co. are about to publish. It contains a characteristic preface penned by the author on board the s.s. *Gallia*, en route to the United States on a lecturing tour.

MR. T. FISHER UNWIN has just ready for publication a novel by one of the first Dutch writers, an authoress formerly known as Miss Toussaint, married many years back to M. Bosboom, one of the best living painters of church interiors. This lady, now in her seventieth year, is still busy with her pen.

DR. FRANZ HIRSCH has retired from the editorship of the *Magazin für die Litteratur des In- und Auslandes*.

THE next number of the *Commonweal*, the organ of the Socialist League, will contain a poem by William Morris, "The Message of the March Wind"; articles by Stepniak on "The Condition of Russia," Fred. Engel on "England in 1845 and in 1885," Edward Aveling on "Mr. Forster and Co-operation," and several letters from foreign Socialists.

A NEW novel, by Friedrich Friedrich, dealing with military life, is in the press: the title is *Mit den Waffen*.

PROF. C. F. RICHARDSON, of Dartmouth College, New Hampshire, author of *A Primer of American Literature*, has nearly ready the first volume of his projected *History of American Literature*.

IN a few days Messrs. Simpkin, Marshall & Co. will publish *Modern Yorkshire Poets*, by Mr. William Andrews. It will contain characteristic selections from the works of the more noteworthy Yorkshire poets of the present time, with biographical and critical notices. A number of pieces in the Yorkshire dialect will be included. Several authors have contributed original poems.

The issue of the fourth edition of Brookhaus's *Kleines Konversations-Lexikon* is to be commenced in a few weeks.

DR. PARKER, who has hitherto been his own publisher, has sold the copyright of his works, including the forthcoming volumes of the *People's Bible*, to his printers, Messrs. Hasell, Watson, and Viney, who have made arrangements with Messrs. Hodder & Stoughton to supply the trade.

LUTHER's hitherto unpublished Commentary on the Minor Prophets will shortly be edited by Dr. Linke, from two recently discovered MSS., and be added to the Erlangen-Frankfurt edition of Luther's complete works. The first two volumes, comprising Hosea, Joel, Amos, and Obadiah, will form vols. xxiv. and xxv. of the Opera Exegetica Latina.

"THE Land of the False Prophet" is the title of an article that will appear in the *Century Magazine* for March. It is written by Gen. R. E. Colston, who has twice been over the route now taken by the British soldiers, and will be profusely illustrated, also containing a portrait of Gen. Gordon.

THE first complete translation of the Babylonian Talmud into German (or any other language) is announced to appear shortly at Innsbruck, in about thirty-six parts quarto. The translation being finished, and the entire MS. being, according to the publishers, in their hands, it may confidently be hoped that this gigantic and repeatedly attempted undertaking may at length be carried to a successful end.

PROF. FRANZ VON HOLTZENDORFF is editing a *Handbuch des Völkerrechts auf Grundlage neuerer Staatspraxis*, to which the most eminent scholars of the Continent are contributing. The work will consist of four octavo volumes, and the first volume will appear in the course of the

spring. Dr. Geffcken's pamphlet, *Die Völkerrechtliche Stellung des Papstes*, has been issued as a preliminary specimen of the work.

MR. ORDISH will contribute to the next number of the *Antiquary* the first of his series of articles on "London Theatres." For the same number Mr. Gomme will write on the "Rebellion of Wat Tyler," pointing out some new phases of that celebrated revolt. Miss Toulmin Smith contributes a paper on the "Companies of Marshals and Smiths at York," the material for which is obtained entirely from MS. sources not hitherto printed.

MR. GOSSE's lectures delivered in America are announced for early publication by Messrs. Osgood & Co.

THE New York Board of Education at a recent meeting voted to exclude Bryant's poetry from the schools, on the ground that scholars should read only the best poetry, such as Longfellow or Whittier. Bryant they regarded as only a second-rate poet.

WE hear that a young Oxford graduate, Mr. M. E. Sadler, of Trinity College, is delivering two courses of lectures on political economy to Lancashire working-men, which have this novel feature—that the entire expense is defrayed by the working-men themselves.

MR. F. W. ROBINSON is engaged in writing a new serial story for *Cassell's Saturday Journal*, which will appear early next month. The scene is laid in Lancashire.

WE would call attention to an article in the *Oxford Magazine* of last week signed "Locridides," which urges the desirability of compiling a general index to the materials for the history of Oxford that exist either in print or MS. The importance of such a work for the future "Bibliotheca Oxoniensis" is well pointed out.

WE have received the first number of the *Dublin University Review*, a monthly magazine, which aims at representing not only the interests of Trinity College, but also the literary life of Ireland in general. We learn from it of the foundation of the Helen Blake National History Scholarship, of the value of £95 for four years, to be awarded to the author of the best unpublished essay on "The History of Ireland under the Reign of Charles I." It seems to us improbable that genuine historical research will be promoted by such lavish means. If we remember aright, Helen Blake was the name of a lady who died intestate in London some six years ago, and whose property lapsed to the Crown in default of next of kin.

M. EDOUARD HERVÉ, the editor of *Le Soleil*, will be one of the candidates for the late M. About's chair at the Académie française.

WE note a curious double blunder in the *Cincinnati Courier* of this month. Under the heading "An English Opinion of some American Books," the *Courier* gives a long extract, with some eulogistic remarks, from a review of certain American novels, which, it says, was written by a "Mr. E. Parnell," and published in the *Athenæum*. On reading the extract, however, we discover that it is from an article by Mr. E. Purcell, which appeared in our own columns on December 6, 1884.

MR. CARL ARMBRUSTER will begin a course of five lectures at the Royal Institution on "The Life, Theory, and Works of Richard Wagner" on Saturday, February 28 (with vocal and instrumental illustrations).

MAGAZINES AND REVIEWS.

THE two latest numbers of the *China Review* contain articles of varied, if not of great interest. Dr. Edkins leads the way with a somewhat

disconnected criticism on an article by Mr. Parker on the "Chinese Old Language," and lays himself open to a temperate rejoinder by Mr. Parker. The same writer contributes an article on the Taou-tê, King of Laou-tze, and illustrates from that work the senses in which the founder of Taoism employed the words *Taou* and *Tê*. The true meaning of these terms, together with that of the whole philosophy of Laou-tze, must however be looked for in the Vedic literature. Evidence is forthcoming that Laou-tze was a native of one of the non-Chinese southern states, and possibly by way of Burmah received a knowledge of the Vedic philosophy, which he has reproduced in his Taou-tê King. Mr. Arendt continues his very interesting paper on Chinese Apologues. The spread of Buddhism disseminated over China and Japan quite a literature of fables, but those translated by Mr. Arendt are of an earlier date. The short notice by Mr. Parker of the "Tartars, Tibetans, Turks, Hindoos, &c.," who figure in the early records of China, contains valuable historical data. The prominence which events have lately given to Formosa gives a special interest to G. P.'s "Life of Koxinga," the celebrated pirate, of which we are promised a continuation. Mr. Dyer Ball gives another admirable chapter on Chinese mythology, a subject which will be found interesting by a large class of readers. Both numbers conclude with Notes and Queries which show in the subject-matter a marked improvement on those in the earlier volumes of the Review.

EVERY lover of Molière—that is to say, every lover of French literature—will be glad to have indicated to him a really valuable and extremely interesting paper in the February *Revue* on the "Early Illustrations of the Plays," by M. C. A. Livet, who speaks not merely as a scribe on the period. The paper extends to some twenty pages, is itself well illustrated, and is altogether one of the best that has appeared in this periodical for some time. The other contents of the number call for no special notice, especially as the chief of them is a condensed translation of Mr. W. F. Rae's paper on the *Times*. The habit of translating articles from English or American papers may be excusable in periodicals addressed to a people so incurious of foreign literature as the French, but it is not one to be altogether commended in itself.

THE *Revista Contemporanea* for January contains the conclusions of Narciso Page's Essay on the "Regimen Municipal," and of Diaz y Perez's work on the "Bibliotecas en España." The former considers that the Castilian Municipality had its origin among the *Mudejares*, and has no filiation to the Roman Municipium. The latter discusses the reforms of Señor Pidal, and declares them to be wholly illusory, amounting merely to a change of officials for party purposes. Two discourses are reported: one, eloquent but vague, on the Relations between Science and Poetry, delivered at the Ateneo of Madrid by C. Fernandez Shaw; the other, before the Academy of Lisbon, on Political Economy and Statistics in Spain by Señor Carreras y González, in which he defends the older school of political economy against the more advanced one of Azcárate, &c. D. Ramiro Blanco gives a summary of the publications connected with the centenary of the Marquis of Santa Cruz de Marcenado, in December last; and Alvarez Sereix treats of Inundations and of Earthquakes.

THE *Boletín* of the Institución Libre de Enseñanza of January 31 has three noteworthy articles: one, by the distinguished geologist D. José Macpherson, on the recent Earthquakes in Andalusia; another, "On the Rural Family in the Asturias," by D. M. Pedregal, and a third by Señor Haim Bidjarano on the popular literature

of the Spanish Jews in the East. Specimens of their songs, and numerous proverbs, are given. After so many centuries they still sing in mournful lament:

. . . Ah! mi amada España

Pierdimos la madre Sion!
Pierdimos también España!
El nido de consolación.

FASCIOULE VI. of the *Archives Historiques de la Gascogne* has just appeared. "Les Huguenots dans le Béarn et la Navarre, documents inédits, par A. Communay." It forms the complement of Fasciole IV., "Les Huguenots en Bigorre," par MM. Durier and Carsalade du Pont, and covers the period from September 1563 to May 1575. These careful publications will be of great service towards an impartial history of Jeanne d'Albret and her times, which has yet to be written.

ORIGINAL VERSE.

GORDON.

The Unrequitable.

GONE, with the toil of nigh twelve months undone,
Out from thy grasp by sloth and treachery
When friendly hands across that sandy sea
To reach thee at thy post had all but won.
Gone when thy hope was high as Egypt's sun,
From sting of failure and all charge set free,
A man no king was great enough to fee—
God's Servant, taking wage of Him alone.
Gordon, we may not give thee so much earth
As might suffice thy bones for resting-place,
But must remain thy debtors in our dearth;
Souls pure as thine are channels of God's
grace,
And all our famished lives must grow more worth
When such have dwelt among us for a space.

EMILY PYEIFFER.

OBITUARY.

DOM ANSELM BAKER, O.CIST.

ON Friday last a few friends—Mr. Edwin de Lisle, Mr. Everard Green, F.S.A., and others—gathered round the grave of Dom Anselm Baker in the cemetery of the Cistercian monks at Charnwood Abbey in Leicestershire. To a large circle, however, the death of Dom Anselm Baker creates a blank which cannot be filled up. He was stricken with illness some five years ago, and owed his partial recovery to the untiring devotion of a lay-brother of the name of Brother Aloysius; yet his death, when it did come, was a great blow to the large community of Cistercian monks in Charnwood Forest. During this time his mental activity had been happily unimpaired. He appreciated deeply the gathering of his friends and old pupils on Sunday afternoons, from whom he obtained the art-news of the outer-world, and to whom he in turn conveyed some of his vast stores of liturgical and artistic learning. He passed away on Wednesday, January 11, at the age of fifty-two. As a heraldic artist, he has had no equal in our age; and about two-thirds of the coats-of-arms in Foster's *Peerage* were by him. Many kalendars, books of hours, and other liturgical books, brought out either by the late Mr. Philp or by firms at Mechlin and Tournay, bear witness to his inventive genius. The illuminated *Liber Vitæ*, or Book of Benefactors to the Cistercian Abbey in Charnwood Forest, the Book of Armorial Bearings of English Cardinals, and the Book of Arms of the Cistercian Houses of Catholic England, are among the treasures he has left behind, all of which it is proposed to exhibit this spring in London.

A LETTER FROM EGYPT.

Assiout: Feb. 2nd, 1885.

I have been spending the last month on board a dahabiah out of the reach of posts and papers, so that the readers of the ACADEMY probably know a good deal more than I do of the success that may have attended M. Maspero's excavations at Medinet Abu, or those of Mr. Petrie and Mr. Naville at Naukratis and Tel el-Farân. I can report only my own doings, some of which may prove interesting to those who busy themselves with Egyptian archaeology, though, as will be seen from the address at the head of this letter, my voyage so far has not extended beyond Siût.

First of all I have to report the discovery of a new tomb. This is cut in the rock on the eastern side of a low hill in the desert beyond the Kom el-Ahmar or "Red Mound," the site of an extensive city of unknown name, which once stood near the modern Sharôna, a village between Maghâga and Minieh, but on the opposite side of the river. The tomb is buried in sand almost up to the ceiling, but the sculptures still visible belong to the period of the Old Empire, and the hieroglyphics which accompany them record the titles of a "royal scribe" who was "superintendent of the sacred registers" and "devoted to the service of King Pepi." The natives have a legend that a heifer comes out of the tomb once a year on the night of "Baptism-day" (January 18), runs to the Nile, and, after a draught of the waters of the river, returns for another year to its subterranean stall. If the tomb were cleared out, we should no doubt recover the ancient name of the Kom-el-Ahmar, which must occupy the site of one of the cities mentioned in the classical geographers as existing in its neighbourhood. Unfortunately, it is not unfrequent in this part of Egypt for the mounds of old cities to be completely covered by the mud of the Nile. Thus at a point about a mile above Golôsaneh the river has eaten away the western bank and laid bare the ruins of an ancient town, including the exterior wall of a temple, the highest part of which we found to be fifteen feet below the present surface of the ground. In a village near Maghâga, again, one of my two companions, Dr. Lansing, came across a block of limestone inscribed with the name of Ramses II., which had been brought from Etnêh, another village close to Maghâga, where he was told many similar blocks lay buried at a great depth under the earth. Golôsaneh itself stands on part of the site of a Graeco-Roman town, which has bequeathed some fine columns and capitals to the interior of a dilapidated mosque.

A short way above Minieh is another Kom el-Ahmar, so called, like all other mounds of the same name, from the masses of red pottery which strew the ground. The sculptured tombs behind it have been ruthlessly destroyed by blasting, and the inner chamber of one only now remains. This belonged to a certain Noferekhêru—a "royal scribe"—from whose obituary inscription I learned that the city below had been called "Annu" or "On of the nome of Anubis." That the nome of Anubis occupied the district in which the city stood was already known; but we now learn that besides the famous On of the north, or Heliopolis, and the hardly less famous On of the south, or Hermonthis there was a third On in central Egypt. All that is left of the exterior chamber of the tomb is a curious piece of sculpture, representing four cynocephalous apes, the attendants of Thoth, too on either side of a sacred tree, towards which their arms are extended in the attitude of adoration. A *tat*, or symbol of stability and eternity, is placed within the tree, and above it is the vault of heaven. At the side is written "Adoration to the sun in his rising glory" (*uben*). This is another solar tree to be added to those

enumerated by Mr. Le Page Renouf in the last volume of the *Transactions* of the Society of Biblical Archaeology.

After leaving the Kom el-Ahmar we spent a day at Metshara in the vain attempt to find "the curious sepulchral grottoes with names of old kings," which Murray's *Handbook* asserts to exist in the hills near it; but the villagers were unable to conduct us to them, and though we rode along the foot of the cliffs and explored the *wadis* we failed to find them.

The vast mounds of Antinoë, now called Antsina, and not Ansina, as the guide-books state, proved almost as disappointing; but we found that some limestone blocks with the cartouche of Ramses II. had recently been disinterred in them and built into a house in the neighbouring village of Dêr Abu Hannes. This proves that in founding his new city Hadrian chose the site of an older town or temple. At a pumping-engine on the other side of the river, and not far from the village of Mellawi, I copied some Greek elegiacs, badly cut in letters of a late date on a stone which, though adorned with two crosses and martyrs' palm-branches, had the form of a Roman altar. I came across a similar altar at Eshmunên, which had a cross upon it, but no inscription. The elegiacs are as follows:

OKATTOCOXPTEIOEPE
OIPOMOCOTTOO | ENXPTEHCT . . .
NOTATTIHAMANOON TON[AE]
FAPEKBAICAHOCXEITE(IA)CA(P)IC
EPTON | OCBHBMENE(I . . . A)CATI . .
EHEMETEPOMONATONAEKT(P)ON
EOOΔOPONAFIZHAHOEPAITHNH[N]
+ PAMHCOPACTEPHCCHKAKOKHAEMONA

Doubtful characters are denoted by round brackets.

In the quarries near Dêr Abu Hannes are early Christian paintings and inscriptions, in Greek and Coptic, all of which I have copied. One of them, which is bilingual, records the death of a certain Papias, son of Melito the Pissaurian; another, in Coptic only, is an exhortation to work, and a denunciation of those who "despise" it. I found some more Coptic texts in one of the old tombs at Sebaya, where I copied all the hieroglyphic inscriptions that remain, not knowing whether or not this had been done already. I may add that I examined all the quarries between those of Dêr Abu Hannes and the well-known "Tomb of the Colossus on a Sledge," and found nothing in the way of writing in any of them, except the Greek words *ἡ ἐκκλησία* at the entrance of one which had once been occupied by the Copts. Neither did I find the tablet "with the name of Amunoph III.," of which, according to Murray's *Handbook*, "report speaks"; the other tablet mentioned in the *Handbook* contains a representation of the Pharaoh worshipping the god Amun, who is entitled "the lord of the two worlds." The cartouche of the Pharaoh is destroyed.

At Tel el-Amarna I copied all the Greek graffiti in the northern group of tombs, and found that they were of the same age as those in the tombs of the kings at Thebes, none being earlier than the Ptolemaic period. Dr. Lansing obtained here a small object in blue porcelain, which has upon it the picture of an eye, and the words "the king's daughter, Amun-Ra-Mert." This princess is evidently the wife of Ra-se-âa-ka, who has hitherto been known to us as Aten-Mert; and it is curious that the substitution of the proscribed name of Amun for that of Aten should be found on an object coming from the city of Khu-n-Aten.

Towards the northern end of the Gebel Abu Fêda, and a little below Dêr el-Kusêr, I discovered some tombs with Greek inscriptions cut in the rock above them. Three of the inscriptions are bilingual, a demotic text being attached to them, and another is written in

Kypriote characters. This is the first instance of a Kypriote sepulchral text which has been met with in Egypt. Below the tombs are the remains of an old city, which must have been of considerable size, and probably marks the site of the Peala of the Itinerary, which was twenty-four Roman miles to the south of Antinoë. Yesterday we visited the famous Crocodile Mummy Pit of Maabdeh, from which Mr. Harris obtained his fragments of Homer, and found that the caverns are still full of human mummies at no great distance from their entrance, though the crocodiles have disappeared.

Archaeological explorations, however, have been rendered somewhat difficult this winter by a new danger which has made its appearance on the Nile. Formerly there was no country in the world in which the traveller felt himself more secure than in Egypt. He could wander almost everywhere, both by night and by day, more safely than in the streets of London itself. All is changed now. The country between Minieh and Siût has been infested by bands of brigands. A village close to Dêr Abu Hannes was attacked and two men killed the night only before we anchored near it; and three weeks ago the Mudir of Minieh fought a pitched battle with the bandits, capturing, it is said, more than a hundred of them. Some of them were undergoing trial when we were at Minieh: one of the men, who was secured by a particularly heavy chain, being known to have committed thirteen murders. The fellahin have been afraid to work in their fields, even by daylight. They still refuse to venture out after dark, and in many instances we were the first visitors to the mountain cliffs for months, even in cases where a village lay immediately below. Such are some of the results of the English occupation of Egypt. The archaeologist certainly has no reason to be grateful for it.

A. H. SAYCE.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ASSELIN, A. Victor Hugo intime. Paris: Marpon. 10 fr.
BAUMGART, M. Die Stipendien u. Stützungen an Studenten der Studierenden an allen Universitäten d. deutschen Reichs. Berlin: v. Decker. 14 M.
BRETZOW, Th. Les nouveaux romanciers américains. Paris: Calmann Lévy. 3 fr. 50 c.
BREYER, A. Artisti in relazione col Gonnaga Signori di Mantova. Ricerche e studi negli archivi Mantovani. Turin: Loescher. 5 fr.
BROGLIE, Le feu Du de. Le livre échange et l'impôt: Etudes d'économie politique. Publiées par son fils. Paris: Calmann Lévy. 1 fr. 50 c.
CARR, A. Histoire anecdotique des Contemporains. Paris: Marecq. 8 fr.
DIARIO Bolognese dall'anno 1798 al 1818, redatto da Guidicini. Milan: Hoepli. 40 fr.
GOZZI, C. Le Fiabe di, a cura di E. Masi. Milan: Hoepli. 11 fr.
LORENZ, H. de. Le Charme: Poème chevaleresque. Paris: Didier. 7 fr. 50 c.
MUNSTER, J. Goethe als Jurist. Berlin: Korkkamp. 1 M. 30 Pf.
NOHL, L. Die geschichtliche Entwicklung der Kammermusik u. ihre Bedeutung f. die Musik. Braunschweig: Vieweg. 3 M.
PREUSSENS landwirtschaftliche Verwaltung in den J. 1881, 1882, 1883. Berlin: Parey. 25 M.
ULMERS, L. v. Beiträge zur Kunstgeschichte. Leipzig: Weigel. 8 M.

THEOLOGY.

- BRUNEL, J. Einleitung in die Mischnah. 2. Thl. Plan u. System der Mischnah. Frankfurt-a.-M.: Erass. 4 M.
GRIMM, J. Geschichte d. öffentlichen Thätigkeit Jesu. 2. Bd. Regensburg: Pustet. 5 M.
MIDRASH Bemidbar Rabba, der, das ist die allegor. Ausleg. d. 4. Buches Mose. Ins Deutsche übertragen v. A. Wünsche. Leipzig: Schulze. 15 M.

HISTORY.

- BORNHEIM, F. W. B. In investiganda monachatus origine quibus de causis ratio habenda sit Origines. Göttingen: Vandenhoeck. 2 M.
HUBER, A. Geschichte Oesterreichs. 1. Bd. Gotha: Perthes. 11 M.
MONIN, H. Essai sur l'histoire administrative du Languesdois pendant l'Intendance de Basville (1655-1719). Paris: Bachelot. 5 fr.
MONUMENTA Nationis historiam regni Hungariae illustrantia. Series 3. Tom. 1. Relationes originum pontificiorum. 1881-82. Budapest: Roth. 10 M.

NOUVEAU. *Trois révolutionnaires*: Turgot, Necker, Bally. Paris: Didier. 1 fr. 50 c.
 QUENNET, J. *Mélanges d'archéologie et d'histoire*. Reunis et mis en ordre par A. Giry et A. Castan. Paris: Picard. 15 fr.

PHYSICAL SCIENCE.

ABHANDLUNGEN, paläontologische. 2. Bd. 4. Hft. Die Fauna der baltischen Cenoman-Geschlebe v. F. Noetling. Berlin: Reimer. 9 M.
 GÄNFELAUER, L. Bestimmungstabelle der europäischen Coleopteren. VIII. Cerambycidae. Leipzig: Brockhaus. 3 M. 60 Pf.
 KRAUS, R. Die Porphyroide d. Schwarzathales. Jena: Neuenhahn. 1 M. 30 Pf.
 LUBOWITZ, J. Ueb. die kanonischen Perioden der Abfischen Integrale. München: Franz. 1 M. 30 Pf.
 WIENMANN, G. Die Lehre v. der Elektrizität. 4. Bd. 1. Abth. Braunschweig: Vieweg. 15 M.
 ZIMMERMAN, O. E. R. Atlas der Pflanzenkrankheiten, welche durch Pilze hervorgerufen werden. 1. Hft. Halle: Knapp. 3 M.

PHILOLOGY, ETC.

ARNOLD, B. *De Græcis florum et arborum amantissimis*. Göttingen: Vandenhoeck. 3 M.
 BOERHOF, O. *Raoul de Houdenc*. Eine stilist. Untersuchung. sb. seine Werke u. sein. Identität m. dem Verf. d. "Maistre Gauvain." Leipzig: Fock. 2 M. 40 Pf.
 CURTIUS, G. *Zur Kritik der neuesten Sprachforschung*. Leipzig: Hirzel. 2 M. 60 Pf.
 MEYER, G. *Essays u. Studien zur Sprachgeschichte u. Volkskunde*. Berlin: Oppenheim. 7 M.
 PAUL, M. *Questionum grammaticarum pars I. De uisus nominalis numeralis apud priores scriptores usu*. Jena: Neuenhahn. 1 M. 60 Pf.
 PRACHTER, C. *Cebetis tabula, quam aetate conscripta esse videtur*. Karlsruhe: Braun. 2 M.

CORRESPONDENCE.

THE PEDIGREE OF FINN MAC CUMAILL.

Victoria University, Liverpool: Feb. 1, 1885.

Allow me to make the following remarks with reference to Mr. Thomas Powel's letter in the *ACADEMY* of January 24. In trying to uphold the identity of the Irish Finn and the Welsh Gwynn, he endeavours to find several points of contact in the pedigrees of these two personages, relying on a statement made by O'Curry in his *MS. Materials*, without asking where he got it and what it is worth. As long as those engaged in the study of Celtic mythology or folk-lore are content to rely upon information derived at second hand from such books as O'Curry's *Manners and Customs*, or the same author's *MS. Materials*, instead of going to the sources themselves, which are every year becoming more numerous or more easily accessible, the progress of Celtic philology will be retarded at every step. Mr. David Fitzgerald's paper on "Early Celtic History and Mythology," in the last number of the *Revue Celtique*, is a good instance of such workmanship on a larger scale, and of what it may lead to. Nor do I think that anything satisfactory can be achieved without a strict adherence to every sound philological principle that has once been recognised. If, therefore, Mr. Powel in the present instance takes his sole information from O'Curry, and if, moreover, in order to make out his theory, he sets at naught principles so far as to prefer a misprint or misreading (*Suait*) for what is expressly given as the correct reading (*Suait*), and to assume as proved the interchange of initial *b* and *m* in Irish and Welsh, he is sure to go wrong. The only equation of his that can be allowed to stand is that of Irish *Núadu* = Welsh *Nudd*. In the Welsh story, however, Nudd is the father of Gwynn, while in Irish tradition Finn is said to be the *maísa*, or the great-grandchild of *Núadu's* grandson! Cf. O'R. s.v. *fionnuia*. But apart from this, the tradition of Finn's pedigree is by no means so simple as would appear from O'Curry's statements. We have at least three different traditions of it which we may try to distinguish in the following way.

1. The oldest account of Finn, that in the *Lebor na hUidre*, p. 41, in which the historical elements are still clearly recognisable, makes him the son of Cumall, king-warrior (*rig-íreaid*) of Erin, and the grandson of Trénmór. His mother is said to have been Murni Mun-

chóem, granddaughter of Núadu mac Achi, one of the druids of Cathair Mór, King of Erin. No more is said about Finn's ancestors; there is nowhere a hint that he was in any way descended from, or connected with, any of the Leinster kings. He is often called *úa Baisne*, though who this Baisne is is never said. The same state of things is preserved in the *Macgnimrada Finn*, a story which though in prose it has come down to us in a MS. of the fifteenth century only, was well known in the twelfth; for there is in the Book of Leinster, p. 144b, a poem by Gilla in Chomded *úa Cormaic*, in which the youthful exploits of Finn are told with all particulars and details. One thing, however, is added here (see my edition in the *Rev. Celt.* v., p. 197), viz., that Cumall was from Corco Ocho Cuile Chontuind, to which belonged the *Ui Tairsig*, who were the *túath* of Cumall. This territory was, according to O'Donovan (*Oss. Soc.*, iv., p. 288), situated on the borders of the present counties of Meath and Cavan. Now this is what may be called the historical tradition of Finn's pedigree. It is certainly the oldest.

2. In the Yellow Book of Lecan, col. 768, the list of Finn's principal warriors, called the *fianderth fian Finn maic Cumail*, is headed by the following pedigree of Finn himself: *Finn mac Cumail maic Baisne maic Fir Da Roth maic Guill maic Irquill maic Daire maic Dedad maic Sin*. About these names I am completely in the dark, unless, indeed, the *Deda* mentioned here is the same as that from whom *Lúachair Dedad* had its name (*LL.* p. 169b). In that case this might be the Munster tradition of Finn's parentage. Indeed, in a marginal note we find the remark: *Ni Laignech in senchas sa* "this is not the Leinster pedigree."

3. Now, this Leinster pedigree is that referred to by O'Curry. It is contained in the Book of Leinster twice, on p. 311, and again on p. 378b, in a much later part of the MS. Here, in a genealogical list of the kings of Leinster, *Núadu Necht* is in rather a vague manner mentioned as the ancestor of the men of Leinster (*is áad atá bunad Lagen*). Then it says: *et is ua do Nuadat Necht Finn hua Baisne et Caille ut Senehan Torpeist cecinit*, and Finn's pedigree is then given as follows: *Finn mac Cumail maic Trenmór maic Suait maic Eltam maic Baisne maic Nuadat Necht*. The same pedigree is also given (with the variants *Sughail* and *Eltam*), and expressly stated to be the Leinster tradition at the end of the *Aided Finn*, which will be published in my forthcoming edition of the *Cath Finntrága*. Here it is also mentioned that there are different opinions about the origin of Finn, some saying that he was from Corco Ocho *úa Figinti* (*Fidhgeinte*, O'Donovan, *Oss. Soc.*, iv., p. 284) in co. Limerick; others (and this the author considers to be true) from the *Ui Tairsig* *úa Failgi*, who were *aithechtúatha*. O'Donovan (*l.c.*) mentions a third account, according to which Finn came of the *Ui Tairsig* of the *Lúaigne Temrach* of Fera Oul in Bregia.

Now, it is a well-known fact, first noticed, I believe, by Windisch, that the Ossianic cycle has borrowed largely from the older cycles, especially the heroic. Stories told of the Ulster heroes of Conchobur are with slight variations retold of the most prominent heroes of the *Fiann*. Nay more, entire personages are transferred from the older cycle to the later, or are fathered upon the favourite Ossianic heroes. Now, this is what I believe to have happened in the case of this Leinster pedigree of Finn. *Núadu Necht*, the fabled "progenitor of the men of Leinster," was selected, perhaps really by some such *file* as Senehan Torpeist, as the fittest ancestor of the greatest favourite hero of Erin. How the names *Suait* and *Eltam* were arrived at I do not know. Can it be possible that they were formed by a bisection of *Suaitam*, the name of Cúchulainn's father? This would

be just as likely a trick as any we might expect from an Irish genealogist. *Baisne*, we have seen, is old, and, indeed, together with *Cumail*, is the only name found in all the three pedigrees. KUNO MEYER.

ARETHUSA AND ALPHEUS.

Eton College, Windsor: Feb. 16, 1885.

In reference to the interesting letter on this subject in the last number of the *ACADEMY*, is it not likely that the word *ἐμπνευμα* in Pind. *Nem.* i. 1 (*ἐμπνευμα σερμὸν Ἀλφεοῦ, κλεινὰν Συρακοσσῶν ὅδλος Ὀρτυγία*) should be translated "breathing-place" instead of "resting-place," as rendered by Donaldson, Paley, Liddell and Scott, and Myers? The derivation of the word aptly describes Alpheus's rising to the surface to breathe after his long subterranean journey; and Pindar, as a resident for some years at the court of Hiero, might well have observed in the harbour of Syracuse the phenomenon mentioned by Sir Edward Strachey.

FRANK H. RAWLINS.

THE ZODIACAL CRAB.

Barton-on-Humber: Feb. 14, 1885.

In noticing the stellar-crab concept, I shall not fall back on *a priori* theories that "savage" man exercised his idle fancy and invention in the matter; for to do so is merely to relate the facts of the case—the savage "invented" the star-crab because it was "his nature to"—but will consider the evidence, working on the lines of Mr. Tylor's wise dictum, that "savage names of constellations may seem at first but purposeless fancies; but it always happens in the study of the lower races, that the more means we have of understanding their thoughts, the more sense and reason do we find in them" (*Prim. Cult.*, i., 322). This, of course, applies *a fortiori* to higher races; and the part played by "invention" at any time is wonderfully small.

Apollodōros (*II.*, v. 2) tells us, in his simple way, that when Hēraklēs was fighting at Lerna, "a Crab came to the assistance of the Hydra and bit the (hero's) foot," often the weak point in a solar champion. This crab was *δρεμπεγεθνη*, "of enormous size." Now there is a consensus of experts that the twelve labours of Hēraklēs are a reduplication of the twelve labours, one for each month, of the Euphratean Gishdhubar; and, further, the eleven archaic signs of the Zodiac are distinctly Euphratean, whilst ten of them certainly appear in Euphratean art. Only fragments of the epic relating Gishdhubar's exploits have been recovered, but these tally in a remarkable manner with the Signs—e.g., Tablet II. Account of the Bull-man Heabani (*Bull*); III. Friendship of Heabani and Gishdhubar (*Twins*); V. The Slain Lion (*Lion*); VI. History of Istar (*Virgin*, so-called); XI. Deluge-story (*Water-pourer*); and thus on.

Tablet IV. gives the hero's triumph over Khumbaba ("Maker of Darkness"), the Kom-babos of Lucian, who lived in a wondrous wood, which is reduplicated in the Homeric horizon-grove of Persephone, with its poplars and willows (*Od.* x., 509-10)—trees which are both black and white, as the grove itself is bright (when sunlit) and dark. Khumbaba lurked among his trees, and, being a darkness-maker, "poured a tempest out of his mouth." The fourth month is called in Akkadian "the Seizer-of-seed," and its patron divinity is Dumuzi-Tammuz, the original solar seed sown in earth and making it fruitful. The Scorpion (*Girtab*, "the Seizer-and-stinger") is, as I have shown, a familiar symbol of darkness alike in Nile and Euphrates Vallies; and this enormous crab which seizes is a variant of the colossal Scorpion-man of the Gishdhubar legend, who

reached from heaven to the under-world, and who is reduplicated in the sign *Scorpio*. In the stellar groups of the time of Aratos, as for ages previously, the huge *Crab* placed over the head of the retreating *Hydra* (Storm-and-darkness-power, vide my *Eridanus*, sec. vii.) faced the advancing *Lion* in defence of its natural ally; and in the apportionment of zodiacal space among the signs, a dark patch was naturally assigned to a special symbol of Darkness, and the *Crab* at the present day is known as "the Dark Constellation."

Zodiacal art shows innumerable instances of similarity in treatment of *Cancer* and *Scorpio*, both often appearing as absolute monsters. Lenormant recognised the *Crab* in several Euphratean zodiacal representations figured by Lajard, but here I can scarcely follow him. Certainly the Scorpion was the dominant type of the two. A picture of a tower in stages (*Chaldean Account Gen.*, 169) shows in the foreground a river in which is a huge crab, much larger than the fish around, but of course the scene is not zodiacal. Montfaucon (*Sup. I.*, Pl. LIII.) gives a curious figure of "Hercules Magusanus," "détournée sur le bord de la mer en 1514 à West-capello Bourg de la Zelande." The hero, who is naked with the exception of a toga over the left arm and head, holds a dolphin (a solar and stellar type, vide Ruskin, *Queen of the Air*, i., 32) in his right hand, and a forked staff resembling the "twig" or divining rod in his left, whilst a nondescript scorpion-crocodile-crab touches his left foot with its long pointed snout. *Magusa* is given by Pliny (*Hist. Nat.*, vi., 32, 35) as the name of towns in Arabia and Ethiopia.

In all this there is nothing of a crab-totem or of crab-sprung men; darkness, as in countless other myths, seizes on the sun when he reaches ocean (crab-region, sea, and also under-world), stings, bites, and swallows him. Thus, in Egyptian myth, the crocodile of the West fed on the setting stars. Whether a "savage" (whatever that term may mean) or a non-savage first thought out the crab-myth, he had a reason for the faith that was in him; and he no more "invented" the story than Kadmos beguiled a rainy day with the "invention" of the alphabet.

ROBT. BROWN, JUN.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, Feb. 23, 8 p.m. Inventors' Institute.
8 p.m. Society of Arts: Cantor Lecture, "The Chemistry of Pigments," by Mr. J. M. Thomson.
8 p.m. Aristotelian: "Schopenhauer's 'The World as Will and Idea,'" continued by Mr. W. S. Beeton.
8.30 p.m. Geographical: "A Recent Exploration of the King Country of New Zealand," by Mr. J. H. Kerry-Nicholls.
TUESDAY, Feb. 24, 3 p.m. Royal Institution: "Museums and National Education," by Prof. Sidney Colvin.
8 p.m. Anthropological Institute: "Notes on the Race-types of the Jews," by Dr. A. Neubauer; and "The Racial Characteristics of Modern Jews," by Mr. Joseph Jacobs.
8 p.m. Civil Engineers: "The Metropolitan and District Railways," by Mr. B. Baker and Mr. J. Wolfe Barry.
8 p.m. Society of Arts: "The Spanish Gold-fields and the Mines of Rio Sil."
WEDNESDAY, Feb. 25, 11.30 a.m. British Museum: "Egyptian Antiquities," by Miss Beloe.
8 p.m. Literature: "Lucifer as portrayed by Mr. Bailey in his 'Festus,'" by Mr. R. B. Holt.
8 p.m. South Place Institute, Finsbury: "Oligarchy and Democracy," by Mr. J. A. Picton.
8 p.m. Society of Arts: "Methods of supplying Steam-boilers with Water," by Mr. W. D. Scott Moncrieff.
8 p.m. Geological: "On a Dredged Skull of *Ovis moschatus*," by Prof. W. B. Dawkins; "On Fulgurites from Mont Blanc," and "On Brecciated Porfido-rosso antico," by Mr. Frank Rutley.
THURSDAY, Feb. 26, 8 p.m. Royal Institution: "The New Chemistry," by Prof. Dewar.
4.30 p.m. Royal Society.
8 p.m. Society of Arts: "Tempered Glass," by Dr. Frederick Siemens.
8.30 p.m. Antiquaries: "The Seals of the University of Cambridge," by Mr. W. St. John Hope.
FRIDAY, Feb. 27, 11.30 a.m. British Museum: "Egyptian Art," by Miss Beloe.
7.30 p.m. Civil Engineers: Students' Meeting, "The Gauging of Flowing Water," by Mr. H. T. Turner.

- 8 p.m. Quekett Microscopical Club: "The Conjugation of *Rhabdonema Arcuatum* Kütz.," by Mr. T. H. Buffham.
8 p.m. Browning: A Paper, by Mr. E. W. Radford.
9 p.m. Royal Institution: "A Marine Biological Laboratory," by Prof. E. Ray Lankester.
SATURDAY, Feb. 28, 3 p.m. Royal Institution: "Richard Wagner," by Mr. C. Arnbruster.
8 p.m. Physical: "Notes on the use of Nicol's Prism," by Mr. James E. McConnell.
4 p.m. National Indian Association: Annual Meeting.

SCIENCE.

Aeschylus Choephoroi. With Introduction and Notes. By A. Sidgwick. (Oxford: Clarendon Press.)

IN preparing an edition of the *Choephoroi*, the most corrupt of the three tragedies of the Aeschylean Oresteia, Mr. Sidgwick had a most difficult task before him. The plan of his *Agamemnon* had to be followed, as concerns the amount of discussion given to difficult passages; that is to say, his judgments had to be given with the conciseness necessary to keep the volume within the compass required by the Clarendon Press, and yet with sufficient detail to make the grounds of his decision intelligible to sixth-form boys as well as more advanced students at the universities. He appears to me to have hit off this mean with very considerable success. The Introduction gives in twenty-seven pages a general account of the Oresteia, the growth of the story, the plot of the *Choephoroi*, remarks on on it as a drama, a comparison with the Sophoklean Oresteia, a brief notice of the MSS. and scholia. The notes are supplemented by five appendices: (1) on the Remote Deliberative, (2) on 819-837, (3) on the use of *iva* *ὡς ὅπως* in a final sense with the imperfect and aorist indicative, (4) on the Scholia, (5) on some conjectures of Mr. Verrall.

Speaking of the notes as a whole, they have the great recommendation of being very readable. Mr. Sidgwick's style is fresh and interesting. To be interesting when one is balancing interpretations is no easy matter; and in Aeschylus, particularly in this much vitiated play, interpretations branch off into every shade of variety. Anyone who wishes to estimate this for himself may do it by examining the second volume of Weeklein's new edition. In that will be found the "less certain conjectures" of an innumerable army of critics; and it happens not unfrequently that on the more disputed lines these conjectures take up a complete octavo closely-printed page. To advanced students such a conspectus is invaluable; and whatever effect it produces on ordinary readers, critics of new editions will have an *ἀφορμή* from which they may start with unparalleled safety to weigh opinions and pronounce on probabilities. I have kept this, with Weeklein's text, before me constantly in reading Mr. Sidgwick's little volume. As might be expected, the two editors are very often at variance; for Weeklein is rigidly conservative, Mr. Sidgwick accepts many radical changes.

Of his own conjectures he speaks with great diffidence. They amount to only three in all. The most plausible of these is perhaps the supplementary *πάρεπ* in 450. *Οἰκίων* genitive of *οἰκός* in 962 for the MS. *οἰκων* seems hardly so satisfactory, although it has also been made by Rossbach. *κλύση* for *ἐλάση*, 967, is ingenious, but cannot be

thought to be really settled by the metre, which here is a very uncertain guide. I observe that both Weeklein and Sidgwick agree in accepting the scholiast's *ἔλασε δ' ἐς τὸ πᾶν* in 935 for *ἔλακε* of MSS. The note here—"Literally, 'he drove to the uttermost,' i.e., 'he has accomplished his course,'" is not happy as a paraphrase of the scholiast's words, *ἔλασεν δὲ ἐς τὸ τέλος τοῦ δρόμου, ὃ ἐστίν, ἤνυσεν τὸν ἀγῶνα*. But I cannot believe that the scholiast is right. The expression is strange as Greek and difficult to realise as poetry. Whereas *ἔλακε δ' ἐς τὸ πᾶν*, the correction of Schütz, has nothing which need stop us (Mr. Verrall has not convinced me that *τὸ πᾶν* is objectionable), and is certainly the most natural explanation of the doubtless corrupt *ἔλακε*. It might be well for our editor to balance more scrupulously than he has done the relation of the MS. readings to those of the scholia: a question, indeed, of the widest kind, and requiring the most careful introspection.

Before leaving this *τὸ πᾶν* I cannot but dissent from Mr. Sidgwick's verdict on *τὸ πᾶν ἀτίμως ἔλας*, 434. He pronounces it hardly admissible, and reads *ταφὰς ἀτίμων*, a variation, but certainly a bad one, on Verrall's *ταφὰν ἀτίμων*. To me the sense of the MS. reading seems excellent, and Conington's defence of it quite adequate. It appears, too, to be tolerably unmolested by conjectures, except that *ἔρεξεν* has been proposed by Metzger, *ἔρεξας* by Herwerden, neither with much probability. By the way, not the least merit of Mr. Sidgwick's volume is that Conington's excellent and careful commentary (I believe he thought it his best work, and I remember his complaining of the little success it met with) has been carefully weighed by the editor, as it obviously has been by Weeklein. Neither seems to have made much use of Prof. F. W. Newman's *Comments on the Text of Aeschylus*, a work, no doubt, in which the chaff much exceeds the grain, yet with some remarks worth quoting, e.g., *σεβαστέον* for *σέβας τίων* (628). Mr. Newman also disputes with Heindorf and Paley the credit of *χορρίζοντας* (64).

Mr. Sidgwick's chief weakness is an excusable tendency to follow Hermann, particularly in his reconstitution of the corrupt choruses. In this I believe he will find himself in opposition to most students of the Aeschylean text, increasingly in proportion as the examination of MSS. has enormously increased since Hermann's time, and what was then accepted on faith is now subjected to the severe test of palaeographical probability. We are living, it is to be remembered, in the age of Cobet, and Cobet marks a new era in Greek philology. From this point of view, I confess my complete scepticism as to the form which Mr. Sidgwick has brought himself to adopt of some whole sections of the play—e.g., the stasimon *νῦν παραιτούμενοι, πάρεπ*. In particular, it is almost impossible that *διαδικᾶσαι* (787) should be a corruption of *καθ' ἑκάστην*, and very unlikely that *ὁδὸς τύχας τυχεῖν δέ μου κυρίως* should find an adequate solution in *ὁδὸς τύχας εὐ τυχεῖν κυρίως*. In a new edition, Weeklein's second volume ought to be constantly in Mr. Sidgwick's hands, for ingenuity is not confined to great names, and particular points are sometimes elucidated by men comparatively unknown.

But English scholars are apt to worship Hermann almost as much as German scholars idolise Bentley.

In 534 it is surely more probable that *ἀντίθεσις* is the antithesis of *θρησκεία*, and that we should translate "It is no empty vision—a vision of a real man"—of course, meaning Orestes. In 544 I have long believed the right word to be *ἐπισφραῖς* (see Dindorf's edition of Stephanus s.v. *Επισφραῖς*); and I would compare the very similar passage of Euripides (Herc. Fur., 1267, Kirchhoff):

Ἐν' ἐν γὰρ ἀκτὶ τ' ὅντι γοργώπουδ' ἔφεις
ἐπισφραῖσσε σπαργάνοισι τοῖς ἐμοῖς
ἢ τοῦ Διὸς σάλλεκτρος, ὡς δολομένη.

R. ELLIS.

THE GEOLOGICAL SURVEY OF THE UNITED STATES.

DURING the last few months several voluminous Reports, issued by the Department of the Interior at Washington, and rich in valuable information on the geological structure and mineral resources of the United States, have reached this country. Some of these publications refer to the old "Survey of the Territories," with which Dr. Hayden's name has always been associated; while others relate to the work of that more recent organisation known as "The United States Geological Survey."

It may be recollected that in 1879 the geographical and geological surveys previously in existence—two under the Department of the Interior, and one under the War Department—were discontinued by Act of Congress; and at the same time a new and far more comprehensive institution was inaugurated. The new Survey is an organisation of truly national character. While the objects of its predecessors were confined to the elucidation of the geologic structure of this or that particular region, the aim of the new Survey is to explore the broad domain of the entire Union. The personal element which was associated with the early surveys has thus disappeared. It is no longer possible to speak of the "Hayden Survey" or the "Powell Survey" or the "Wheeler Survey"; but all these minor corps have been absorbed—or perhaps, we should rather say, supplanted—by one central organisation which is simply *The Survey of the United States*.

So fundamental a change of administration necessarily needed much time for its completion. The affairs of Dr. Hayden's Survey were not to be wound up in a day; and it is easy to understand that after the old staff had been disbanded difficulties arose in the issue of the final Report—that Report which was to close for ever the work of the Territorial Survey that had been going on for twelve years. This publication has, however, at length appeared; and it now lies before us in the shape of two bulky octavo volumes, with an accompanying Atlas, forming *The Twelfth Annual Report of the United States Geological and Geographical Survey of the Territories*.

Geologists will be disposed to offer a warm welcome to this Report, for here we find for the first time a detailed account of the geologic structure of the Yellowstone Park. Preliminary Surveys, dating back to 1871, had indeed been made; but the so-called Park occupies a vast area, and the early explorations, necessarily of a sketchy character, failed to supply such details as would satisfy the specialist. During the later examination of this region, several groups of geysers and hot springs not previously known were discovered. Dr. A. C. Peale, who contributes to the Report an elaborate monograph on what he terms "Thermohydrology"—a branch of science that deals with hot

springs in all their bearings—is disposed to regard the geysers of the Yellowstone Park as older than those of New Zealand, and these again as older than those of Iceland. Much may be said in support of such a chronology. In Iceland there are volcanoes still active in the neighbourhood of the geysers, or at least not at any great distance from them; in New Zealand the associated volcanoes have long passed into the "solfatara stage," and no record of their eruption is extant; while in the Yellowstone region the volcanoes are of such remote antiquity that their very site is no longer definable.

It is exceedingly appropriate that Dr. Hayden's final Report should deal largely with the geology of the Yellowstone Park. It was his early writings that first drew attention to the remarkable features of this "fire-ridden country"; it was he who originally suggested that the district should be set apart as a reservation; and it was, we believe, mainly through his personal influence that Congress was eventually induced to reserve it.

On the consolidation of the surveys, and the foundation of the great National Organisation in 1879, Mr. Clarence King was appointed to the responsible office of Director. In due course he issued his *First Annual Report*, which, though little more than a thick pamphlet, contained important suggestions for the future operations of the Survey. In the early part of 1881 Mr. King was induced to resign, and Major J. W. Powell, previously Director of the Bureau of Ethnology, succeeded him as chief of the geological administration. At the close of the fiscal year it became Major Powell's duty—although he had been in office less than four months—to give an account of the progress of work in his department. This forms the *Second Annual Report of the United States Geological Survey*—a large and handsome volume containing not only such official details as might be expected, but also much matter of general interest to geologists, on such subjects as Nomenclature and Cartography. But by far the larger part of this volume is occupied by a series of synopses of geological monographs to be subsequently published. These abstracts are in the highest degree acceptable, not simply as foreshadowing future publications, but, being themselves voluminous, they contain in most cases a sufficiently full summary of facts and conclusions to satisfy any ordinary reader. Among the more generally attractive papers in this volume may be mentioned one by Mr. Emmons on the geology and mining industry of Leadville; and another by Mr. Becker on the Comstock Lode and the Washoe District, both illustrated by coloured geological maps. These preliminary reports will be highly appreciated by those who are interested in mining operations in the West. There can be no question that the rapid publication of short memoirs on the mineral resources of a country is the best possible means of rendering a geological survey popular.

Quite recently *The Third Annual Report*, forming a fit companion to the preceding volume, has been received in this country. Anyone perusing this Report will be struck with the comprehensive view taken by Major Powell and his colleagues of the functions of a Geological Survey. Not content with field work, with analyses of rocks in the chemical laboratory, and with the study of microscopic sections, they have established a well-appointed physical laboratory for geological purposes. The introduction of experimental methods into geology is not new, but the foundation of a laboratory of this character is decidedly a fresh departure, and one which is likely to be followed by most important results. In this laboratory the geologist may study the phenomena attending the fusion of

rocks under varying conditions of pressure, and here he may determine the thermal conductivity, the coefficients of elasticity and viscosity, and other physical constants of his rocks. Many phenomena connected with the physics of rock-masses are still obscure to a dense degree; and the work to be accomplished in this laboratory by Dr. Carl Barus, under the direction of Mr. Clarence King, may be expected to throw light upon some of the problems that have so long awaited solution.

It is impossible to notice here the many articles contained in this Third report, but we may point especially to Prof. Marsh's essay on "Birds with Teeth," a subject which he has made entirely his own; and to Dr. Irving's description of the copper-bearing rocks of Lake Superior—a paper which is illustrated by several chromolithographs displaying the microscopic structure of many of the rocks. The free introduction of colour into the works issued by the United States Survey is a powerful witness to the value in which this institution is held. The publications of the Survey, without being sumptuous, are embellished in a manner worthy of their subject; and it is evident that, to do this, the administration must be conducted with no niggardly hand.

These remarks are especially applicable to the beautiful monograph by Capt. C. E. Dutton, entitled *The Tertiary History of the Grand Cañon District*. By "the Grand Cañon District" is here meant that region—situated chiefly in Arizona, and occupying more than thirteen thousand square miles—which drains into the Grand and Marble Cañons of the Colorado River of the West. On no one would the task of describing this remarkable region have more fitly fallen than on the director of the survey himself, for it was in this country that a great deal of Major Powell's early geological work was carried on. Compelled, however, by his connexion with the Bureau of Ethnology to discontinue field exploration some years ago, the work passed into the hands of his old colleague Capt. Dutton. It need hardly be said that this officer threw himself with energy into the task. The Cañon district is, indeed, of so marvellous a character as to excite enthusiasm in any one, while the lessons on earth sculpture that the cañons have to teach are little short of fascinating to the student of physical geology. Probably, in no other region in the world can the effects of denudation be studied on so grand a scale. The subject of cañon-making is discussed by Capt. Dutton in so philosophic a manner that if all his earlier writings were destroyed, and this monograph remained his sole work, it would be sufficient to place him at once in the front rank of physical geologists.

Notwithstanding all that has been written of late years about the majestic rocks of the Cañons, Capt. Dutton declares that "their sublimity has been hitherto underrated." The reader's efforts to realise the extraordinary scenic features of the region are aided by the skilful pencil of Mr. W. H. Holmes. With a keen eye for appreciating the geological characteristics of a scene, and with a rapid pencil for portraying them, Mr. Holmes has executed a large number of sketches of Western scenery, many of which are reproduced in the present volume. Both Major Powell and Capt. Dutton testify to the fidelity with which he has depicted the fantastic shapes and glowing tints of the rocks of the Cañon region. In official reports we are accustomed to find little more than diagrammatic representations of the physical features of a country; but Mr. Holmes has embellished the Cañon monograph with illustrations which we do not hesitate to pronounce the finest to be found in any geological treatise. His masterpieces are contained in a

folio atlas accompanying Capt. Dutton's report. As we turn over these panoramic sketches of the Cañons we almost forget that we are looking through a geological atlas accompanying an official report; but feel rather that we are contemplating a series of highly finished sketches selected from the portfolio of an accomplished artist. F. W. RUDLER.

CORRESPONDENCE.

A CORRECTION.

St. Andrews: Feb. 14, 1885.

As the *Journal of Philology* appears only at long intervals, will you allow me to correct through the medium of your paper an error in my recent article on "Greek Tragedy"? *Journal of Philology*, No. 26, vol. xiii., p. 212, l. 22, for Schneidewin's read G. Wolff's. My "postscript" was written where I had no access to books of reference, and memory deceived me. LEWIS CAMPBELL.

SCIENCE NOTES.

THE Geological Society has this year awarded the Wollaston Medal to Mr. George Busk, in consideration of his researches on Fossil Polyzoa and on Pleistocene Mammalia; the Murchison Medal goes to Prof. Ferdinand Roemer, the well-known palaeontologist of Breslau; the Lyell Medal is given to Prof. H. G. Seeley, in recognition of his long-continued work on Fossil Saurians; and the Bigsby Medal, which is awarded every two years, has been assigned to M. Renard, of the Brussels Museum, as an appropriate tribute to the great value of his petrographical researches.

MESSRS. MACMILLAN will publish shortly the first part of a *Course of Practical Instruction in Botany*, by Mr. F. O. Bower, of South Kensington, and Dr. Sidney H. Vines, of Cambridge. This first part deals with Phanerogama to Pteridophyta, and will have a Preface by Mr. W. Thiselton Dyer, of Kew.

WE understand that the *Quarterly Journal of Microscopy and Natural Science* will in future be published by Messrs Baillière, Tindall, & Cox. This journal, which is the official organ of the Postal Microscopical Society, has been enlarged, but the price will remain as heretofore (1s. 6d. per quarter). Mr. Alfred Allen will continue to edit the publication on behalf of the Society.

THE Italian Government is distributing among wine-growers the seeds of American vines which are alleged to possess immunity from the ravages of phylloxera.

PHILOLOGY NOTES.

WE hear that Prof. A. S. Wilkins has finished his edition of the "Epistles" and "Ars Poetica," which will form the third volume of *Horace* in Messrs. Macmillan's classical series.

OTHER forthcoming volumes in the same series will be Books XIII. and XIV. of Ovid's *Metamorphoses*, by Mr. C. Simmons; and Books I. to V. of Plato's *Republic*, by Mr. T. H. Warren.

PROF. FIOR has in preparation a work on the *Iliad*, in which he gives a reconstruction of the text in its probable original form, in accordance with the principles of linguistic criticism which he has already applied in his investigation of the *Odyssey*.

MR. D. NUTT will shortly publish a Grammar of the Dutch Language, by A. L. Snell, late head master of Hanover School, Port Elizabeth.

It is based on the works of the best Dutch grammarians, and the rules are fully illustrated by examples taken from the classic writers of Holland.

It is very satisfactory to find that the reception of Dr. Merguet's *Lexicon to the Orations of Cicero*, has been such as to encourage the indefatigable author and his enterprising publisher (Jena: Fischer) to begin the issue of a similarly exhaustive *Lexicon to Caesar*. Our notice of the former has been somewhat unduly postponed, but it is impossible to judge a work of the kind fairly, except after long and frequent use of it. Dr. Merguet's *Lexicon* stands such a test thoroughly; and one can hardly speak too warmly of the help which such a transcription of the context of every important word gives to the student of the diction of Cicero. Unfortunately its cost places it out of the reach of most private students—a copy bound for use can hardly be procured under £10; but it ought to find a place in every public library of any pretensions to completeness in the direction of philology.

STUDENTS of Cicero ought not to overlook two excellent editions of the speech *pro Archia*, recently published by M. Émile Thomas in Hachette's series. The larger critical edition contains a new collation of the *Codex Gemblacensis*, the primary authority, a very complete introduction and full critical and explanatory notes. M. Thomas has overlooked Mr. J. S. Reid's masterly edition, but otherwise, his command of the literature is adequate and his judgment sound. In the smaller edition (at thirty centimes, a marvel of cheapness!), which is illustrated by more than a dozen woodcuts, there is a brief but adequate introduction, excellent little notes, and a critical, a historical, and a rhetorical Appendix. It is really a model little school-book.

OSTHOFF's essay on *The History of the Perfect in Indo-Germanic*, with especial reference to Greek and Latin (Strassburg, 1884), is full of interesting suggestions. Among others we may mention his explanation of the Greek perfects—*ἔδρα-κα, δέδω-κα, ἔειπ-κα*. In the final syllable he sees the particle *ka*, a Doric by-form of *ke* (see Gustav Meyer's *Griechische Grammatik*, § 22). A similar blending has taken place in Sanskrit *tasthā-u, dadhā-u*, &c. The veteran Georg Curtius, however, in his last publication, *Zur Kritik der neuesten Sprachforschung* (Leipzig, 1885), observes that *ke*, like *av*, is used to express the eventual or conditioned, and is never found in Homer with the perfect indicative.

THE philological students in the University of Rome have addressed to the Minister of Public Instruction a petition requesting that some of their number should be attached to the Italian Red Sea Expedition, with the object of exploring the island of Socotra and the adjacent mainland, in order to ascertain whether any inscriptions exist capable of throwing fresh light on the origin of the Indian alphabets, and on the commercial relations which are known to have existed between India and the Arabian peninsula. It is also suggested that the more accurate determination of the linguistic and ethnological affinities of the people bordering on the Red Sea might be included in the scope of the proposed investigations.

THE *Euskal-Erri* of February 10 contains a translation of the review by Prof. Rhys of Don Arturo Campion's *Leyes fonéticas de la Lengua Euskara*, which appeared in the ACADEMY of August 2, 1884. We learn that Señor Campion is preparing to publish a further contribution to Basque philology under the title *Adaptacion euskara de las palabras latinas ó románicas*, to be followed later by another entitled *Adaptacion latina y románica de las palabras euskaras*.

MEETINGS OF SOCIETIES.

ROYAL ARCHAEOLOGICAL INSTITUTE.—(Thursday, Feb. 5.)

THE President in the Chair.—Admiral Tremlett communicated a paper on the "Pierres à Bassins," or rock basins, of which many instances occur in Brittany, in which he pointed out that, so far from being Druidical rock altars, with basins to catch the blood, the hollows were merely the places whence querns had been extracted.—Mr. Somers Clarke read some interesting "Notes on the Screen in Sandridge Church, Herts," describing its peculiar character as a solid stone wall with door and windows between nave and chancel.—Among the objects exhibited were, in addition to drawings illustrative of the papers read, some rubbings of recently-found brasses in Norfolk, by Mr. Vincent; and three medieval patens, also in Norfolk, by the Rev. C. R. Manning.

PHILOLOGICAL SOCIETY.—(Friday, Feb. 6.)

REV. PROF. SKEAT, President, in the Chair. Mr. H. Sweet read some "Old-English Contributions." He said that the usual derivation of *to rack* from an Old-English *reccan* was not quite correct, the actual form in Old-English being *reccan* (pret. *rohte*), which was probably due to confusion with *reccan*—"direct," "recount." He explained *bilewit* "simple" as "bill-white," originally applied to young birds; and Middle-English *-ild* in *mabelild* "chatterer" as the *-ild* of Old-English feminine names. He attributed the so-called "palatal-umlaut" in Merician *āh* = *āhā*, &c., as being really due to the guttural of the following consonant. The late West-Saxon *y* in such words as *hyme, ye, hyt*, was attributed to their want of accent, these forms being specially Western, as confirmed by the evidence of Modern English.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Feb. 10.)

FRANCIS GALTON, Esq., President, in the Chair. Mr. H. H. Johnston read a paper on "The People of Eastern Equatorial Africa." The races treated of extend over a region of Eastern Africa lying between the first degree north of the equator and five degrees to the south, and bounded on the west by the thirty-fourth degree of east longitude, and on the east by the Indian Ocean. The forest country on the hills, or along the rivers, is occupied by resident agriculturists, almost exclusively belonging to the Bantu family, ethnologically and linguistically; and the forbidding wilderness in the plains is ranged over by tribes of either Galla or Masai origin, both of which may be roughly classed with the Ethiopic or Hamitic groups. The Wataita are of medium height, and have fairly good figures, but the men are somewhat effeminate and slight-looking. In facial aspect there is much variation. The teeth are filed and sharp-pointed, and the ears are so misshapen, by prevailing fashion, that it is hard to guess at their original shape. The body is disposed to be hairy; but is carefully depilated all over, even to the plucking out of eyebrows, eyelashes, beard, and moustache. The hair is allowed to grow only on the occiput, and here it is much cultivated and pulled out into long strings, which are stiffened with grease and threaded with beads. There are but slight traces of religion among the Wataita. They are afraid of spirits who are supposed to dwell in large forest trees, and perhaps for the reason that their dead are always buried in the forest. Their marriages are arranged, first by purchase, but after the preliminaries have been settled, the girl runs away and affects to hide. She is sought out by the bridegroom and three and four of his friends, and when found is seized and carried off to the hut of her future husband. The Akamba, who live to the north of Taita, are a very roving, colonising people and great hunters. One of the most interesting tribes are the Wa-taita, who exhibit marked peculiarities in their language and ideas. They are of fair height, some of the men attaining to six feet. They frequently let the beard and moustache grow, and usually abstain from plucking out eyelashes and eyebrows. Circumcision is general. Marriage is a matter of purchase; but no sign of imitating capture seems to be practised here. They number about two thousand, and bear an excellent reputation among the coast traders for honesty and friendliness. Mr. Johnston described some of the

chief characteristics of several other tribes with which he had come in contact during his visit to Kilimanjaro, and referred particularly to the languages spoken by the various peoples, one of the most interesting of which is the Masai, which has many characteristics not possessed by most of the other African languages.

SOCIETY OF ANTIQUARIES.—(Thursday, Feb. 13.)

Mr. FRESHFIELD, V.-P., in the Chair.—Mr. Kirby, bursar of Winchester College, exhibited some charters belonging to the Corporation of Winchester which had recently been discovered in a solicitor's office, having been probably removed by a previous town clerk. Hitherto the earliest known charters of the Corporation were of the reign of Queen Elizabeth. The newly-discovered charters, thirty in number, were granted by the following kings: Henry II., Richard I., Henry III., Edward I., II., and III., Richard II., Henry IV., Henry V., Edward IV., Henry VIII., Philip and Mary, and Charles II. The privileges granted in the earliest charters are freedom from toll and other franchises to all citizens who are members of the Gilda Mercatoria; and one of the charters of Henry II. confirms a charter of Henry I., which is not extant. Henry III. grants a mint and exchange (five mints having been extinguished by Henry I.) and water-mills at Coybury. Edward III. grants exemption from barbanage and "Bretagnium," a payment for the repair of wooden outworks. Henry VI. grants a market to be held on Saturday, instead of on Wednesday and Sunday. During the Wars of the Roses the town was ruined, and Edward IV. exempted the city from certain dues to the Crown (a grace which was repeated by Charles II.), and granted them the goods of felons. For a similar reason Henry VIII. exempted the mayor from coming to London to take oath at the Exchequer, and Philip and Mary granted to the Corporation the chief rents of certain house property belonging to dissolved monasteries. This was probably done in acknowledgment of the reception of the king and queen at their marriage by the city. One of the deeds discovered was an agreement between the prior and chapter of St. Swithun's and the mayor and Corporation concerning their respective duties in repairing the town wall.—Canon Jenkins sent an account of the discovery of Saxon relics at Lymington, including bones, spear heads, and fibulae, set with garnet-coloured glass.

NEW SHAKSPEARE SOCIETY.—(Friday, Feb. 13.)

Dr. F. J. FURNIVALL, Director, in the Chair.—Miss Grace Latham read a paper on "The Dramatic Meaning of the Construction of Shakspeare's Verse, with especial Reference to the Use of the Extra Syllable and the Run-on Line," saying that Shakspeare wrote not to be read, but to be heard, and that, therefore, his verse, with all its irregularities, its pauses, rhymed couplets, &c., was constructed with a view to the effect it would produce when listened to, and to the manner in which it would express by its sound the ideas and passions of the *dramatis personae*. Miss Latham then showed that many of the chief peculiarities of his style were common to other dramatists of the Elizabethan school, quoting from Peele and Green, and showing how their choice of words, their arrangement of pauses, &c., expressed their meaning by sound as well as by sense. Thus, for example, by introducing an extra syllable into an important word, the ear was attracted to it by the slight variation in the rhythm. In tender passages words were chosen which from their soft open sound are capable of being easily said with the necessary intonation, which could with difficulty be given to others having the same sense, but a sharper sound, while different metres were used to express the variations in the feeling of the speakers. Then, turning to Shakspeare, she showed how he gradually ceased to use those means of expression which, like the rhyming couplet, were conventional, and employed in preference those which do not jar on the ear by producing an unnatural effect, chiefly using the extra syllable and the run-on line, which by obliging the whole or part of a line to be read more or less rapidly, and by creating effective and natural pauses in the midst of a sentence, bring the blank verse nearer to the speech of daily life. In illustration of this

portion of the paper, she quoted from "Midsummer Night's Dream" and "Richard III." as early plays, and from "Coriolanus" as a later one.

EDINBURGH MATHEMATICAL SOCIETY.—(Friday, Feb. 13.)

Mr. A. J. G. BARCLAY, President, in the Chair. Prof. Tait communicated a note on a Plane Strain, which was read by Mr. W. Peddie. Dr. Muir gave an account of a paper by Mr. P. Alexander on Boole's proof of Fourier's Double Integral Theorem, and afterwards enunciated several theorems of his own on the Arbelos. Mr. Peddie discussed reflected rainbows; Mr. Allardice gave a note on spherical geometry, and Mr. A. Y. Fraser made some remarks on a problem in plane geometry.

ROYAL ASIATIC SOCIETY.—(Monday, Feb. 16.)

SIR W. MUIR, President, in the Chair.—Mr. Walhouse read a paper by the Rev. T. Foulkes, of Colmabore, "On the Pallavas." In this paper, Mr. Foulkes took advantage of the great mass of inscriptions existing in South and West India, and which have, in recent years, been edited by Messrs. Sewell, Rice, &c. By these means he has been able to rehabilitate an extensive and powerful dominion which flourished from Orissa far into the North and West Dakan for nearly nine centuries, from the 3rd and 4th A.D. to the 12th or 13th. During the whole of this time the history of the kingdom of the Pallavas is continually, though fragmentarily, recorded in the inscriptions, which have preserved many of the royal names. Mr. Foulkes has, with great care and trouble, constructed a Chronological Table of the varying history of the Pallavas for this long period. Their constant foes were the Chalukyas and the Cholas, the latter of whom ultimately prevailed over them. Their principal seat and stronghold seems to have been Kanchipur (or Conjeeveram), one of the most holy cities of the South of India.

FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromes, and Oil-paints) handsomely framed. Every one who purchases pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. HARRIS, 115, Strand, near Waterloo-bridge.

La Renaissance en Italie et en France à l'Epoque de Charles VIII. Par M. Eugène Muntz. (Paris: Firmin-Didot.)

THIS volume, so full of spirit and erudition, so bountifully illustrated, and so finely printed, is a magnificent memorial of that distinguished amateur, the late Duc de Chaulnes, who in his short life managed to win fame both as a soldier and a promoter of art, and to prove himself a worthy descendant of the Alberti and the De Luynes. It is but the half of the work which he proposed to accomplish with the aid of M. Muntz. He charged himself with the history, military and diplomatic, of the famous expedition into Italy of the young Charles VIII. To M. Muntz he assigned the task of passing in review the antecedents and the effects in France and Italy of that expedition in its relation to art and the Renaissance. He did not live to complete his share of the work; but M. François Delaborde has undertaken to arrange and edit the documents which he collected for the purpose. These, under the title *Histoire diplomatique et militaire de l'Expedition de Charles VIII. en Italie*, will be published by MM. Firmin-Didot during the present year.

It need scarcely be said that the late Duc de Chaulnes made a wise choice of a *collaborateur*. The knowledge, the patience, and the taste requisite for the task were all possessed by M. Muntz; the labour was congenial, the road well known to him, and the result is, as might have been expected, a

learned and luminous picture of the history of the Renaissance in the fifteenth century. We confess that we do not see in it any sign of the influence of the late Duke, even in the collection of materials: the work, in spirit and execution, is purely that of M. Muntz. The merit of instigation and of enterprise may belong to the former, but the statement on the title-page, that the work is published "sous la direction et avec le concours" of the late President of the Musée des Arts décoratifs, sufficiently acknowledges his part in the performance.

M. Muntz has too often and too strongly pronounced his views of the Renaissance for us to be in any doubt as to the view that he will take. It is with difficulty that he will admit any charges against the beneficence of its influence or the nobility of its spirit. To accuse it of a tendency to irreligion is heresy; for freethinkers have existed in all ages, and was it not fostered by the Church? In his eyes the employment of *condottieri* showed no loss of valour, for were not citizens as ready as ever to fight each other? The bloodless campaigns of hired soldiers were a sign of noble humanity; the apathy of the Church in allowing the spread of ideas contrary to the most sacred dogmas was a glorious example of tolerance. Here is not the place to combat these views, even if we wished to do so: they have sufficient reason on their side to warrant their exposition, and no one could state them more clearly, or defend them more fairly, than M. Muntz. Only we have heard them before, and in a work like this should have been satisfied with a little less of *parti pris*. As in his *Précursurs de la Renaissance* we should have been glad of some more distinct recognition of the naturalistic movement, so in this, which deals with France as well as Italy, some more full and generous account of the noble French art which the Renaissance extinguished would have been welcome, if only for the sake of contrast. The feeling of joy at the reconquest of France by Rome, though a bloodless and aesthetic reconquest, would have well borne a little mitigation. The principal defect in the book is, however, one inherent in its scheme. The date of the expedition of Charles VIII. might be a very convenient one to determine a view of part of the Renaissance in Italy: the forces which induced its culmination were then in full activity, no element was wanting, and there is a certain value in concentrating the attention, not on the well-known result, but for a view of the events which preceded it; but for a view of the Renaissance in France it is very different. Of that the history had scarce begun, and M. Muntz has been, perforce, confined to what is merely the first chapter of it. His book is necessarily devoted three-fourths to Italy and but one to France; and, while the former part is, if anything, too full, the latter has to be eked out by an account of the expedition as given in the *Vergier d'honneur*, by André de la Vigne, and of the collecting in Italy of those art treasures which were to be left behind by the conqueror at the battle of Fourona; events, no doubt, very interesting in themselves, but treated on a scale misproportioned to the rest of the work. The book is therefore substantially an account of the Renaissance in Italy with a fragment on France; may, indeed, be viewed as a fragment altogether—a noble and

a colossal *torso* we may say, but palpably and awkwardly incomplete.

This is, however, a defect which M. Muntz can, and, we hope, will remedy, by persevering with those brilliant labours, which, commencing with the "Précurseurs," are continued in this admirable view of the Renaissance in the fifteenth century. There is very little incompleteness in the view he takes of any period to which he devoted his attention as a historian. Though he may fix his eye steadily upon one point—viz., the development of the classic principle in modern art—he loses sight of none of the forces at work, and of none of the phases of their activity. The progress of architecture and sculpture engages his attention as much as that of painting; he neglects neither engraving nor miniature, neither tapestry nor costume. Not only artists, but patrons; not only scholars, but poets and historians; not only manners, but politics, take their due place in the full and round picture he presents of the time. Any one who wishes to know what the life of a man of cultivation in the fifteenth century in Italy was like can scarcely do better than read this last book of his. No work of the kind has ever yet been so well illustrated, and merely to "look at the pictures" would be no mean education in the art and the manners of the time; but they are completely dominated by a text which is as entertaining as it is learned, for M. Muntz bears his knowledge "lightly, like a flower."

COSMO MONKHOUSE.

THE EXHIBITION OF THE ROYAL SCOTTISH ACADEMY.

THE Exhibition of the Royal Scottish Academy which opened to the public last Saturday derives its interest mainly from the works of local painters. The contributions from London—though they include Mr. Orchardson's "Voltaire," a very admirable reduced replica of his Academy picture of 1883, Mr. Pettie's "Site of a Christian Church," Mr. McWhirter's "Windings of the Forth" and his "Sermon by the Sea," and Mr. Thomas Faed's "What is the wee Lassie thinkin'?"—are, on the whole, less numerous and less important than is usually the case, and foreign art is almost unrepresented.

Mr. W. E. Lockhart is seen at his best, and in a more poetic vein than is common to him, in "The Swineherd," a picturesque, skin-clad boy of Majorca, perched on the shattered fragment of a marble column blowing a great white conch-shell, a subject treated with the artist's accustomed power of draughtsmanship and splendour of colour. Mr. Thomas Graham, who was recently elected an honorary member of the Scottish Academy, sends a slightly painted, but fresh and attractive, picture of a rustic belle, bearing a basket of provisions for the midday meal of the haymakers, along with a smaller subject, "The Maid of the Inn," a loosely painted work, far less satisfactorily representative of this attractive, but singularly unequal, artist. Mr. Robert Gibb continues his series of military subjects, and exhibits "Letters from Home," an interior of a Crimean tent, with two officers examining their newly-arrived correspondence. The subject is well conceived and effective, but it would have gained by a somewhat more searching and thorough execution, and by greater variety and subtler blending of colour. Sir Noel Paton is represented by a life-sized head of Christ, which formerly figured in the Grosvenor

Gallery, and by a small and very highly finished cabinet-piece of "Sir Galahad and his Angel." In "If thou hadst known," Mr. Hole has taken a new departure, and exhibits the most impressive work of religious art that has recently appeared on our Academy walls. It shows, under a tender effect of grey evening light, the figure of Christ seated on the Mount of Olives, contemplating the distant city with its lighted dwellings, and its temple enclosure from which rises the smoke of the evening sacrifice. Mr. Hole has only one other subject—a moonlit scene in a village street; for during the past year he has been mainly occupied with etchings, especially with an extensive series of portraits of the Edinburgh Professors which is to be shortly published. In "A Tiff"—a child with a kitten—Mr. Otto Leyde shows one of the most pleasing and satisfactory works that we have seen from his brush. In "A Daughter of Eve" Mr. R. McGregor depicts a strapping beauty and her rustic swain with much vigour, if with no great delicacy; and in "Love lightens Toil" and "Waifs and Workers" Mr. T. Austin Brown and Mr. J. Michael Brown, two of the most promising of our younger figure painters, maintain their successes of last year.

In the landscape department Messrs. Smart, Beattie Brown, Alex. Fraser, and Waller-Paton contribute their usual quota of work. Mr. Geo. Reid is represented by a rich and powerful autumn subject of embrowned beech foliage and woodmen busy among the fallen trees. Mr. D. Farquharson exhibits one of his most successful landscapes in "November Twilight," with the delicate light dying away beyond the tracery of bare tree stems, and a dark foreground filled with folded sheep. Mr. J. C. Noble is represented very richly in the seven landscapes that he sends, among which we may name a large subject, "The Vale of the Clyde," and a smaller picture, "By the Sea," which, in its mellow quietude, is immediately suggestive of the old Dutch landscapists. Mr. W. D. McKay shows several vivid spring effects, but his most important work is a carefully rendered view on the Teviot. Mr. J. L. Wingate is another prominent exhibitor of excellent landscape subjects, though his largest picture, "The Poachers," might have been carried further with profit.

In portraiture the exhibition contains rather less of interest than usual. Here, however, we have the finest production of Mr. R. Herdman's brush that we have yet seen—"Mrs. Horn," a three-quarter length portrait of a blue-eyed lady, standing with hands laid together in front and holding a fan of grey feathers, the warm creamy whites of her drapery culminating in the hues of a yellow rose that is set at the breast. Other powerful portraits come from Mr. Geo. Reid, Mr. W. McTaggart, and Mr. Jas. Irvine, and two charming pictures of children are exhibited by Mr. P. W. Adam and Mr. C. M. Hardie, while the latter artist shows also a singularly clever full-length cabinet portrait of "John Smart, Esq., R.S.A.," the well-known landscape painter.

In the water-colour room we have excellent work from Messrs. W. E. Lockhart, T. Austin Brown, Thomas Scott, James Little, James Douglas, P. W. Nicholson, and R. B. Nisbet; and the works of sculpture include Mr. Geo. A. Lawson's "Ave Caesar!" Mr. T. Stuart Burnett's fine statue of a youth and a hound, and several spirited and picturesque heads in bronze by Mr. G. W. Kinloch. J. M. GRAY.

"LE SALON PARISIEN."

AN exhibition, which has no particular right to assume the title of "Le Salon Parisien," has been for a week or two largely visited, and a good deal talked about. It contains a certain

number of commonplace, or, at the best, mediocre paintings by elder and younger men from Hébert downwards; but it is in truth notable not for these, but for its possession of almost innumerable panels by M. Van Beers, the artist of the Low Countries, whose picture of the embarkation on board the yacht *La Sirène* made so much stir two or three years ago. This famous picture is indeed now exhibited, and with it are many others, not one of which is as important, but of which many have the dubious interest of piquancy. There is, it is, true, a large and sufficiently vacant canvas, called "Flirtation," and a similarly extensive rendering of an everyday scene in the Park; but the more noticeable things are the smaller ones, and some of them are of extreme smallness, but always with high finish. For the most part they are thinly painted, and for the most part dexterously, and even correctly, drawn; but what is it that M. Van Beers draws? It is chiefly the vulgarest of models; it is indeed women whom to dignify with the name of professional models would be to cruelly wrong an honest and necessary class. And these people, who, in our opinion, so superfluously encumber M. Van Beers's studio, fling themselves about in it in every attitude that lacks grace, while it hardly betrays freedom. No; we are by no means enamoured of the persons of M. Van Beers's choice, nor of the fashion in which they present themselves to that artist; nor is English criticism generally so enamoured, despite the suggestion of the *Spectator* in one of those curious notices of art which it is wont to address to the theologian, apparently, rather than to the connoisseur. M. Van Beers's subjects are bad; his conceptions are bad. But when we come to his treatment, there is little with which qualified criticism can be inclined to reproach him. He is a good colourist and an admirable draughtsman. "La Paresse" is, in all probability, the ablest of his smaller works, as it is assuredly the most piquant. It represents, in a luxurious interior, a vivacious and slender blonde, dressed scantily in black. The beauty and suppleness of the figure are well accentuated, and the face, though at several removes from refinement, is much less absolutely coarse than is usual in M. Van Beers's art. "La Paresse" is indeed a brilliant and sufficiently agreeable instance of M. Van Beers's workmanship. Higher up in Bond Street there is a collection of pictures by Bougoureau, one of the modern masters of the nude. He is not precisely a painter, for the true gift of colour has been denied him; but he is an exquisite draughtsman and an artist of refined taste. Yet, by reason of his dealing with the nude figure, a patronage has in England been lacking to his art which is bestowed on the draped vulgarities of Van Beers. The fact is the average English picture-seer, without taste, without learning or instinct, is unable to distinguish between the refined and the gross. He does not know the difference in the very slightest degree. It is only between the dressed and the undressed that he knows the difference. And in his ignorance he tolerates the one, and turns aside from the other.

THE "VINGTISTES" AT BRUSSELS.

"YOUNG BELGIUM" in art, as in literature, is courageously fighting for a place among the modern schools of Europe. The "Vingt," the "Essor," and the "Refusés" seek their inspiration in the country and people around them. Peasant women and children, wood men and coalminers, fleeting impressions of sea and sky, autumn woodlands or spring meadows, filled with the sentiment of the season and the hour, are their favourite sub

jects. It is a work-a-day world they bring before our eyes: the beauty of sun and earth and the dignity of labour and humanity shining beneath rough and degraded exteriors.

The "Recargots," as the Academics are opprobriously called by their youthful rivals, may shrug their shoulders over the Vogels, Ensors, and Finches, whose boldness and broad touch often result in almost indistinguishable masses; but the most devoted adorers of school ideals are ready to acknowledge the originality and strength of much of the work displayed in this second Salon of the "Vingt." They have adopted as motto for their elegant little catalogue the saying of the committee of the Triennial Salon of last year, "S'ils ne sont pas content de leur place qu'ils exposent chez eux" and with the assistance of sympathetic friends at home and abroad have got together a very charming little show in the Palais des Beaux-Arts.

Pre-eminent among the members are Théo van Rysselberghe and Frantz Charlet, Verstraete and Verheyden, van Strydonck and Jan Toorop. Charlet sends but two contributions, of which—"Women Spinning, Morocco"—is, however, one of the most important compositions in the exhibition. Van Rysselberghe's "Arab Story-teller" surrounded by an attentive circle of listeners squatting on the sand, and "A Fantasia: Firing Powder, Morocco," are interesting results of the artist's sojourn in Tangiers, of remarkably fine colour and intelligent characterisation. Verstraete's six landscapes are all excellent. "The Beech Avenue" is charming; one seems to scent the subtle odour of the dead foliage that strews the ground, and of the smoke that rises amid trunks green with lichen from little heaps of burning leaves. "Cutting Brushwood in February" is a beautiful little piece of woodland ready to burst into a mass of primroses and anemones, now that the clearings let in the February sun. There is an interesting portrait of the painter, Meunier, at his easel, by Verheyden; and Meunier himself responds to the invitation of the "Vingt" with several striking studies of the coal district and its workers, on canvas and in clay: his puddlers and lightermen are modelled with great skill and natural action. Ter Linden's six marine symphonies are charming to lovers of the dunes with their wonderful variety in uniformity. Mellery's drawings of the island of Marken, the village folks and their feasts, are very remarkable; one, "The Funeral," is pathetically grotesque. From the Hague Mesdag sends several of his delightful marine pieces; and among other foreign competitors, are Uhde (Munich), John Swan (London), Michetti (Italy), and Kroyer (Copenhagen). Among the works in pastel, of which there are a good many, should be mentioned Rafaelli's forcible sketches of Parisian workmen, and a meeting of the Salvation Army, excellently individualised, though leaning to caricature.

CORRESPONDENCE.

"THE WOODCUTTERS OF THE NETHERLANDS."

Inner Temple: Feb. 18, 1885.

Mr. W. J. Linton is an undoubted authority on modern woodcutting, but it is evident that the "some extent" with which he is "conversant with old cuts" is breadth without depth. Had he really been acquainted with the history of his art he would have known that if there is one point on which it is needful at present to suspend judgment it is the question of the relation between the designer, the draughtsman and the engraver of the woodcuts of the incunables. Mr. Conway, he writes, makes "the usual and fatal mistake of inexpert writers on engraving—the mistake of

making the engraver responsible for the design." Now, although there is as yet not sufficient evidence (at least, with regard to the German cuts) to positively assert the identity of designer, engraver, and draughtsman (*Maler, Formschneider, and Reisser*) in the earliest woodcuts of the incunables, still there is a very great balance in favour of that opinion. The two chief sources from which we can gather evidence are the woodcuts themselves and the archives of the principal woodcutting towns. Mr. Conway has made a very careful study of the former, the latter is a field as yet, comparatively speaking, unworked.

Let me endeavour to state concisely what the evidence we are in possession of amounts to. My remarks will be chiefly based on a study of the German incunables, but there is little doubt as to a like, but somewhat later, development in the Netherlands, several of the Dutch series being, in fact, crude copies of similar German series, and there is much, if not conclusive, evidence of the dependence in this matter of the Lower upon the Upper Rhine and Swabia.

1. The earliest woodcuts of the incunables (I leave out of account block-books and xylographic broad-sheets) bear the impress of the most untrained hand. Their designer had certainly no knowledge of those laws of composition which were the undoubted property of the painters of the age. These cuts are not feeble reproductions of a good design owing to the infancy of woodcutting, but feeble reproductions of designs themselves prepared by men ignorant of the art of drawing. They were the product of untrained handworkers.

2. Several of the early German printers were originally *Karten- und Briefmaler*. It is from them that the conception of illustrating books with woodcuts appears to have arisen. These first woodcuts were mere outlines, which were always intended to be filled in with masses of colour. They were prepared in fact like the early playing-cards and saint-cuts, rather as symbols than as works of art. The first "illustrated" books in Germany with moveable type are due to the *Briefmaler* Pfister, who, there is little doubt, would himself assist in setting up the type, in designing and in actually cutting the blocks.

3. The great advance made in German woodcutting at the beginning of the last twenty years of the fifteenth century was owing to the German *Maler* beginning to take an interest in the art. They raised it from its *handwerkmdssig* position. This was not accomplished by their merely providing designs, but by their actually learning the art of woodcutting. They became not merely *Reisser*, but themselves *Formschneider*. This was not a very great stride for them to make, because carving in wood was, owing to the demand for painted images, almost a part of their profession. In several guild-regulations we find that the painters were allowed a certain number of apprentices and journeymen, of whom a certain proportion might be *Schnitzer* and another proportion *Maler*. Even so late as 1512, long after we are certain that a complete differentiation of *Maler, Reisser* and *Formschneider* had taken place, we find that a man like Burkmaier was capable of cutting his own blocks.

4. In the early Augsburg cuts it is certainly possible to distinguish various marks which enable us to divide into classes the cuts produced in that town. These classes are not distinguished by the goodness or badness of the design, but simply by the greater or less capacity of the engraver for cutting the bare outline, which is practically all they contain. To attempt to classify such cuts according to their designers would be absolutely absurd. The designer, supposing such to have existed, stands on as low (if not lower) level than the

woodcutter. It is to the cardmaker we must probably look for the production of the entire work, and to which particular cardmaker—there were upwards of fifteen in Augsburg about the middle of the second half of the fifteenth century—it is the archives of Augsburg alone which can tell us. It is difficult to think that they can contain no information with regard to the relation between printer and woodcutter.

5. With the publication of the Cöln Bible (1478), and soon after of the Nürnberg Chronicle (1483), a change came over the woodcuts. It then becomes all-important to know who was the designer; but even here is the very point where it is necessary to suspend our judgment. We have not sufficient evidence to determine what was the exact relation of the designer to the cutter when German woodcutting made its great bound. There is, however, much to be said for the view that at the very first the leap was owing to the *Maler* not only becoming *Reisser*, but to his taking upon himself the office of *Formschneider*. That this did not last any length of time is well-known. Towards the end of the century the *Formschneider* are admitted into the *Malerzünfte* as a distinct class, and we find a fair amount of information with regard to their relations to the designers.

6. Finally, without asserting definitely the identity of *Maler, Reisser* and *Formschneider* for the earliest cuts of the German incunables, I must state that it seems to me that the only way to classify these cuts is by the peculiarity of the woodcutter who prepared them. For bibliographical purposes of course the printer and the subject are the really valuable marks, and these have been stated by Mr. Conway with great exactness after patient investigation for the whole range of Dutch incunables. All students of woodcut illustration will agree with me in wishing that we had any work half as thorough as the *Woodcutters of the Netherlands* treating of the German incunables. K. P.

NOTES ON ART AND ARCHAEOLOGY.

MR. W. PATTERSON, of Edinburgh, sends us a prospectus of a new edition of the late Walter Geikie's *Etchings Illustrative of Scottish Character and Scenery*, which he is about to publish by subscription. The impression is limited to fifty copies, with proofs before letters on India paper, and 316 copies, proofs on Holland paper. This new edition will contain several hitherto unpublished plates. The original letterpress, which was contributed by Mr. James Ballantine, Mr. D. Vedder, and others, will be retained, and additional essays, referring to the new etchings, and to those which previously appeared unaccompanied with letterpress, have been furnished by Mr. Andrew Ross.

IN celebration of the reopening of the Hampstead Public Library in its new quarters—Stanfield House, High Street, formerly the residence of the late Clarkson Stanfield—a loan exhibition of pictures in black and white is to be held on February 26. Among the exhibits will be a number of drawings by the contributors to *Punch*, and works by Stanfield, Turner, Etty, David Cox, Constable, De Wint, Alma Tadema, Millais, Leech, Caldecott, and many other eminent artists. The library will be reopened on February 25 by Sir Spencer Wells. This institution has now had fifty years of life, and was supported at the outset by Samuel Rogers, Joanna Baillie, Lucy Aikin, Constable, and Linnell.

UNDER the patronage of the American Art Association, a large sale of pictures by modern masters will be held at New York on the 30th of March and the 1st and 2nd of April. There will be three hundred lots, including thirteen

pictures by Rousseau, fifteen by Diaz, eight by Dupré, five by Daubigny, four by Corot, and one or more by Meissonnier, Millet, Isabey, Troyon, Fromentin, Gérôme, Rosa Bonheur, de Neuville, Cabanel, Bonnat, Alma Tadema, Munkeasy, Millais, etc.

THE works of the late M. Bastien-Lepage will, it is now definitely settled, be exhibited during March and April at the Hôtel Chimay, which is now the property of the Minister of Fine Arts. The exhibition will be for the benefit of the Société des Artistes Français.

THE tomb of the Calpurnii Pisones Frugi has been discovered at Rome, in the course of excavations made at the Villa Bonaparte, between the Porta Pia and the Porta Salaria. Among the inscriptions is one referring to M. Licinius Crassus, consul in AUC 750, who was a kinsman of the family to whom the tomb belonged.

THE disputes which have delayed the opening of the Salle Davillier at the Louvre have been arranged. Another arrangement has also been made by which the Louvre will retain some of the glass and pottery, the rest of which go to Sévres. Three very fine plaques of majolica (Faenza, Sienna, and Cafagiolo) and a hispanomoresque dish are the pieces selected for the Louvre, and to these M^{me}. Davillier has added five pieces of Medici porcelain.

THE son of the celebrated sculptor, David d'Angers, has presented to the Louvre a complete set of the medallions modelled by his father.

AN important "Black and White" exhibition will be opened in Paris next month. The names of the "jury" comprise some of the most celebrated of French artists in chalk and charcoal, and engravers of all kinds. A gold medal and several of silver and bronze will be awarded.

A PETITION is being got up amongst American artists by the Union League Club of New York, in favour of the repeal of the customs duty on works of art. The petition has already received a very large number of signatures.

IN Paris the following exhibitions are open: Galerie des Artistes modernes, 5 Rue de la Paix (pastels, fusains, and drawings); Cercle de la Place Vendôme, Cercle de la Rue Volney, and the Société des Aquarellistes.

THE Mosaic Medallion Portraits of the Popes, which ornament the Church of St. Paul extra Muros, are about to be reproduced in chromolithography, with explanatory text by the Chanoine L. Pallard. The work will form thirty-three parts quarto, each part containing the portraits of eight Popes, costing seven shillings to subscribers, and appearing once a month.

M. AMBROISE TARDIEU has discovered, over the confessional in the church of Herment, a painting of Saint Radegonde, by Guido Reni.

THE intended new building of the Kestner Museum in Hanover, is to cost 236,000 marks. Prizes of 2,000 and 1,000 marks are offered for the best designs.

A SUBSCRIPTION is being opened for a monument to Alessandro Manzoni, to be erected at Lecco.

AN exhibition of the works of the celebrated Austrian painter Makart has recently been opened at Vienna.

THE STAGE.

MDLLE. JANE MAY, an engaging personality and an actress of talent, has returned to the Royalty Theatre, where "Le Monde où l'on s'ennuie" and "Niniche" have just been performed. "Niniche" is in many respects

objectionable, and "Le Monde où l'on s'ennuie" is in some parts worse than objectionable—it is dull. A literal translation of "Niniche" would be impossible on our stage; an adaptation would be bound to be somewhat pointless; and it is regrettable that so pleasant and ingenious a comedian as M^{lle}. May should appear in the heroine's part in all the crudity and offensiveness of the original. We trust we may shortly see her engage in the representation of a character the performance of which does less violence to her own gifts and graces. "Le Monde où l'on s'ennuie"—to say a word now of the more considerable comedy—must, on the most careful consideration, be pronounced unworthy of its great repute. Clever it undoubtedly is, but it tackles no serious problem, nor does it entertain wholly within the limits which high comedy must mark out for itself. Too much of it, in a word, belongs only to that comedy which is rightly described as farcical, and the satire directed against the affectations of learning, or often seemingly against learning itself, is not on the whole better deserved than that which was in England long ago directed against evangelical religion, and which has more lately been directed against the religion of Beauty. Of course, one sympathises very much with the *sous-préfet* and his young wife, who, in a great house wherein affection and jollity are tabooed, find themselves constrained, out of regard for their worldly interests, to display neither; but their enforced reticence is a little farcical. Distinctly farcical too—hardly belonging to comedy at all—is the method of love-making pursued by the English double-barrelled eye-glassed "Miss Lucy" and the young French *savant*. And perhaps the coldness of the marquise to her son is slightly exaggerated. Then, again, the duchess, the wise and tolerant old lady of the drama, is presented as in much too violent rebellion against the notions of "Le Monde où l'on s'ennuie." There seems to be nothing outrageous of which she would disapprove, and for the very greatest flippancy she reserves her heartiest patronage. Still the piece is very often funny, and we do not think that it is ever offensive. It is, however, to be remembered and esteemed chiefly as an acting piece. M. Pailleron, if he permits himself the extravagances of invention and execution which may be effective enough on the Stage, must not blame us for not according to him the honours reserved for pure Literature—reserved for Dumas and Emile Augier.

MUSIC.

THE POPULAR CONCERTS.

LAST Saturday afternoon Herr Joachim made his first appearance this season, and of course received a warm welcome. M^{me}. Norman-Néruda plays with wonderful finish, charm, and intelligence; Herr Sarasate astonishes us with his marvellous execution and *tours de force*; but Herr Joachim is still unrivalled as an exponent of the great masters and also as a quartet leader; and, while admiring his performances, we do not forget what he has done in the past for his art: how he has been a pleader, and a successful one too, in the cause of Schumann, Brahms, and Dvorák. We hope that this year he will introduce to our notice some interesting novelties; for the Popular programmes of late have been drawn almost exclusively from the treasures of the past. Herr Joachim's solo was the slow movement from Spohr's Sixth Concerto, and this he played in so simple and refined a manner that the public demanded an encore; a selection from one of Bach's Suites evoked fresh applause. Mr. Max Pauer, the pianist, chose for his solo Schumann's little-known Allegro (op. 8). This

piece, though it contains many passages of interest to the player, is perhaps one of the composer's least interesting contributions to pianoforte literature. It is unsatisfactory in matter, form, and tonality. In a letter to a friend, Schumann, speaking of it, aptly says "that the composer is worthier than his work." Mr. M. Pauer had, however, an opportunity of displaying his excellent *technique* and intelligent style of playing, and he well deserved all the applause he received. There was an encore, Schumann's Novelette in F, but this was not given with sufficient calm and dignity. Mr. Watkin Mills sang songs by Schubert and Handel. He has an agreeable voice; but his phrasing in "The Wanderer" was at times heavy. The concerted pieces were Mendelssohn's Quartet in E minor and Mozart's pianoforte Trio in C.

On Monday evening the programme commenced with Beethoven's Rasoumowski Quartet in C (op. 59, no. 3), and the performance by Messrs. Joachim, Ries, Hollander, and Piatti was a remarkably fine one. Herr Joachim played Bach's Chaconne, and for an encore a movement from the same composer's Suite in E: comment is quite unnecessary. Miss Agnes Zimmermann gave Schubert's Impromptu in C minor, and some of the Valses Nobles from op. 77. These valse are very pleasing; and were performed with taste and finish, but we should have preferred something more important. Miss Zimmermann is setting a good example: she again refused to accept the encore. Miss Thudichum was the vocalist, and sang Purcell's "Dido's Lament" in an expressive and intelligent manner; in the second part she sang two songs by F. Cowen. The concert concluded with Schumann's Fantasiestücke (op. 88) for pianoforte, violin, and violoncello.

How is it that Mr. Chappell is not going to notice the bi-centenary birthday of Handel next Monday? The next concert falls on the anniversary day itself. Mr. Maas is announced to sing one of Handel's songs; but the composer's name does not appear elsewhere in the programme. Surely all the vocal music might have been selected from the works of the great master. There was the sonata in A for Herr Joachim, and for Mr. Max Pauer one of the Suites or one of the six Fugues.

J. S. SHEDLOCK.

MUSIC NOTES.

THE *Musical Times* of March 1 will contain the first of a series of articles on music in America, by Mr. Joseph Bennett, who has just returned from a lengthened tour in that country.

A PERFORMANCE by the Sacred Harmonic Society of Handel's "Belshazzar" is announced to take place at St. James's Hall on Friday the 27th instant. As it is many years since there was a performance in London of this very fine but seldom heard Oratorio of the great composer, its revival by the Sacred Harmonic Society in commemoration of the bicentenary of Handel's birth will be looked forward to with considerable curiosity. The principal artistes engaged are Miss Annie Marriott, Miss Chester, M^{me}. Patey, Mr. Edward Lloyd, and Mr. Bridson. Mr. Charles Hallé will conduct.

WE regret to have to announce the death of M^{me}. Sainton-Dolby, the celebrated vocalist. She was born in 1821, entered the Royal Academy in 1832, and made her first appearance in public at a Philharmonic concert in 1841. Since her retirement from public life in 1870, she trained students at her Vocal Academy; and besides devoted herself to composition. Her cantatas "The Legend of St. Dorothea" and "The Story of the Faithful Soul" were produced in London—the one in 1876, the second in 1879.

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LITERATURE.

Ralph Waldo Emerson. By Oliver Wendell Holmes. (Kegan Paul, Trench, & Co.)

THOUGH the books about Emerson are now numerous, a thorough, critical study is yet to be looked for. We do not need a better biography than that which Mr. Cooke has written, nor better analyses of Emerson's writings than those contained in the same work and in some of the papers read last summer at the Concord School of Philosophy, and now published. Nor, in the way of personal recollections, is there any dearth. Mr. Ireland's book is admirable; and Mr. Conway's, in spite of—or, perhaps, by the aid of—what Miss Peabody terms his "imaginative memory," is exceedingly interesting. Mr. Lowell has long since given us some notes, and may be prevailed on to give us more, and Mr. Frothingham promises a volume of the same kind. Other books—good, bad, and indifferent—and magazine articles innumerable have appeared from time to time. This ground having been so well occupied, what is now wanted is a well worked out critical study which shall display Emerson as he was and his work in its correct relation to his forerunners and his contemporaries. Mr. John Morley's essay and Mr. Matthew Arnold's lecture are excellent specimens of what is needed; but they were necessarily brief, and did not pretend to be exhaustive.

Dr. Holmes's book is in part biographical, in part descriptive, and in part critical. It contains much which had been told already by Mr. Cooke, Mr. Ireland, and Mr. Conway; but as Dr. Holmes adds something fresh by amplifying old incidents and producing new ones, and, best of all, giving reminiscences of his own, there is no need to complain. His method of giving an account of Emerson's writings is less satisfactory. To print one or two extracts from each essay, with occasional comment, gives about as good a presentment of the books as a brick from every building would give of the architecture of Boston. We are glad to re-read Emerson even in extracts, but for this purpose would take up the *Birthday Book* or the pocket volume of *Thoughts*. Persons already familiar with Emerson's writings do not stand in need of Dr. Holmes's description, and others will find no assistance here. The few doctrines which Emerson regarded as fundamental—self-trust, the guidance of the Oversoul, the supremacy of the moral sentiment—these might well have been indicated by Dr. Holmes and illustrated by quotations. There seems positively no explanation of his choice of method, excepting that he did not know how else to fill his allotment of pages.

The trouble with Emerson—which has stood in the way of criticism—is that he places his readers under a spell. They come

to think his thoughts, not their own; or, at least, he expresses their crude opinions on many points so well that they submit themselves to his guidance on all. Do they return to his books again and again in order that, having become familiar, they may discover their limitations? They find only new depths to be explored. He is so wise they cannot fathom him. I know a philosopher who, having imbibed much from Emerson, at length refused to open his books any more, because, he said, he could derive greater benefit from them by not reading them than by reading them. He meant that the ideas they presented had already taken root, and that so long as he did not return to the books his mental freedom was not infringed. It was timid as an expedient, and as a principle might easily be carried too far. As wine may be delicious and health-giving, though we cannot trace the vintage, so Emerson may quicken for the conduct of life even those who fail to fathom his depths.

There are two chapters in Dr. Holmes's book which, as far as they go, show what criticism of Emerson should be. We had all felt that however effective, for the most part, Mr. Matthew Arnold's lecture might be, there was an error somewhere in the suggestion that Emerson was not a "legitimate" poet. Dr. Holmes here supplies the best answer that has yet been given. Incidentally he points out that the phrase which Mr. Arnold quoted from Milton with so much effect (and who can handle such quoted phrases so well as Mr. Arnold?) assumes quite a new signification when read with its context. According to Mr. Arnold, Milton said poetry should be "simple, sensuous, impassioned"; but Milton was comparing poetry and rhetoric, and he described poetry as being "less subtle and fine, but more simple, sensuous, and passionate." This was a very different statement, and if quoted in full it would have lent no weight to Mr. Arnold's argument. Dr. Holmes, applying other tests, concludes that

"Emerson was not only a poet, but a very remarkable one. Whether a great poet or not will depend on the scale we use, and the meaning we affix to the term." "He looks always with the eye of a poet, never with that of the man of science."

Yet though

"full of poetical feeling, and with a strong desire for poetical expression, Emerson experienced a difficulty in the mechanical part of metrical composition. His muse picked her way as his speech did in conversation and in lecturing. He made desperate work now and then with rhyme and rhythm, showing that though a born poet he was not a born singer."

May not the confusion of singer with poet explain a good many false estimates?

In this portion of his book Dr. Holmes has certainly displayed the insight of the good critic. Here is a very just comparison of Emerson and Wordsworth in their attitude toward nature:

"Both are on the most intimate terms with Nature, but Emerson contemplates himself as belonging to her, and Wordsworth feels as if she belonged to him."

Comparing Emerson's prose and poetry, he says:

"When he gets into rhythm and rhyme he lets

us see more of his personality, he ventures on more audacious imagery, his flight is higher and swifter, his brief crystalline sentences dissolve and pour in continuous streams."

Perhaps it was inevitable that Dr. Holmes should be a little frivolous sometimes. There is a defect in his sense of literary proportion. That he can criticise well we have seen, but he does not maintain his level. For example, on the line from "The Adirondacs" in which Emerson, contemplating Nature, says:

"So like the soul of me, what if 'twere me,"

he comments thus:

"In our earlier days we used to read of the bewildered market woman whose *Ego* was so obscured when she awoke from her slumbers that she had to leave the question of her personal identity to the instinct of her four-footed companion:

'If it be I, he'll wag his little tail;

And if it be not I, he'll loudly bark and wall!'"

What shall we say of this save that, though doubtless funny, it is undignified and in bad taste?

There seems to be a prevalent notion that Emerson was a very meek sort of man, always deferring—outwardly, at least—to the opinions of others, listening patiently even to bores, and going through the world with a gentle smile upon his countenance. The singular robustness of his mind is quite lost sight of. It is satisfactory, therefore, to find some prominence given in the present volume to the practical side of Emerson's character. I like to think of him at the town's meeting as well as in the field and grove. I am pleased to note that he could be amused by comic songs, enjoy a cigar, tell a good story, and make and appreciate a joke. I did not doubt these things before, for his writings abound with practical wisdom and overflow with humour. Yet indiscriminating admirers of Emerson have forced upon us a fanciful notion of him which omits entirely the hearty good-humour of the man. These persons saw that he had understood something of poetry, of history, of science, of almost everything that came before his notice, and with superlatives they called him poet, historian, and man of science. They would not hear that there was anything of which he was incapable.

The truth is, that Emerson's distinguishing quality was the largeness of his sympathy, and this gave him entry into many fields in which he was not himself a labourer. He could put himself in the place of others and, so to speak, look through their eyes, and see the objects they beheld in the way they beheld them. In facts of science he was perhaps not well versed. Dr. Holmes tells us that it was Thoreau who taught him to observe. Truths of science, however, when they were presented, received his ready and understanding assent. To him they were not detached or classified facts—food for knowledge—but parts of a complete and perfect whole—food for thought. The newly-laid Atlantic cable was "the new-found path of thought." "What is classification," he asked,

"but the perceiving that these objects are not chaotic, and are not foreign, but have a law which is also a law of the human mind. . . . Science is nothing but the finding of analogy, identity, in the most remote parts."

He was never anxious to gain converts to his opinions. He resigned his Boston pulpit because the ordinance of the Lord's Supper had ceased to be a reality to him; yet he said, "I am content that it stand to the end of the world, if it please men and please heaven, and I shall rejoice in all the good it produces." Doubtless, the baptism of children was a ceremony which had little significance for him; but the only restriction he placed on the baptism of his own was that it should be performed by one as pure as the children themselves. When William Henry Channing came, he said, "This is the man," and the children were baptised.

This breadth of sympathy won the goodwill of those who knew him, and finding its way into his works led Prof. Tyndall to write in his copy of *Nature*—"purchased by inspiration," and other readers to feel that he was not only their good teacher, but their personal friend. "He is the friend and aider of those who would live in the spirit," said Mr. Arnold; but in reality he was the friend and aider of many who would never have lived in the spirit, had not his understanding sympathy awakened the moral sentiment in them. "On all occasions," writes George Bancroft in the current *North American*, "the mind of Emerson turned to that which was general; to that which covered the whole." He himself, in his essay on "History," has affirmed that man's power consists in the multitude of his affinities. This breadth of sympathy explains much in his character, and must be the starting-point upon which to base a true estimate of the man and of his work in the world.

WALTER LEWIN.

SUDANESE LITERATURE.

The Wild Tribes of the Sudan. By F. L. James. (John Murray.)

My Wanderings in the Sudan. By Mrs. Speedy. In 2 vols. (Bentley.)

With Hicks Pasha in the Sudan. By Col. J. Colborne. (Smith Elder & Co.)

Three Months in the Sudan. By Emerline Sartorius. (Kegan Paul, Trench, & Co.)

THAT the eventful drama now in progress in East Africa should give a stimulus to what may be called Sudanese Literature is not surprising. "Anything on the Sudan, just now, will sell like wildfire," recently remarked a shrewd London publisher. The natural result is that the market is flooded with works professing to deal with the region in question, but whose professions are often supported by little beyond the word "Sudan," in its French form, "Soudan," conspicuously paraded on their title-pages. The term, in fact, has become so abused that its original significance is already forgotten, and the Beled-es-Sudan, the exact equivalent of our obsolete "Nigritia," properly comprising the vast region stretching from the Atlantic to the Nile, and from the Sahara towards the Equator, is now popularly restricted to the Khedival possessions South of Egypt. In this sense it is further made to include the steppe lands between the Nile and the Red Sea, to which the expression "Nigritia," or "Negro-land," never was, and never should be, applied. But

it is, presumably, already too late to enter a protest against this reckless misuse of geographical nomenclature, for which the publishers appear to be primarily responsible.

These remarks, however, have been naturally suggested by the titles of the above-quoted works, none of which, except the third on the list, are at all justified by their contents. Mr. James's comprehensive *Wild Tribes of the Sudan*, is explained in the sub-title to mean "An account of travel and sport chiefly in the Basé Country." The "Wild Tribes" thus reduce themselves mainly to the Basé (Kunama) people of the Upper Mareb (Gash) Valley, while the "Sudan" shrinks to the little debatable district between North Abyssinia and Egyptian territory, a district which, strictly speaking, is not in Sudan at all.

Nor is Mr. James quite correct in speaking of the Basé country as a *terra incognita* that had not been explored before his visit. Besides the unfortunate Powell family, who were all murdered by the Basé, this tribe was visited and studied by Munziger, who gives us a detailed account of them in his *Ost-afrikanische Studien*. It is remarkable, however, that this careful observer regards the Basé as probably a remnant of the aboriginal Hamitic inhabitants of Abyssinia without any trace of negro blood, whereas our author describes them as "of a totally different type, much blacker, and more closely allied to the pure negro than any of their neighbours." This is fully borne out by the etching from a photograph of a "Basé Professional Beauty" facing the Title, and by the engraving of a numerous group at p. 89; but not by another group at p. 139, nor by the Basé Chief Longay, in whom Hamitic features certainly predominate. Elsewhere is described the remarkable way of standing at ease, by placing the sole of the right foot against the left knee, an attitude almost impossible to an European, but which the Basé practise in common with some of the Nilotic Negro tribes.

It seems fair to conclude that the Basé are really a negro people, who have migrated eastwards to their present home, where they have become intermingled and to some extent assimilated to the surrounding Hamitic populations. But Mr. James is essentially a sportsman, and his descriptions of his personal experiences and adventures in the famous hunting-grounds of Taka and Kassala are so graphic that it is not surprising a second edition of his entertaining and richly-illustrated volume should have already been called for.

Kassala was also visited by the Speedy party, whose tour covered very nearly the same ground as that of Mr. James—that is, the tract of country between Suakin and North Abyssinia intermittently watered by the Khor-Baraka and here somewhat confusedly described as "that part of Nubia known as Eastern Sudan." The object also was much the same—a shooting excursion undertaken early in the year 1878 by Mr. Charles Speedy of Abyssinian associations, accompanied by his wife, by a Malay youth from Malacca, another from Abyssinia, native guides, "Spot and Flora the pointers," and so forth. The narrative takes the form of a series of letters, written at the time by Mrs. Speedy mainly to her mother, and all the better because not intended originally for

publication. Indeed they had been laid aside and almost forgotten in the family lumber room, until attention was fortunately again attracted to them by the present complications in East Africa. They are written with great vivacity, and betray considerable descriptive powers, rendering their perusal both pleasant and instructive. There is no space for quotations; but reference may be made to the reception by the Italian lady settled in Kassala, to the Arab entertainment there, including the native receipt for making coffee, to the interview with the German gentlemen engaged in the Settiti Valley in collecting animals for a European menagerie, to the detailed statements regarding the terrific heats prevalent on the Red Sea littoral even during the early spring months, and to the "race for life" from a sand-storm in the neighbourhood of Tokar. But the Hadendoa Hamites of that region should not be spoken of as "Arabs," nor their primitive Beja speech as a miserable patois resembling "the sounds that proceed from a sty full of hungry little pigs." Much attention has lately been bestowed on this branch of the Hamitic group of languages, and its remarkable structure elucidated especially by the researches of Munziger, Almqvist, and Leo Reinisch.

But it would be too much to expect a critical appreciation of these points from an English lady casually traversing the country, when we find an intelligent writer like Col. Colborne committing the same ethnological blunders. For him also the Hadendoa, Bisharins and other Beja peoples are all "Arabs." We are told, for instance, that "the line of demarcation between the territory of the Hadendoa and Bisharin Arabs" runs through the Ariab Valley on the Suakin-Berber route, where there are in point of fact no Arabs at all. As this route is about to be traversed by British troops ordered to the support or rescue of Gen. Wolseley's expedition on the Nile, would it not be well meantime to make a somewhat more careful study of the ethnological relations in the East Nubian steppe? A repetition might thus, perhaps, be spared of some of the ridiculous blunders preceding and accompanying Gen. Graham's bootless battles in that region.

In other respects Col. Colborne has given us a really valuable book, dealing directly with the unfortunate campaign of Hicks Pasha down to the battle of Marabia. Soon after that victory, the author, who was a member of Hicks's staff, was ordered home on sick leave, so that the subsequent events, ending with the crowning disaster in Kordofan, are related at second hand. Even much of the early portion consists of extracts from correspondence already published in the *London Daily News*. But it well deserved to be reprinted, and forms with the supplementary matter a permanently valuable record of one of the most thrilling episodes in this eventful drama.

Since the fall of Khartúm and the failure of the Nile expedition to rescue its noble defender, one reads with a sort of melancholy satisfaction from such a competent authority that the Suakin-Berber was "the only practicable route" by which success might be expected. Nor is the writer sparing in his censure of the Government and their officials on the spot, "who show as lamentable

ignorance as themselves of the knowledge of the Sudan." He complains that these men do not get advice from people really acquainted with the country,

"but trust to Egyptians who have never been in the Sudan, and wisecracks who think they can learn all about a country by poring over a map—generally, as a rule, wrong. I have been asked the most ludicrous questions about the Sudan by officials who have been studying the question for months, and who seem to know as little about it as when they commenced" (p. 262).

Among the many interesting topics incidentally referred to, is that of the coats of mail still in use among some of the Sudanese Arab tribes:

"Whether original or a copy, it was undoubtedly the dress of the Crusaders. The hauberk of mail was fastened round the body by the baltan, and formed a complete covering from head to foot. The long two-handed double-edged sword was borne between the leg and the saddle. The wearer of this mediæval garb was Sheikh Mohammed Sebekh, of the Halawin tribe of Bagarra [Baqqara] Arabs. I asked him where he had got his armour. He replied it had been in his family 310 years. I may add the horse's head was encased in steel, and its body covered with a quilt thick enough to turn a spear. It was shaped like the armour one reads of in Froissart" (p. 143).

It has been asserted in connection with this curious subject that the practice survives in the Sudan alone. It may, therefore, be well to state that it is also found among the Khevsur people of the Central Caucasus, who still habitually wear chain armour, shields and helmets, like mediæval knights. In fact, it was formerly general among all the Caucasian tribes, and the Chechenzes of Daghestan still wore coats of mail down to the beginning of the present century. The armour does not appear to have been forged by these peoples themselves, but was handed down, as among the Sudanese Arabs, as an heirloom from generation to generation in the families of the chiefs. Hence the inference that this armour dates everywhere from the times of the Crusades, of which it may be regarded as a remarkable reminiscence.

Mrs. Sartorius's *Three Months in the Sudan* means "Three Months in Suakin," where she resided from December, 1883, to February, 1884—that is, during the stirring period preceding the arrival of General Graham's expedition. She writes in a somewhat scattered way of men and things, but with a delightful and absolutely unconscious naïveté, which, like charity, covers a multitude of sins. Thus it may be wrong to speak of the Nile as rising in November, to call the janisaries "small landowners," to attribute *The Innocents Abroad* to Bret Harte, to make the Bahal Gazar (*sic* for Bahr-el-Ghazal) "the source of the Nile," or spell the name of the Hadendoa tribe, *à la* Cockney, with a superfluous *r* ("Haddendower"). But such peccadilloes will readily be pardoned in a writer who overflows with good humour often under really distressing circumstances, who describes the varied scenes of a fitful drama with the subtle charm of a perfectly natural style, and whose pages are replete with passages betraying considerable descriptive power and womanly common-sense. Take this account of Furrajulla, formerly "a slave from Bonga,

Central Africa," then a member of her Suakin household:

"He was very short, but very powerful, thick-lipped, black, with splendid white teeth, except his bottom front ones, which had been knocked out in accordance with the customs of his tribe. Now and then he got very much out of temper, and bullied the Portuguese cook frightfully. Once in Jeddah some Turkish soldiers insulted him, and he without hesitation went in for the whole guard (four men) and licked them all. Then when the officer came to complain in the morning to Mr. Wylde, Furrajulla, who had not recovered his temper, pushed past, knocked over the officer, gave him a smart rap or two, and then bolted for twenty-four hours into the desert for fear of his master" (p. 95).

Here is a charming touch, which may serve as a specimen of scores of similar passages:

"Near here there is a very ancient city, the traces of whose existence are lost in the dim mists of past ages; but it is so ruined, and tradition is so still about it, that *only the most learned antiquaries find interest in it*" (p. 13).

Here is a hint for Mr. Plimsoll:

"Fortunately for the Khedival Company, these steamers were all built long ago, and therefore of much better iron than now, and consequently they bear the strain which their captains and pilots are always putting them to" (p. 159).

Here is another for our Exeter Hall friends:

"It is on this slave-dealing account that the Egyptians have greatly to complain against the English people, for the latter have fixed on them a most exacting treaty, one which entails great expense and trouble in the carrying out, and which, in consequence, has raised the whole of Sudan against them. There has been, in modern times, no greater example of the Pharaïcal manner of laying heavy burdens on other men's shoulders and refusing to stir a finger to help them, than this treatment of the Egyptians by that vast body of English Methodists and fanatics, whose representatives make Exeter Hall their principal meeting place" (p. 84).

And lastly, here is one for the Egyptians themselves:

"Every village has its pigeon-houses, looking like great mud cones, and in the evening the owners go out and call them in. But when a man wants to get hold of extra pigeons, instead of calling them, he frightens the pigeons away. They do not understand this, keep circling above, and swoop down now and then towards their houses. Other pigeons, seeing this commotion, join them, and as soon as the man sees there are enough he hides. The whole of the birds, old and new, then go into the house, and the man returning shuts them in. This would be a fine business, if it were not that all of them do the same thing, and therefore each gets caught in his turn. They know this perfectly well, but no Egyptian fellah could resist the temptation of cheating his neighbour" (p. 32).

Altogether, if, notwithstanding their titles, none of these works except Col. Colborne's tell us much about Sudan proper, all of them are at least pleasant reading, while often embodying much useful information bearing more or less directly on the present troubles in that distracted region. A. H. KEANE.

The Aeneid of Virgil. Translated into English by J. W. Mackail. (Macmillan.)

THE problem of translation, according to a well-known saying of Cardinal Newman, is to make the minimum sacrifice. Something *must* be lost in transferring thoughts expressed in one language into another. How may this loss be least? If a Latin poet is translated into English prose, the extent of the loss lies upon the surface: the music of the verse is gone; and the subtle influence of form upon thought is at least entirely disguised. But does not the lessening of the sacrifice in other respects fully compensate for all that is thus given up? The translator is freed from all care as to metre and rhyme, and is able to devote himself entirely to devising the most exact equivalent for the words of his original. The numberless pit-falls that stud the way of one who attempts to render in verse no longer imperil his course; and if he is judged by a higher standard of fidelity, at least there are no artificial difficulties in the way of his reaching this standard. Mr. Mackail is right then in saying that a prose translation of a poet now needs no apology, though he is needlessly humble in comparing it to a copy of some great painting executed in mosaic, and even to a copy in Berlin wool. The only question possible, whether such a prose rendering can really give pleasure, has been answered sufficiently by experiment; and versions such as Hayward's *Faust*, Carlyle's *Dante*, the "Variorum" *Homer*, or Mr. Lang's *Theocritus* do not recall in the least, even to the most critical reader, the sensations produced by a Landseer, not to say a Raffaele, in wool-work. For our own generation it may safely be said that a good prose version is more sure of a welcome than a rendering in verse of any but the very highest quality.

When a new translation of the *Aeneid* was announced, the first point of interest was to know what sort of an ideal the translator had conceived of his duties. The version of Conington was in possession of the field. In what respects would this be held to be capable of improvement? Was the effort to be made to secure a closer faithfulness, a terser diction, a more idiomatic style, or a more accurate rendering of individual passages? Mr. Mackail, with commendable taste, offers no criticism on his predecessors. We are left to find out for ourselves what are to be the distinguishing notes of his own translation. Perhaps a comparison of various renderings of a passage selected almost at random may set us on the track. The first few lines of Book XII. are rendered thus by Conington:

"When Turnus sees that the war-god's enmity has broken the spirit of Latium, that men are beginning to claim his promise and make him the mark of their eyes, he bursts at once into fury unappeasable, and swells his pride to the height. As in Punic lands, when the hunters have wounded him deep in the breast, the lion at last rouses himself to fight, tosses with fierce joy his mane from his neck, snaps fearlessly the brigand's spear in the wound, and roars from his gory mouth: even so, Turnus once kindled, his vehemence grows each moment. Then he addresses the king, and dashes hotly into speech."

The widely-circulated "Globe" version has it thus:

"Turnus, when he sees that the Latins are

shattered and disheartened by unsuccessful war, that the fulfilment of his own promises is called for, that men's eyes make him their mark, burns all the more with rage implacable, and higher lifts his pride. As in Carthaginian plains, the mighty lion, his breast grievously wounded by the hunters then at last wakes his weapons, and exultingly makes his shaggy muscles start from his neck, and dauntlessly shivers the deep-fixed javelin of his assailant, and roars with bloody mouth; even so in Turnus, once inflamed, the fury swells up more and more. Then he thus addresses the king, and stormily begins his speech."

There is not much difficulty in the comparison here. The former is a first-class, the latter a rather poor second-class rendering. The personal element in *adverso Marte* ought certainly to have been retained; *ultra* is not "all the more," "wakes his weapons" is false English; to render *toros* "muscles" mars the picture; whatever the literal meaning, it is the mane which is seen to shake; "assailant" is a very weak rendering of *latro*; *arvis* is more or less than "plains"; the thrice-repeated "and" is very awkward; and, generally, there is a lack of ease in the rhythm, while the changes of subject are not managed happily.

Now let us turn to Mr. Mackail.

"When Turnus sees the Latins broken and fainting in the thwart issue of war, his promise claimed for fulfilment, and men's eyes pointed on him, his own spirit rises in unappeasable flame. As the lion in Phœnician fields, his breast heavily wounded by the huntsmen, at last starts into arms, and shakes out the shaggy masses from his exultant neck, and undismayed snaps the brigand's planted weapon, roaring with blood-stained mouth: even so Turnus kindles and swells in passion. Then he thus addresses the king, and so furiously begins."

This is evidently constructed on different lines from Conington's, but there is hardly less in it to praise. The close fidelity is admirable, and I venture to think it is a better model for imitation than Conington's spirited rendering; but there are flaws in detail. "The thwart issue of war" is naught; "eyes" are not properly "pointed," and "Phœnician" is a little misleading, in spite of Mommsen's precedent.

It would be, of course, unfair to sample the house by such an isolated brick; but the general impression left by a much more extended comparison does not differ widely from that which is so gained. The translator has the true ideal, and as a rule he comes very close to it; but occasionally there are jarring notes or lapses in language, none the less awkward because they are apparently deliberate. Is *præstans animi iuvenis* more happily rendered by "O, excellent young man!" or by Conington's "gallant youth"? Is "free to dally with death" legitimate for *mora libera mortis*? Is *maximus Actor* "princely" rather than "giant"? Does not the rendering "driven by what god" for *quo turbine adastra* need a word of defence? "Was it well?" rather misses the point for *placuit*. But these are very slight blemishes: it would be easier to find in abundance examples of rendering really perfect in their idiomatic faithfulness.

And we must not lose sight of the skill with which very frequently Mr. Mackail has preserved the order of the original. This is a point far too often lost sight of in translation: and yet

if the words are flung about at random, even if the bare meaning of the text is accurately given, the manner in which the component parts of the thought are presented to the mind is totally different; and, therefore, a very different impression is produced. The English reader, as he turns to this version, may be sure that he has the very form of Vergil's thought preserved with as much exactness as is possible. The only serious qualification that is needed is suggested by an occasional forcing of the note. "Ruining heaven" is not happy for *coeli ruina*; "dreadful steel-riveted gates" is neither exact nor elegant for *diras ferro et compagibus artis . . . portas*; nor "maiden unnamed" for *quam te memorem virgo*? It is easier to censure "weapons of corn-dressing" for *Cerealia arma* than to suggest an adequate equivalent. A happy daring is often needed to reproduce Vergil's bold experiments in style; but in cases such as these the daring is more evident than the happiness. "Deified glory" used of Hercules is probably not the meaning of *deus addite divis*, nor "gay Carinae" the right epithet for a quarter distinguished for the stateliness of its buildings.

One question remains to be discussed—the manner in which Mr. Mackail has dealt with passages of real obscurity. He tells us that he has often taken Servius as his guide in preference to the modern editors. The principle is a somewhat dangerous one. The best recent editors have not been lacking in respect for the authority of Servius; and if they have departed from his tradition, it has usually been only under strong compulsion. For instance, in two places in book i. Dr. Kennedy agrees with Servius as against many editors, first in interpreting *fatigat equos* (said of Harpalyce, v. 316) as "out-tires horses," and secondly in understanding *data fata* (v. 382) of the will of Jove, for "*fata* never means oracles or prophecies." In both these cases Mr. Mackail, wrongly, I think, disagrees, rendering "tires her coursers" and "oracular tokens." *Laquearia*, again, may, perhaps, be "chain-work," but that is not the view of Servius. In vi. 865 Servius supports Dr. Kennedy's interpretation *quantum instat in ipso*, "what a striking resemblance"; but Mr. Mackail more wisely follows Conington—"how goodly of presence he is"—though Prof. Nettleship is probably right in thinking that this does not exhaust the meaning of the phrase. Hence, Mr. Mackail has often been better than his principle, and, on the whole, there is little room to complain of his judgment. To test it in detail would be a task not for these limits. I may just notice that in iv. 663, and vi. 883, Dr. Kennedy's explanation is not admitted, and that in vi. 743 the rendering "we suffer, each a several ghost" for *quisque suos patimur Manes* shows that Mr. Mackail's conception of the duty of a translator does not include that of an interpreter. Prof. Nettleship's convincing disproof of Servius's interpretation of *concreta* in vi. 738 was probably not accessible when this part of the translation was finished. But I have noticed no instance where Mr. Mackail's interpretation of the sense of a passage—as distinguished from that of particular words—is not fairly defensible.

Perhaps it is right, before I close this

article, to give one specimen of the success with which the translator deals with passages of emotion or pathos. We may take the story of the death of Nisus:

"Then, indeed, frantic with terror, Nisus shrieks out. No longer could he shroud himself in darkness or endure such agony. 'On me, on me! I am here, I did it! On me turn your steel, O Rutulians! Mine is all the guilt; he dared not, no, nor could not. To this heaven I appeal, and the stars that know—he only loved his hapless friend too well.' Such words he was uttering; but the sword, driven hard home, is gone clean through his ribs, and pierces the white breast. Euryalus rolls over in death, and the blood runs over his lovely limbs, and his neck settles and sinks on his shoulder; even as when a lustrous flower cut away by the plough droops in death, or weary-necked poppies bow down their head if overweighed with a random shower. But Nisus rushes amidst them, and, alone among them all, rushes at Volscens, keeps to Volscens alone; round him the foe cluster, and on this side and on that, hurl him back; none the less he presses on, and whirls his sword like lightning, till he plunges it full in the face of the shrieking Rutulian, and slays his enemy as he dies. Then, stabbed through and through, he flung himself above his lifeless friend, and there at last found the quiet sleep of death."

This rendering is perhaps not flawless, but standing, as it does, as only an average specimen of the work, it warrants us in saying that Mr. Mackail's version justly claims a place of its own, and is a gift to be heartily accepted. To school-boys and to poll-men I fear it will be fatally useful.

A. S. WILKINS.

SPANISH POPULAR LEGENDS AND POETRY.

Biblioteca de las Tradiciones populares Españolas. Tomos I.—V. (Madrid.)

Concepto del Derecho en la Poesía popular Española. Por Joaquín Costa. (Madrid: Fortanet.)

SPANIARDS were not the first to enter on the study of folk-lore, but now that they have begun they yield to no other people either in zeal or in diligence. Even the reproach of tardiness may be in some sort repelled, for the great collections of the Romances are full of materials of folk-lore, and among the works of Fernán Caballero and others are excellent specimens of the pre-scientific period. But leaving questions of priority, the distinguishing quality of Spanish folk-lore, and much of its permanent value, consist in this—that its collectors and writers have infused a fresh life into the study by treating it not merely as a thing of the past, as an archaeological curiosity, but as an actual sociological fact. In these and similar volumes published in the Peninsula we hear very little of solar or other theories; little is done in the way of comparison of the legends, unless with those of other parts of the Peninsula and of Italy; there is no unwise attempt at literary adornment; but folk-lore is treated mainly from another, and perhaps not less valuable, point of view—as a demopsychology, to quote the term used by one of the most zealous toilers in the field, the editor of the present series, Don Antonio Machado y Alvarez.

Considered in this way, the collector of

folk-lore has no need to pitch his tent or to make his peregrinations in out-of-the-way places. He will find his material in crowded modern cities just as well as in the most thinly-populated districts, and in those farthest away from civilisation. Excellent examples of this kind of folk-lore are "El Folk-lore de Madrid," by Señor Olivarria, in vol. ii., and still more the study of Sevillian artisan town-life, by Luis Montoto, which opens the series. Only, as this writer warns us in another study in vol. iv., p. 313, we must not confound the "musa popular" with the "musa de la plebe." The former is free as the wind, but she is no courtesan. It is the latter only who is the muse of the *lupanar* and the servile parasite of Bacchus. Studies such as these of London courts and Whitechapel alleys would surely smooth the way for the labours of university men in the unknown world of eastern London.

Another phase of folk-lore in which these volumes are particularly rich is that of children's games. The "Juegos Infantiles" of Estremadura are treated at length by Hernandez de Soto, and those of Galicia by the distinguished novelist, Doña Emilia Pardo Bazan, and others. There are but few of our British infant games which are not represented here, and generally with more numerous variations than could be found in our own land (see the twenty-four ways of playing hop-scotch figured at the end of vol. iii.). The nursery rhymes which accompany such games are not generally, as in English, unmeaning jingles, but have often a touch of graceful poetical fancy which reminds one of the land of the romancero; indeed, some are charming little romances by themselves; and these are found not only in brighter Andalusia, but also in cloudy Galicia of the North.

Of superstitions—showing that popular religion, like embryology, contains within it types of all anterior forms—we have specimens from Andalusia by Señor Guichot; and also a more literary study by the same writer on the Myth of the Basilic. Vol. v. is occupied by collections of riddles, short studies, newspaper reviews, and articles by the editor, forming together a conspectus of nearly all that has been done in the Peninsula on the literature of folk-lore. Vols. ii., iii., and iv. contain also a translation of those chapters of Nyder's *Formicarium* (sæc. XV.) which treat of sorcery and of demoniacal possession. This is interspersed with dialogue, giving a view of the belief of educated Spaniards on these subjects at the present day. The treatise itself, though containing some interesting episodes, is as tedious and as untrustworthy in its facts as are most mediæval works on the like theme.

Our second work is a little study by Don Joaquin Costa, the author of *Poëma popular Española*, on the idea of right contained in the old proverbs and romances. He brings out therefrom the independence and nobility of sentiment of the Spanish people. How their ideas of right were widened by "el contacto, y mas que contacto, compenetracion de musulmanes y cristianos." The *refran*, he remarks, embraces all theologies, and contains the *detritus* of all former beliefs, even fallen ones; but there is not a single refrain which shows love to the clergy. The popular ideal of the

duties of a king is very different from that of later times. So far from Spaniards having always been submissive subjects, their popular poetry upholds the right and duty of insurrection. Hence, when absolutism was established, the popular muse became silent, even in the presence of most stirring deeds. There is not a single popular song to celebrate the conquest of America. An additional chapter, showing how freely the old singers borrowed from the "Fueros" and "Las Siete Partidas," the ancient laws of Leon and Castille, forms an excellent commentary on the Poëma and Romancero del Cid.

WENTWORTH WEBSTER.

NEW NOVELS.

Diana of the Crossways. By George Meredith. In 3 vols. (Chapman & Hall.)

Stormy Waters. By Robert Buchanan. In 3 vols. (Maxwell.)

A Dog with a Bad Name. By Florence Warden. In 3 vols. (Bentley.)

Current Repentance. By A. B. C. S. In 3 vols. (Maxwell.)

Not Every Day: a Love Octave. By Constance MacEwen. In 2 vols. (Ward & Downey.)

Found Out. By Helen Mathers. (Warne.)

In saying that the books of Mr. George Meredith appeal exclusively to a cultivated taste, we use the epithet "cultivated" as synonymous with the two epithets, "educated" and "acquired." In fiction, as in wine, the popular preference is for body rather than bouquet; and Mr. Meredith's work is almost perversely deficient in body, owing all its charm to a very delicate, but also very recognisable, literary flavour, which, if discerned at all by the untutored palate, is hardly likely to be enjoyed. Nor would we say that enjoyment must necessarily follow upon discernment. The peculiar quality of Mr. Meredith's writing is very charming; but its charm is not that which we expect, and rightfully expect, to find in fiction. The taste of the ordinary novel-reader may be somewhat coarse; but his demand for something a little more substantial than the items in Mr. Meredith's bill of fare is not unreasonable. The author of *Diana of the Crossways* has always seemed to us not so much a novelist as a singularly brilliant social essayist, who has wilfully chosen to cut up his essays into fragments of fictitious description and conversation. His books are always interesting, and yet, paradoxical as the saying may seem, we are interested neither in the personages themselves nor in what happens to them. We read simply that we may know what Mr. Meredith has to say, and that we may enjoy his manner of saying it; but the people and the events may be said to be in the way rather than otherwise, being at the best only concrete illustrations, like the men and women with the latinised names who figure in George Eliot's *Impressions of Theophrastus Such*. There is nothing better in *Diana of the Crossways* than the almost dazzlingly brilliant introductory chapter, "Of Diaries and Diarists touching the Heroine," which will be perused at least twice by

every reader—once when he begins the story and again when he has finished it; and here Mr. Meredith is what we contend he ought always to be, an essayist undisguised in the fancy dress of a novel writer. It is full of good things such as this, of romance—"The young who avoid that region escape the title of fool at the cost of a celestial crown"; or this of oratory—"It is always the more impressive for the spice of temper which renders it untrustworthy"; or a score of others that it would be pleasant to quote did space allow. These things in the essay are enjoyable; but a conversation conducted in epigrams is not enjoyable, because it brings with it a sense of strain and distortion. The situations in the book are not inevitable. They have no imaginative necessity, but only an intellectual necessity. They are simply pegs on which to hang clever comments. We do not, we cannot, really care for Diana Warwick and her various entanglements with her lovers and would-be lovers; but it is interesting to see what Mr. Meredith can make of them. Once, indeed, Diana does become vividly human—in the scene where Percy Dacier casts her off because she has betrayed his great political secret to the London editor; but the chapter comes as a surprise, and it is a surprise that does not recur, the only equally human and realisable passage being the description, which is almost painfully powerful, of Sir Lukin Dunstane's remorseful agony when his wife, to whom he has not been too faithful, is undergoing the operation which may deprive him of her for ever. We do not believe, however, that Mr. Meredith's admirers will feel that in *Diana of the Crossways* he falls below himself.

The quality to which, a good many years ago, the meaningless and absurd name of "sensationalism" was given, is again making itself very observable in contemporary fiction of the second rank. The extraordinary popularity of *Called Back* may have done something—and, in one instance, to which we shall refer, certainly has done something—to revive an old and rather discredited fashion; or novelists may have a suspicion that their readers are pining for nutriment a little more savoury than the long-drawn-out analyses of Messrs. Howells and James; but, whatever be the true explanation, the fact remains, and no fewer than three of the six novels in our list this week are distinctly "sensational"—that is to say, their interest centres in the unravelling of a tangled skein of circumstance rather than in the presentation and evolution of character. *Stormy Waters* is one of the three, and not the best of them; for the work of Mr. Buchanan, who is distinctly a man of genius rather than of mere talent, is only good work when it is congenial work—when it runs in the line of his special endowments—and it seems to us evident that his recent stories have been written not from an inward impulse, but in answer to a supposed demand from without. They are accordingly painfully unsatisfactory, especially to those who, like the present writer, have derived more pleasure than they can adequately acknowledge both from his memorable verse and from those prose writings in which his imaginative endowment has "ample room and verge enough" to display itself freely.

Stormy Waters deals with the doings and misdoings of a secret society established for the purpose of furthering the cause of socialism by the beneficent agency of dynamite; and Mr. Buchanan exhibits courage which surely crosses the borders of temerity by making one of his characters the perpetrator of the explosion at the Government offices in Charles Street. The criminal, Michael Morton, is a farmer who, in a fit of passion, has murdered his landlord, being urged to the deed partly by a notice to quit his farm, but mainly by a suspicion—which turns out to be altogether baseless—that the landlord is the unknown scoundrel who has seduced and deserted his daughter. The murder is witnessed by the real seducer, a certain Richard Kingston, who is the heir of the victim, and also the leading spirit in the secret society; and Morton, who is, of course, in Kingston's power, is compelled by him to give his assistance in carrying out the designs of the Brotherhood. Suspicion falls upon a young sailor named Hastings, who is finally captured, tried, and condemned to death; but on the eve of his execution the truth is discovered, Kingston is unmasked, Hastings is reprieved on his way to the scaffold, and poetical justice is done all round. Some of the chapters devoted to the plottings of the dynamitards are exciting enough, and will just now be specially attractive to some readers; but, from an artistic point of view, the subject is not well chosen, and the treatment has occasionally a clumsiness which seems the result of haste. There are good things in the story—Bob, the cabman, is admirable—but it gives no indication of the true nature of its author's power.

Whenever a reviewer wishes to point a more than ordinarily savage sneer, he has a habit of saying that such and such writing is "only worthy of the *Family Herald*." We are not familiar with this despised periodical, so cannot tell what amount of justice there may be in such allusions; but we learn from Miss Warden that her story, *A Dog with a Bad Name*, was first published in its pages, and we can only say that if all the novels which come into our hands were as readable as this one, our labours would be much more exhilarating than they are at present. Though it is entirely a story of plot interest, the writer has clearly taken pains to make her characters realisable and consistent; and while it is quite true that no one thinks of reading a book of this kind for the sake of its characters, still a fairly well-painted portrait is a pleasanter thing than a coarse daub. Certainly, the villains are decidedly non-natural beings; but as the villain of fiction is so uniformly non-natural it would perhaps be hypercritical to complain of such a trifle. In a story like this good construction is the one—we might say the only—thing needful; and in *A Dog with a Bad Name* the construction is very workmanlike and efficient. Miss Warden has evidently laid out her ground plan thoroughly before beginning to build up her narrative, so that symmetry and proportion are preserved throughout, and there are none of those after-thoughts, which, however carefully they may be worked in, are always detected and resented by the reader. The

secret upon which the plot turns is preserved with considerable ingenuity, and the reader's curiosity is so well sustained that, if the beginning of the third volume be reached before midnight, only a very strong-minded person will be able to get to bed before the last page is reached. We foresee that poor James Acton, who represents the proverbial dog with a bad name, will be cleared from the charges brought against him, and we know that another James Acton will somehow be discovered; but, though early in the story we make the acquaintance of the true criminal, we never suspect his identity. To readers craving for excitement, *A Dog with a Bad Name* may be confidently recommended.

The title *Current Repentance* will be somewhat enigmatical save to those who remember the speech of the Chief Justice to Falstaff in the second part of "Henry IV.": "Pay her the debt you owe her, and repay the villainy you have done her: the one you may do with sterling money, and the other with current repentance." In one respect this story is certainly inferior to the one just mentioned. So far is it from being well constructed that it can hardly be said to be constructed at all, but simply thrown together. The first half of the first volume, which deals with the unfortunate love-affairs of Mary Lee, is admirably written, and the narrative is full of movement and interest; but with the supposed betrayal and actual death of the ill-fated girl the interest collapses; and, when the story jumps over twenty years of time and half a hemisphere of space to introduce us to an entirely new circle of characters we feel first bewildered and then bored. In themselves the chapters dealing with official life in India are entertaining enough; but, coming where they do, we resent them as something like an impertinence, for they seem to have no vital connexion with what has preceded them. When we reach the concluding pages we discover that there is such a connexion; but, unfortunately, by that time we have ceased to care anything about it. This is a pity, for the author has some grasp of character, and can write decent English, though he seems to labour under the delusion that a "patronymic" is the same thing as a surname.

Were Mr. Martin Tupper and *Punch's* Postlethwaite to combine with a view to the production of a novel, the result of such combination would surely resemble the work which is entitled *Not Every Day*, though it might as well have been called "Every other Fortnight," or "Three Times a Year," or "Always," or anything else. We cannot imagine what manner of man or woman could possibly feel the faintest interest in the high fantastic phantoms which here do duty for human beings, or in a story which is, we should think, almost unique in its grotesque absurdity; but from the descriptive and conversational pages we have extracted an amount of amusement for which we can hardly be sufficiently grateful. The Tupperian hand is principally discernible in the original mottoes prefixed to the chapters and in the reflections which are sprinkled up and down them; it is in the descriptions and the talk that we find the touches which suggest the subtle and precious Postlethwaite. When we read that "advice

is, as a rule, very badly weighted; bias of some kind nearly always tips it over to the left," we cannot presume to understand; but we silently admire such an impressive echo of the oracular *Proverbial Philosophy*—an echo which we hear again in the following impressive affirmation and awakening question: "Most of us are fattened on the misfortunes of others. How much slaughter, thinkest thou, O man, it has taken to keep thee alive?" On the other hand, there can be no doubt concerning the source of the inspiration in this fragment of a "consummate" speech made by one woman to another whom she has never seen before. "We have but few great lights left. I'm sorry Rossetti, the poet-painter, has passed away." (Here she *did* pause, and for one half-moment a slight expression of pain swept across her worldly yet handsome face.) "It strikes me he would have admired your face and weaved you into those strange studies of his, all of which have a certain remote and deep expression which is unfathomable." We do not know whether we can say that Miss MacEwen's writing has, like her heroine's face, a remote and deep expression, but it certainly resembles that remarkable countenance in being unfathomable. She has a great fondness for particular words, "mystic" being such a special pet that she even talks about "mystic dynamite"; and she has also a fixed determination to be nothing if not transcendently metaphorical, which makes her book rather more puzzling than a double acrostic. Of course, there is just a possibility that *Not Every Day* may be an elaborate practical joke, and in this case we must declare it a tremendous triumph.

Found Out is the story we referred to as having been called into existence by the extraordinary success of *Called Back*; and from what we hear the venture has already had greater good luck than generally falls to the lot of imitative experiments. We do not mean it to be inferred that Miss Helen Mathers is guilty of imitating Mr. Fergus. Such imitation would have been one of those blunders which are worse than crimes. The author's aim has been simply to arouse that kind of interest which depends upon cleverly awakened and ingeniously sustained curiosity, and she achieves her aim without being in the least "psychological," an achievement for which our sincere thanks are due. The only technical criticism we feel impelled to make is that the machinery is in places rather too elaborate for a short story, the result being an occasional awkwardness which might easily have been avoided.

JAMES ASHCROFT NOBLE.

CURRENT LITERATURE.

The Princess Charlotte of Wales. An Illustrated Menograph. By Mrs. Herbert Jones. (Quaritch.) The occasion of this handsome quarto is to publish for the first time a series of some eleven miniatures of the Princess Charlotte, which were painted from life by Miss Charlotte Jones, and have ever since remained in the family of the artist. To accompany these illustrations, Mrs. Herbert Jones, the author of *Sandringham Past and Present*, has told afresh the story of a life which, from its ill-omened beginning to its sudden close, forms one of the most pathetic chapters in royal annals. As might be expected from her former work, Mrs.

Jones is careful to add whatever interesting touches can be obtained from the architectural and domestic history of the houses in which the Princess lived—Carlton (which ought apparently to be Carleton) House, Warwick House, which adjoined the former, and Claremont, familiar to us all by another recent death. She has also been enabled to make a real contribution to her biography by printing at length several letters written by the Princess to Emily Theophila, Viscountess Ashbrook, who, though some seven years older than her correspondent, still survives at the venerable age of ninety-five. Of these it is sufficient to say that they fully bear out the character for amiability that is commonly assigned to the Princess. But it is, of course, for its illustrations that this book will be chiefly valued. Their interest is twofold: partly because of their subject, whose brief career they trace in a succession of stages from her cradle to her wedding; partly as being excellent specimens of the English miniature art of Cosway's school. The graceful form of the young girl who never blossomed into full womanhood is here delineated by one who had both the skill and the opportunity to execute a faithful likeness. The originals were to be seen in London before Christmas; these reproductions have been done in monochrome, perhaps not all with equal success. But for the volume as a whole, praise is due unreservedly to both author and printer.

A Diary of Two Parliaments. By Henry W. Lucy. The Disraeli Parliament, 1874-1880. (Cassell.) In his recent book of travel, *East by West*, Mr. Lucy trespassed into a field of literature where he could not hope to win more than a *succès d'estime* from his brother journalists and his many personal friends. In the present volume, to be followed shortly by a second, he returns to the familiar scenes of parliamentary life in which he has established his reputation. In the House of Commons, though not of it, he has proved the proverb that "onlookers see most of the game." Many will have read before what is here reprinted from two or three newspapers, but all will be glad to refresh their remembrance of a period of history which is already beginning to seem remote. And we venture to say that the future historian of the reign of Victoria will not disdain to turn to these pages for a faithful record of one aspect of politics. They bear the same relation to *Harvard* that an instantaneous photograph does to full-length portraiture. Till within a few years the pulse of the House of Commons could be felt only by its own members. The outer public knew of it no more than was to be learnt from shorthand reporters; and the reporters themselves were directly concerned with nothing besides the speeches made. Now the House has been compelled to relax its rules so as to admit the intrusion of personal journalism. From picture, as well as from narrative, we are enabled not only to read what our representatives say, but also to learn in what way they comport themselves, and even how they dress. Of this new school of reporting Mr. Lucy is the recognised chief, sharing the honours with Mr. Harry Furniss in another line. He is in perfect touch with his subject, as well as with his readers; and, though sometimes hovering on the very verge, he always contrives just to escape the pitfall of vulgarity. It is not given to every one to compare the present Home Secretary in three lines to Casabianca, to the "minstrel boy," and to Mrs. Micawber.

A Bit of Human Nature and the "Lively Fairy." By David Christie Murray. (Chatto & Windus.) Though somewhat ostentatiously announced as Mr. Murray's "new novel," this volume really contains two separate stories, both of which have been printed before—the first in one of last year's Christmas numbers,

the second (we think) in a magazine. The first and longest is far the better of the two, for it presents what we make bold to call a new situation, skilfully and delicately worked out. A Chinaman in the Ardennes is an improvement upon De Quincey's historic Malay. The second is very slight, and may charitably be regarded as padding to fill out the volume. It might furnish material for a one-act farce. The truth is that Mr. Murray paints best on a large canvas, as may be seen by his real "new novel" in the *Cornhill*, which has begun excellently well.

The Student's Manual of Indian History. By Robert Hawthorne, Ph.D. Professor, Argyll College, Pauchgani. (Sonnenschein.) We have set out the title-page at length, in order that the author may have whatever credit attaches to his degree and his title of professor, and also to show the first of many misprints. "Pauchgani" should, of course, be Panchgani, a hill station in the Western Ghats, not to be found in Hunter's *Imperial Gazetteer*. It might, perhaps, be thought hypercritical to complain that a book from so remote a source should be imperfectly corrected for the press. But the misprints, we regret to say, are only symptomatic of an ignorance that shows itself on almost every page. Here are a few examples:

"During this time Bengal was under a double government (ruled by natives and Europeans). At length the E.I. Company sent out Warren Hastings as Diwan of the province, and put a stop to the double government by the Regulation [sic] Act, by which Bengal, Behar, and Orissa were brought under British jurisdiction" (p. 54).

Lord William Bentinck is called throughout "Lord Bentinck"; and he is dismissed with the remark that "he was not a great politician" (p. 65). "During the Afghan war the Ameers of Sindh had in many ways shown their hostility to the British" (p. 68). "The first Punjab war . . . lasted two years" (p. 69). As a matter of fact, it lasted only from November 1845 to February 1846. "Lord Lytton gained the affections of all classes, and his name will always be remembered with respect" (p. 72). In the case of school-books, more than with any other class, we hold ourselves bound to regard the motto—

"*Judex damnatur cum nocens absolvitur.*"

A Statutory List of the Inhabitants of Melbourne, Derbyshire, in 1695. With a Commentary and Explanatory Notes. By R. E. Chester Waters. (Bemrose.) It is but a few weeks since we received from Mr. Waters a little work in which he discussed with equal learning and acumen the parentage of Gundrada de Warenne, and proved once for all that she was neither daughter nor step-daughter of William the Conqueror. He has now issued another book, scarcely larger than the former in size, and not less decisive in its application to a disputed point in English history. Macaulay, as all will remember, deploras that no materials exist for determining with accuracy the population of England at the close of the seventeenth century. It has apparently been left for Mr. Waters to point out that, by an Act of Parliament passed in 1695 (6 & 7 William and Mary, c. 6.), a complete enumeration was made of the inhabitants of every parish in the kingdom, with a view to the imposition of duties upon marriages, births, and burials, and upon bachelors and widowers, "for the carrying on the war against France with vigour." Copies of all these lists were duly returned into the exchequer; but whether they still exist in the Record Office Mr. Waters has not ascertained. One such list, however, for the parish of Melbourne in South Derbyshire has been preserved among the family papers of Lord Hardinge, and is now printed for the first time by Mr. Waters. The total number of the inhabitants of Melbourne amounted in 1695 to 660; in 1881

the number was 3,123. This rate of increase, it is interesting to find, almost exactly corresponds with an estimate for the whole country that was adopted by Macaulay. Those who know Mr. Waters's mode of work will not need to be told that he has not contented himself with merely publishing the original document. With a few slight touches of description, he has made the village and its occupants to live before us. In addition, he has traced to the present day the descent of the two chief families who were then the largest landholders in Melbourne, nor has he despised the genealogy of some three other households of lowly estate. Such a piece of work is not only valuable in itself, but ought to serve as a model for local antiquaries to imitate.

Bulandshahr; or, Sketches of an Indian District, Social, Historical, and Architectural. By F. S. Growse. (Benares: Medical Hall Press.) There are probably many—at any rate among those who saw the Calcutta Exhibition of 1883-84, or are acquainted with the Indian collections at the South Kensington Museum—who have some idea of what Mr. F. S. Growse has done to make Indian art known to Europeans; but few can have learnt till now how much he has also done to encourage its growth in its native home. The account given in this book of the rebuilding of Bulandshahr, and the beautiful photographs of some of the buildings with which it is adorned, ought to be interesting to all district officers who have the opportunity of helping on a similar work, and also to those of the public who desire instruction in the methods of Indian administration and the nature of the duties which a Collector and Magistrate has to perform. Bulandshahr is a little town of some 18,000 inhabitants, situated ten miles north of the East Indian Railway in the centre of the district of the same name, which lies between the Jumna and Ganges, immediately to the East of Delhi. The district is exceptionally well cultivated, fully protected by irrigation against famine, very lightly assessed to land revenue, and owned to a large extent by wealthy and intelligent proprietors, chiefly Mohammedans. Most of these gentlemen have, besides their seats on their estates, town houses at Bulandshahr. Mr. Growse came to the district as Collector in 1878, and has succeeded in the six years that have elapsed, by private influence and public exertions, and for the most part with money raised by voluntary contributions from the landed gentry, in "converting a mean village into a handsome town." The houses of the wealthy have been rebuilt, several new streets of picturesque shops erected, and the town furnished with public buildings worthy of its private ones—all in a style of art which is not only in itself beautiful and satisfying, but has been found to be quite as cheap as the ugly and tasteless style in which most of our official buildings in India are constructed. The book (which is marked by a singular freedom of speech and absence of the official idiom) is an effective philippic against the Public Works Department. Perhaps that department may have something to say in reply which it would be desirable to hear before coming to a conclusion on the controversy; but there can be no question that the results of private effort and taste, as set forth in these photographs, are very attractive. We are sorry to hear that Mr. Growse has just been transferred from Bulandshahr to another district.

The Animal Food Resources of Different Nations. By P. L. Simmonds (Spon.) The various sources of food supply furnished by the animal kingdom—from "long pig" to earthworms—are here described in a way that happily combines statistics with travellers' stories. The book is not exhaustive, still less is it scientific;

but it will furnish a vast amount of out-of-the-way information to those who are curious in such matters.

Robert Boyle, Inventor and Philanthropist. A Biographical Sketch. By Lawrence Saunders. (Gilbert Wood & Co.) The subject of this little book is not the philosopher who was once described as "The father of Chemistry and the brother of the Earl of Cork," but a namesake who died in 1878. Robert Boyle was the author of many brilliant mechanical inventions, the best known of which is the method of ventilating public buildings, which by general consent is the most effective that has yet been introduced. His career was an interesting one, but the story is not improved by Mr. Saunders's inflated manner of telling it. The book includes not only the biography of the late Robert Boyle, but also that of his son of the same name, the present head of the firm of Robert Boyle & Sons, and portraits of both gentlemen are prefixed. Mr. Saunders has bestowed on the present Mr. Boyle an amount of eulogy which—supposing him to possess modesty commensurate with the other virtues ascribed to him—can scarcely be in itself very agreeable to the object of it, however serviceable it may prove as a business advertisement.

NOTES AND NEWS.

THE Hon. Roden Noel intends to publish very shortly a volume of Literary Essays.

We hear that Mr. Firth, of Balliol, one of the growing school of historical students at Oxford, is now passing through the press a volume on Col. Hutchinson.

A BIOGRAPHY of the late Richard Lepsius is in preparation by his pupil and friend Prof. G. Ebers. The author has had the diaries, letters, and other papers of Lepsius placed at his disposal for this purpose.

M. H. GAIDOUZ, who adds to his duties as director of the Ecole des Hautes Etudes that of lecturer on geography and ethnology at the Ecole Libre des Sciences Politiques, recently delivered a lecture at the latter institution upon "The British Empire of India," for which he used as his text-books the Indian chapter in *The Statesman's Year-Book*, Mr. R. N. Cust's *Modern Languages of the East Indies*, and the manual on India contributed by Mr. J. S. Cotton to the "English Citizen" series.

THE third volume is announced of Mr. Schouler's *History of the United States*, covering the period from 1817 to 1831.

A COLLECTION of unpublished letters of the Countess of Albany is being prepared for the press by Prof. Camillo Antona-Traversi. It is stated that these letters far exceed in interest all the specimens hitherto printed of the correspondence of the Countess.

MESSRS. TRÜBNER & Co. will shortly publish a translation of the *Pan Tadeusz* and *Grazyna* of Mickiewicz, together with some other poems, by Miss Maude A. Biggs, already favourably known by her version of the *Konrad Wallenrod* of the same author.

THE Boston *Literary World*, which contains a decidedly unfavourable review of Lord Tennyson's *Becket*, states that the sale of the work in America "has not been particularly large."

THE Rev. Alex. H. Craufurd is about to publish a selection of the occasional sermons preached by him during the last six years, from Mr. Frederick Denison Maurice's old pulpit in St. Peter's, Vere Street. *The Unknown God and other Sermons* is to be the title. Mr. Craufurd's previous volume of sermons, *Seeking for Light* (published five years ago), is now out of print. Mr. T. Fisher Unwin will have the new book ready on March 1.

The Pattern Life; or, Lessons from the Life of our Lord, by W. Chatterton Dix, will shortly be published by Messrs. Griffith, Farran, & Co. It is intended to instruct and interest the children of the Church of England in the truths of religion. Suitable questions are given at the end of each chapter, and a collection of original hymns is introduced.

MRS. J. K. SPENDER has begun the issue of her novels in a cheap one-volume form, the first of the series being *Mr. Nobody*. Messrs. J. & R. Maxwell are the publishers.

AN authorised German translation of M. Taine's *Les Origines de la France contemporaine* is to be published in thirteen fortnightly parts (Leipzig: Abel), the first of which will appear on March 1. The translator is Herr Leopold Katscher.

WE notice that George Eliot's *Life* is issued at New York, "by arrangement with the executors," for 15s. This American edition is in three volumes, and apparently contains all the illustrations published in England.

THE Abbé Liatz is engaged on the fourth volume of his *Memoirs*. The work is expected to fill six volumes. The first volume is to appear immediately.

MR. G. W. CABLE is preparing a book of what he calls "remarkable true stories of Louisiana life which have come to me in the last fifteen years."

WE understand that the publishers of Mr. Birkett Dover's little *Lent Manual* (Messrs. W. Swan Sonnenschein & Co.) are about to issue a sixth edition. The work has been furnished with an Introduction by the Bishop Designate of Lincoln.

MESSRS. GRIFFITH, FARRAN, & Co. will publish immediately a sensational romance, entitled, *A Modern Daedalus*, by Tom Greer.

Belvoir My Love and Me is the title of a new novel, by the author of *A Golden Bar*, shortly to be issued by Messrs. Hurst & Blackett in two volumes.

MESSRS. WARD & DOWNEY will publish early in March, in three volumes, a new work of fiction, by the author of *Phyllis*. It will be entitled *A Maiden all Forlorn*.

A History of Pianoforte Music, by Mr. J. C. Fillmore, with an introductory preface by Mr. Ridley Prentice, will be shortly published by Messrs. W. Swan Sonnenschein & Co.

Sea and Sky is the title of a new book for young people by Mr. J. R. Blakiston. The book is profusely illustrated, and contains a coloured supplement. It will be issued at once by Messrs. Griffith, Farran, & Co.

MESSRS. GINN, HEATH, & Co., of Boston, will publish on March 1 an abridged translation, by Eva Channing, of Pestalozzi's *Eva and Gertrude*, forming the second volume of their series of "Educational Classics."

Violette Fouquet is the title of a new novel in three volumes by Ursula Zoge von Manteuffel, which will be published early in March by Jancke, of Berlin.

A CORRESPONDENT informs us, referring to the Rev. T. Mozley's *Reminiscences chiefly of Towns, Villages and Schools*, that Henry Mozley, the printer and bookseller of Gainborough, was not the first of the name, or probably of the race, who was a bookseller. There exists a rare little volume entitled *Quaestio Quodlibetica*, or a discourse whether it may be Lawfull to take use for money. London: Printed for Humphrey Moseley, and are to be sold at his Shop at the Prince's Armes, in St. Paul's Church-yard, 1653.

MESSRS. W. SWAN SONNENSCHN & Co. will shortly publish in three-volume form an histori-

cal romance of the time of Henry II., by Mrs. Edmund Boger, entitled *Elfrida*.

IN an exhaustive paper recently read before the Académie des Inscriptions (*La Donation de Hugues, Marquis de Toscane, au Saint Sépulchre, et les établissements latins de Jérusalem au X^e siècle*), M. Riant reminds us how little is known of the history of Palestine previous to the time of the Crusades from the Latin side, although much has been done of late years to elucidate its history in connection with the Greek church. He makes the re-examination of an important grant of property by the Duke of Tuscany, in A.D. 993, to the Holy Sepulchre and St. Maria Latina the occasion for a sketch of the Latin occupation from the end of the sixth to the end of the eleventh centuries, showing especially the nature of Charlemagne's protectorate of the holy places. The document itself he subjects to a searching criticism, calling up, while so doing, a most striking figure in the Abbé Guarin, of Cuxa (one of the grantees), an eloquent ecclesiastic of great influence in both France and Italy, and a wide traveller.

JUST issued by the Société de l'Orient Latin, of which M. Riant is the head, we have also a *Fragment d'une Chanson d'Antioche* in Provençal, edited from a MS. at Madrid by M. Paul Meyer, who has provided a spirited translation of this narration of the battle between the Christians and Saracens before Antioch, fought June 28, 1098. This paper belongs to the *Archives*, Vol. ii., of the Society.

MESSRS. CASSELL & Co. have made arrangements with the London and North Western Railway Company to issue this season an *Official Illustrated Guide* to their railway system. This Guide will consist of a popularly written and portable handbook, and will be illustrated throughout with specially prepared route maps, and "bird's-eye" view maps, and a large number of authentic engravings.

Two Englishmen, by an American, is a character study in the form of a novel by Mr. G. M. Royce, which Messrs. Griffith, Farran, & Co. will publish immediately in one volume.

MESSRS. WILSON & McCORMICK, of Glasgow, will publish this month a new edition of *The Praise and Blame of Love*, and a new work, entitled *Annals of Blantyre*, by the Rev. Stewart Wright.

MESSRS. G. P. PUTNAM'S SONS have in preparation among their new books *The Life of Society*, a general view, by E. Woodward Brown; *Bible Characters*, a Series of Sermons by the late Alexander D. Mercer; *How Should I Pronounce*, by W. H. P. Phylfe; *Fragments from an Old Inn*, Sketches and Verses, by Lillian Rozell Messenger; *The Spanish Treaty Opposed to Reform*, a Report of the Free Trade Club; a one-volume popular edition of Williams's *History of the Negro Race*; *The Lenape Stone*; or, the Indian and the Mammoth, a monograph on a stone bearing Indian designs recently discovered in Pennsylvania, by H. C. Mercer; *Queen Bess*, a Story for Girls, by Marian Shaw; and a Romance of Hawaii, by C. M. Newell, which is entitled *Kamēhamēha the Great of Hawaii*.

PROF. N. CAMPANINI is about to publish a complete edition of the memoirs written by Lazzaro Spallanzani during his journey to Constantinople.

MR. O. B. BUNCE, the author of *Don't*, has written a new novel, *Adventures of Timias Terrystone*, which describes the career of a New York artist. It will be published by Messrs. Appletons.

We have already mentioned that the library of the late Dr. Ezra Abbot had been given to Harvard University. An appeal is being made

for 20,000 dollars in order to erect a fireproof building to receive it.

THE title of Mr. F. W. Robinson's new serial story, which will be commenced next week in Cassell's *Saturday Journal*, is "The Courting of Mary Smith."

THE March number of the *Antiquarian Magazine* and *Bibliographer* will contain, *inter alia*, an article by Mr. E. Solly on Dean Swift's pamphlet on "The Conduct of the Allies in 1611"; and also one by Mr. J. P. Edmond on "The Burial-place of Malcolm I."

M. E. FORESTIÉ, of Montauban, proposes to print, by subscription, *Les livres de comptes des Frères Bonis*, merchants and bankers of Montauban, from 1339 to 1369. The accounts give important and almost exhaustive details on all that relates to the domestic and housekeeping needs of that age. The edition will consist of two well-printed volumes, large 8vo., with an Introduction by M. Forestié, and with copious glossary, notes, and indices. Only the number of copies subscribed for will be printed. The price is 12.50 per volume.

TOMO VII. of the *Biblioteca de las Tradiciones Españolas* is already in the press. It will consist of a *Cancionero Gallego* by Señor Ballestro, with a Prologue by the distinguished Portuguese scholar, Theophilo Braga, who has made a special study of the dialect. The volume will thus have equal interest for the philologist as for the student of folk-lore.

At the last meeting of the Royal Historical Society M. Albert Sorel and M. H. Taine were elected corresponding members.

A NEAT and well-printed collected edition of Louise Chandler Moulton's stories for children has been issued by Messrs. Roberts Brothers, of Boston. It is in four volumes. If the stories are not to be published here by an English firm, we hope that this American edition will sell largely on this side of the water. That Mrs. Moulton's tales are not already better known in England would surprise us much were we not conscious of how much in England a fiction of strained ingenuity and of terribly self-conscious humour has been imposed upon the youthful reader only for the reason that it suits the *blasé* tastes of his elders. Mrs. Moulton's stories are simple and eminently serious. They are quite without unseemly jesting and impertinent chaff. If we find any fault with them it is that they are too continuously pathetic. Yet even their pathos is happily not quite unintermittent, and when it is too frequent it is yet obviously sincere. "Finding Jack," a Boston story, is a delightful tale of childish affection. "Solomon Girder's Customers," a tale of old London, has bits in it which are like bits of the true Dickens. "The Little Silver Locket" is an exquisite narrative of how a friendship came to be broken, and how its rupture was for ever regretted. In some respects we place highest of all "Roger Faithful's Invention." Roger Faithful was a person as much wedded to his "invention" as was Bernard Palissy to the art he strove to perfect. And people suffered by Roger Faithful's, as they did by Bernard Palissy's, fidelity. But Mrs. Moulton does not tell his story as one would who merely blamed him for obstinate constancy to a particular aim. How much of nobility there was in it, and how much of justice, as well as how much of sadness, Mrs. Moulton sets forth with an intelligence that is subtle, as well as with feeling that is deep. She is habitually interesting, and her English is nearly always as good as her thought, so that when child and moralist agree to approve her, the literary artist, whose delight is but in excellent workmanship, will never quarrel with the verdict. In America, indeed, this is already an admitted thing.

ORIGINAL VERSE.

CHARLTON THRUSHES.

HATH Winter fled with those dull rooks yestreen,
Which from our knolls on sooty burdened wings
Flapped to some inland wood in length'ning
strings?
This morn' young Zephyrs wake earth's sky pale
green,
And range each snowdrop-maiden round her queen,
Th' all-golden crocus. Darkling, sweetly sings
Th' thrush; 'neath cloudlets grey she blissful
flings
Her echoed notes, and rocking high is seen.
All hail, fair Spring! Day broadens and soft
light
Suffuses blackest elms with tender shades
Of purple; soon—too soon—in amber dight
Eve gleams afar; then, slow withdrawing, fades;
But thrushes still, their wide gaunt boughs among,
Round Charlton's oriel pour full floods of song.

M. G. WATKINS.

OBITUARY.

LOVERS of folk-lore, and students of geology, will unite with an unusually large circle of private friends in deploring the loss of so excellent a man as Mr. John Francis Campbell, of Islay. The Islay estates having been sold by his father, Mr. Campbell retained only the bare honour of the name, but his love for Scotland was not lessened by this loss. He was never more happy than when, freed from professional duties at Court, and from the engagements of the London season, he could revisit his beloved Highlands, and gossip in Gaelic with the peasant in his cottage or with the fisher-folk among the Western Isles. Laying aside all formalities, he would smoke a pipe with a gipsy on the road, or with a shepherd on the moor, and by his frank and familiar style soon gained the hearts of his strange friends. In this way he heard those traditional stories which the uneducated are generally so diffident in telling to people of culture, while he repaid his story-tellers by repeating to them in their own style some tradition which he had picked up elsewhere. Writing down his stories, he accumulated a large collection of manuscript volumes, dealing chiefly with Celtic folk-lore, and some of this matter he published in his *Popular Tales of the Western Islands*. Brilliant as a conversationalist, he was never seen to more advantage than when telling some Highland story to his friends within the hospitable walls of Niddry Lodge at Campden Hill, Kensington. But it was not only as a diligent student of folk-lore that Mr. Campbell was known. He had travelled much, was a keen observer of nature, and took much interest in geological studies, especially in relation to glacial phenomena. In 1865 he published two volumes, under the title of *Frost and Fire*, which at the time attracted considerable attention among geologists. He also took interest in meteorology, was the inventor of a sunshine recorder, and the author of a work on thermography. At one time he acted as secretary to the Lighthouse Commission, and in this capacity visited some of the wildest parts of our coast, always making excellent use of his opportunities by collecting local traditions. When the Duke of Argyll presided over the Royal Coal Commission, Mr. Campbell acted as his secretary, and thus came into frequent contact with geologists. His pen was rarely idle. He was a copious and original correspondent, and among his published writings mention may be made of his volumes entitled *Circular Notes* and *Time Scales*. Mr. Campbell's stalwart form and cheerful presence will long be missed in the scientific circles of London. He died at Cannes on February 17, at the age of sixty-four.

MAGAZINES AND REVIEWS.

IN *Mélusine* the searches and collections of traditions on several heads announced last autumn, besides others, have been carried through, and still continue. The recent numbers thus present a notable gathering of interesting legends, especially relating to the sea, among others on water-spouts, waves, phantom ships, marine monsters, why the sea is salt, superstitions connected with the tide (for which Shakspeare and Dickens give testimony), and the story of the diver into the gulf of Scylla and Charybdis, so beautifully treated by Schiller, but which M. Ullrich here carries back to Walter Mapes. The curious subject of fascination and the evil eye is dealt with by M. Tuchmann, who, besides giving its nomenclature in every tongue, culls examples recorded in ancient history and modern, classic and Christian. Local popular prayers in France, begun in the September number, are continued in January by M. G. de Lépinay. In the February number the editors and other contributors continue the singular collection of beliefs relating to the drowned. Nor do they neglect to notice the more important works of the day on folk-lore. Altogether the humble folk-lorist who is struggling towards the light, whether he be a disciple of Max Müller or of Mr. A. Lang, a philologist, a mythist, or a totemist, may be thankful for the substantial material for his study provided by the editors of *Mélusine*.

IN *Anglia* (Band vii., heft 3) Mr. Fleay attempts to identify a group of characters (Holofernes, Costard, Armado, &c.) in "Love's Labour Lost" with the Anti-Martinist group of six writers, indicating the attitude of Shakspeare towards Puritanism; Proescholdt and Leonardt have also each some Shakspeare notes, the second on "Cymbeline," the first by way of correction to the Cambridge edition. Still in the domain of drama, Miss Toulmin Smith gives a pretty East-Anglian play of "Abraham and Isaac," recently found in a Suffolk MS. of the fifteenth century; while A. Diebler examines into the contemporary pantomimes or farces on the stories of Faustus and Wagner referred to by Pope in the "Dunciad"—in reality not much more than puppet shows. Turning back to older English, Varnhagen begins to print the smaller poems in the famous Vernon MS. at Oxford, collated with Add. MS. 22, 283. There are thirty-one in all, some of which have been printed by Furnivall and others, though many remain unprinted hitherto. We await with interest the notes elucidating these. E. O. Stiehler describes the contents of a fourteenth-century volume of old English poems among the lately purchased Stowe MSS.; Hönner studies an interpolation in the Anglo-Saxon Genesis, while the grammatic use of the dative and instrumental in Caedmon are fully treated by O. Hofer. M. F. Mann devotes an elaborate essay to Philipp von Thaun and his "Physiologus," attempting some analysis and the sources of this collection. To the modern English reader the article on Negro-English, with its phonetics, grammar, and collection of specimens, by Jas. A. Harrison, of Lexington, U.S.A., will prove the most amusing, and not the least instructive, of any in the number.

THE *Boletín de la Real Academia de la Historia* for January prints the detailed prospectus of an Encyclopædic Dictionary projected by the Marquis de Santa Cruz de Marcenado at Turin in 1727. Señor Riano treats of the Churches of San Miguel de Lino, and of Santa Maria de Naranco in the Asturias, and declares them to be of Byzantine type, akin to the subsequent Roman style of the South of France. J. Loeb gives some Deeds of Sale of Houses in Gerona by Jews in the thirteenth and fourteenth centuries, with the Hebrew and a Spanish transla-

tion. From one we learn that the price of the five books of Moses, the first and second Prophets, and the Hagiographa, was 500 sous Barcelonais in 1296; the price of a house being 1240 sous. The formula used on handing over possession of a house in 1352 is also given.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- DUNCKER, M. Johann Gustav Droysen. Ein Nachruf. Berlin: Calvary. 1 M. 20 Pf.
FISCH, R. Generalmajor v. Stille u. Friedrich der Grosse contra Lessing. Berlin: Weidmann. 2 M.
FREUNDORFF, F. Jacob Grimm in Göttingen. Göttingen: Dieterich. 1 M.
LANGE, K. Haus u. Halle. Studien zur Geschichte d. antiken Wohnhauses u. der Basilika. Leipzig: Veit. 14 M.
LISLE, Léonote de. Euripide: traduction nouvelle. Paris: Lemerre. 20 fr.
PAILLLOUX, P. Monographie du Temple de Salomon. Paris: Roger & Chernoviz. 100 fr.
STATZ, V. Gotische Einzelheiten. 2. Lfg. Berlin: Claassen. 7 M. 50 Pf.
THEUBERT, A. Eusebe Lombard. Paris: Ollendorff. 8 fr. 50 c.
TISSOT, V. De Sadowa à Sedan: Mémoires d'un Ambassadeur secret aux Tuileries. Paris: Dentu. 8 fr. 50 c.

HISTORY.

- DESJARDINS, E. Géographie historique et administrative de la Gaule romaine. T. 3. Paris: Hachette. 30 fr.
ESNAULT, G. Michel Chamillart, Contrôleur général des Finances et Secrétaire d'état de la guerre (1699-1709). Paris: Picard. 18 fr.
HEISTERBERGER, B. Name u. Begriff d. Jus italicum. Tübingen: Laupp. 4 M.
ORDEGA, S. v. Die Gewerbepolitik Russlands von Peter I.—Katharina II. (1682-1762). Tübingen: Laupp. 8 M.
RÉMUSAT, M. de. Correspondance de. T. IV. Paris: Calmann Lévy. 7 fr. 50 c.
RETTICH, H. Die völker- u. staatsrechtlichen Verhältnisse d. Bodensees, historisch u. juristisch untersucht. Tübingen: Laupp. 4 M.
THUDICHUM, F. Rechtsgeschichte der Wetterau. 2. Bd. 2. Hft. Tübingen: Laupp. 1 M. 20 Pf.
URBIN, N. R. af. De Lusitania provincia romana. Berlin: Mayer & Müller. 2 M. 50 Pf.
WIEDEMANN, M. Gregor VII. u. Erzbischof Manasses I. v. Reims. Ein Beitrag zur Geschichte der französischen Kirchenpolitik d. Papstes Gregor VII. Leipzig: Pöck. 2 M.
ZÖLLNER, M. Römische Staats- u. Rechtsaltertümer. Breslau: Koebner. 6 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- ANDRES, A. Le Attinie. Vol. I. Milan: Hoepli. 50 fr.
BULLINGER, A. Zu Aristoteles' Nulshre. Offener Brief an Dr. Fr. Susenmihl. 50 Pf. Hegels Lehre vom Widerspruch Missverständnissen gegenüber verdeutlicht. 1 M. München: Ackermann.
HEILBRUNN, L. B. Geburt u. Tod als Wechsel der Anschauungsform od. die Doppel-Natur d. Menschen. Wien: Braumüller. 7 M.
STERN, M. L. Philosophischer u. naturwissenschaftlicher Monismus. Leipzig: Grieben. 5 M.

PHILOLOGY.

- BIBLIOTHEK, altenglische. 2. Bd. Amis u. Amiloun. Zugleich m. der altfranzösischen. Quelle. Heilbronn: Henninger. 7 M.
BURG, F. Die älteren nordischen Runeninschriften. Eine sprachwissenschaftliche Untersuchung. Berlin: Weidmann. 4 M.
FRACCAVOLLI, J. De Euripidis scribendi artificio. Turin: Loescher. 3 fr.
HEIKEL, J. A. De participatione apud Herodotum usu. Berlin: Mayer & Müller. 2 M. 40 Pf.
KUKLINSKI, R. Critica Plautina commentationibus grammaticis illustrata. Berlin: Weidmann. 1 M. 20 Pf.
ROLFS, W. Ueb. die Gründung e. Institutes f. deutsche Philologen zum Studium d. Englischen in London. Berlin: Weidmann. 1 M. 80 Pf.
SCHULTZ, G. Quibus auctoribus Aelius Festus Aphthonius de re metrica usus sit. Breslau: Kuhn. 1 M.

CORRESPONDENCE.

A LETTER OF ADAM SMITH.

Oxford: Feb. 17, 1885.

Through the kindness of a friend, I have received the following, a printed copy of a letter addressed by Adam Smith to William Pulteney, M.P. for Cromarty:

"Kirkcaldy: Sept. 5, 1772.

"MY DEAR PULTENEY,

"I received your most friendly letter in due course; and I have delayed a great deal too long to answer it. Though I have had no concern myself in the Public calamities, some of the friends in whom I interest myself the most have been deeply

concerned in them; and my attention has been a good deal occupied about the most proper method of extricating them.

"In the Book which I am now preparing for the press, I have treated fully and distinctly of every part of the subject which you have recommended to me; and I intended to send you some extracts from it; but, upon looking them over, I find that they are too much interwoven with other parts of the work to be easily separated from it. I have the same opinion of Sir James Stewart's book that you have. Without once mentioning it, I flatter myself that any false principle in it will meet with a clear and distinct confutation in mine.

"I think myself very much honoured and obliged to you for having mentioned me to the East India Directors as a person who would be of use to them. You have acted in your old way of doing your friends a good office behind their backs, pretty much as other people do them a bad one. There is no labour of any kind which you can impose upon me which I will not readily undertake. By what Mr. Stewart and Mr. Ferguson hinted to me concerning your notice of the proper remedy for the disorders of the coin in Bengal, I believe our opinions upon that subject are perfectly the same.

"My book would have been ready for the press by the beginning of this winter; but interruptions occasioned, partly by bad health arising from want of amusement and from thinking too much upon one thing, and partly by the avocations above mentioned, will oblige me to retard its publication for a few months longer.

"I ever am,

"My dearest Pulteney,

"Most faithfully and affectionately,

"Your obliged Servant,

"ADAM SMITH.

"To William Pulteney, Esq.,

"Member of Parliament,

"Bath House,

"London."

The owner of this autograph letter has printed sixty copies of it.

Original letters of Adam Smith are, I believe, very scarce. The above, however, is very characteristic and significant. His great work was not published till 1776, and it is plain that the delay in the publication was due to the negotiations which Mr. Pulteney was evidently making for the purpose of getting Smith employed, either as a member of the London East India Board, or in the Calcutta Council. Had he succeeded, it is probable that the *Wealth of Nations* would never have seen the light; for every one knows that, in the first and second books of that work, the East India Company is criticised with the greatest severity. Two years after the publication of the book, he was made a Scotch Commissioner of Customs by Lord North.

I have often been struck, as an editor of Adam Smith, with his silence on many of those events which occasioned that part of the American War of Independence which preceded the irreconcilable phase of the dispute. I cannot but think that, had Mr. Adam Smith's work been printed in the early days of the struggle, his theory of a colonial policy would have very much aided in smoothing the differences between the Plantations and Great Britain. When the book was published, its influence was as immediate as its importance was obvious. I have no doubt that, owing to Pulteney's negotiations, it lay unrevised and unaltered during four years in the author's desk. The Declaration of Independence was issued in the very year that *The Wealth of Nations* was published.

On the other hand, what if he had been a London Director of the East India Company, in the crisis of 1773, or a member of the Bengal Council in the place of Clavering or Francis? Nothing to be sure is more barren than to speculate on what might have ensued, if something, which never occurred, had happened. But Adam Smith is, to my mind, the greatest

Englishman, or (to appease Scotch infirmity), the greatest Britisher of the eighteenth century, whose reputation is, or ought to be, as solid as it was a century ago.

JAMES E. THOROLD ROGERS.

"TO END" AS AN AGRICULTURAL VERB.

London: Feb. 20, 1885.

In *Coriolanus*, v. 6, 37, we read,

"I served his designments

In mine own person; help to reap the fame
Which he did ~~and~~ all his."

Mr. Aldis Wright, in his edition of *Coriolanus* (Clarendon Press Series, 1879), has declared positively that the word "end" in this passage is used as equivalent to the agricultural verb to "in," signifying to "gather in," to "garner" a harvest. The use of "in" in this sense must be familiar to all students of our seventeenth-century literature; but I am not aware of any classical authority for the variant "end" with its vowel change and euphonic *d*. Mr. Wright, however, states that this form is used in several English dialects, as, for example, in Sussex, Surrey, and Hallamshire.

But, be the derivation of the word in question what it may, the metaphor in the passage quoted above seems to be a purely agricultural one, and it would be interesting to find a similar use of the same expression in Milton. I would suggest that we have an instance of such a use in the following passage from "*L'Allegro*," where we are told of the "lubber-fiend," or "brownie," that

"Ere glimpse of morn

His shadowy flail has threshed the corn
That ten day-labourers could not ~~end~~."

In this passage, if we consider "end" as bearing its ordinary signification, the idea is perhaps a little weak; and certainly the word is used in a very forced sense. If, however, we interpret the "end" of this passage as an agricultural term, the word is used in quite a natural sense, and the primary idea is strengthened. The "lubber-fiend," in one short night, has not merely threshed as much corn as ten labourers could do in a whole day, but as much as ten labourers could "end," "gather in" or "garner," a much more difficult feat when we consider the respective bulks of the unthreshed wheat and the garnered grain.

T. A. ARCHER.

ARETHUSA AND ALPHEUS.

Coombe Vicarage, near Woodstock: Feb. 21, 1885.

In this day's *ACADEMY* Mr. F. H. Rawlins follows up Sir Edward Strachey's interesting letter by suggesting that, in Pindar (*Nem.* i. 1), *ἁπνεύμα* should be rendered "breathing-place" instead of "resting-place." Statius (*Silvae*, I. ii. 203-8) writes thus:

"Tumidae sic transfuga Pisae

Amnis, in externos longe flammatus amores,
Flumina demerso trahit intemerata canali,
Donec Sicani tandem prolatus anhelo
Ore bibat fontes; miratur dulcia Nais
Oscula, nec credit pelago venisse maritum."

I would draw attention to the words "anhelo ore bibat fontes."

We may, I think, well place the words "anhelo ore" side by side with Pindar's word *ἁπνεύμα*, if, as Mr. Rawlins suggests, rendered "breathing-place": this will perhaps be regarded as making for Mr. Rawlins's suggestion; at all events, we then have in a later poet a passage that seems to coincide with that in Pindar, if so interpreted.

J. HOSKYNs-ABRAHALL.

Frenchay, near Bristol: Feb. 19, 1885.

Referring to the interesting letter of Sir E. Strachey on this subject in the *ACADEMY* of

February 14, the following extracts from Dr. Gsell-Fels' *Unter-Italien und Sicilien*, [vol. ii., p. 741, 2nd edition, 1877, and Bädeler's *Italie Meridionale*, pp. 318, 322, 3rd edition, 1872, may serve not only to confirm his statement as to the existence of a "stream of fresh water welling up in the sea," but also to suggest that its origin may be, like the apparently similar phenomenon in the little harbour, purely artificial:

"Im grossen Hafen ist eine Süswasserquelle, Occhio della Zilica, welche Fazzello für eine der Quellen Arethusa's hält, die durch Erdbeben dahin verlegt worden, aber die Lage spricht gegen diese Ansicht, und die Arethusa bezieht ihr Wasser vom Festland."—Gsell-Fels.

"Le courant d'eau (de la Fontaine d'Aréthuse) qui se jette aujourd'hui comme autrefois dans le bassin entouré de papyrus, n'est certainement autre chose que l'écoulement d'un immense aqueduc descendant de l'Achratine et passant sous le petit port."

"L'autre aqueduc descend du Mont Crimili, le Thymbris de Théocrite, passe également par l'Epipole, et ensuite le long du mur septentrional jusqu'à l'Achratine. . . . Il tourne alors au S. le long de la côte, passe sous le petit port, pour aboutir dans l'île, où l'eau sort de terre sous le nom d'Aréthuse. Depuis le tremblement de terre de 1169, l'eau de cet aqueduc est devenue salée. Dans le petit port, on distingue en hiver, et par un temps calme, la place où elle monte du fond à la surface, à l'endroit où le canal s'est rompu et où la mer y pénétre."

In the map accompanying Bädeler the "F. (Fonte) Occhio della Zilica" is placed at a part of the great harbour south of the "F. Aréthuse," and, beneath it, stands the word (Alpheus). In Gsell-Fels' map the position assigned is much the same, though slightly farther north of the Faro, and nothing is said about the Alpheus.

Though I have visited Syracuse, I did not row out in a boat into the great harbour, and can only, therefore, answer by the above quotations Sir Edward Strachey's question as to the existence of "any recent notice of this curious phenomenon." F. F. TUCKETT.

London: Feb. 23, 1885.

The translation, suggested by Mr. Frank H. Rawlins in the last number of the ACADEMY, of the word *ἁγίασμα* in Pindar, *Nem.* i. 1, as "breathing-place" is confirmed, as many may remember, by the authority of Mr. Fennell, who, in his edition of the Nemean and Isthmian Odes (Cambridge, 1883) makes the following remark on the above mentioned line:

"1. ἁγίασμα 'Hallowed spot where Alpheus took breath'; i.e., after his pursuit of Arethusa under the sea."

RICHARD WARE.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, March 2, 5 p.m. Royal Institution: General Monthly Meeting.
8 p.m. Victoria Institute: "Was Primitive Man a Savage?" by Mr. J. Hassell.
8 p.m. Society of Arts: Cantor Lecture, "The Chemistry of Pigments," by Mr. J. M. Thomson.
TUESDAY, March 3, 5 p.m. Royal Institution: "Digestion and Nutrition," by Prof. Gamgee.
7 p.m. Society of Architects.
8 p.m. Civil Engineers: "Construction of Locomotive Engines and Results of their Working in the L. & S. C. Railway," by Mr. W. Stroudley.
8 p.m. Biblical Archaeology: "The History of the Coptic Martyr Isaac," by Mr. E. A. Wallis Budge; "The Inscription of the Destruction of Mankind, in the Tomb of Rameses III.," by M. Edouard Naville; "The Weasel and Cat in Ancient Times," by the Rev. Dr. Piacsek (translated by the Rev. A. Löwy).
9 p.m. Zoological: "General Remarks on the Fauna of Kilimanjaro," by Mr. H. H. Johnston; "On the Insects collected on Kilimanjaro by Mr. H. H. Johnston," by Mr. C. O. Waterhouse.
WEDNESDAY, March 4, 11.30 a.m. British Museum: "Egyptian Antiquities," by Miss Beloe.
4 p.m. Society of Arts: "The Evolution of Machines," by Prof. H. S. Hele Shaw.

THURSDAY, March 5, 3 p.m. Royal Institution: "The New Chemistry," by Prof. Dewar.

4 p.m. Archaeological Institute: "Roman Inscriptions discovered in Britain in 1884," by Mr. W. T. Watkin; and "Church Bells," by Mr. J. L. Stahlischmidt.

4.30 p.m. Royal Society.

8 p.m. Civil Engineers: "Water Motors," by Prof. Unwin.

8 p.m. Linnean: "New Genera and Species of Hydroids from H. Gatty's Collection," by Prof. Allman; "Recently discovered Flowering Plants from the Interior of New Zealand," by the Rev. W. Colenso; and "Rearing, Growth, and Breeding of Salmon in Fresh Water in Great Britain," by Dr. F. Day.

8.30 p.m. Antiquaries.

FRIDAY, March 6, 11.30 a.m. British Museum: "Egyptian Art," by Miss Beloe.

8 p.m. Society of Arts: "The Trade between India and the East Coast of Africa," by Mr. F. Holmwood.

8 p.m. Philological: "Conditions of Onomatopoeia," by the late Mr. G. B. Cayley.

9 p.m. Royal Institution: "German Discoveries at Pergamum," by Mr. C. T. Newton.

SATURDAY, March 7, 3 p.m. Royal Institution: "Richard Wagner," by Mr. C. Armbruster.

SCIENCE.

A Dictionary of Urdu, Classical Hindi, and English. By John T. Platts. (W. H. Allen.)

A NEW dictionary of a living language needs no apology; still less is any needed for a new dictionary of a language so rapidly growing in copiousness of utterance, so constantly the field of exploration by students on the spot, as the vernacular of North-Western India and the *lingua franca* of the greater portion of the Indian Empire. Every new worker at the subject must necessarily appropriate and include the fruits of the labour of his predecessors. It lies upon him to make the best possible use of them, and to justify his originality by correcting their errors, improving their arrangement of the subject matter, and adding to their store the new material gathered by himself.

In regard to all these points Mr. Platts has, we think, amply made good a claim to be the author of the best Hindustani dictionary yet published. Those who have been in the habit of using the old dictionaries—that of Shakespear and its recast by Forbes—know well how many errors and shortcomings they exhibit, due, in a large degree, to the fact that the material from which they were compiled was the language of the Urdu and Hindi text-books of the beginning of this century, which has long since become to a great extent antiquated as a vernacular speech. Dr. Fallon's Dictionary was a great advance on these, and, so far as it went, a trustworthy and (in spite of its defects of arrangement) very useful help to the student of Hindustani. But, as Mr. Platts observes, it "aims at the collection of a peculiar class of words and phrases. Hundreds of words that occur in Hindi and Urdu literature Dr. Fallon thought proper to give no place to in his dictionary, because, from his point of view, they were pedantic." The very proportions of the new work, compared with those of its predecessors, show how immensely it has enlarged the field of record. We have not been at the pains to make an accurate estimate of its bulk for comparison with that of Forbes's Dictionary; but, to judge from the number and size of its pages, it must contain quite twice as much matter as the latter. Mr. Platts has been for many years resident in India, and his duties in the Education Department have

given him special facilities for the collection of lexicographical material. His additions are drawn from a long familiarity with the colloquial idiom, and from a study, undertaken with this special end in view, of the voluminous latter-day literature in Urdu and Hindi, as well as the vernacular press, which has yielded thousands of new words and phrases, and new meanings of words, which would be sought for in vain in the works of his predecessors.

Mr. Platts thus sums up the special characters of his Dictionary:

"The distinguishing features of the work are: (1) the space assigned to the etymology of words; (2) the arrangement of words which are similarly spelt, but differently derived, into separate paragraphs according to their etymology; (3) the indicating the postposition by means of which an indirectly transitive or an intransitive verb governs its object, and the change of meaning which frequently takes place by the employment of different postpositions after a verb; (4) the admission of numerous words which do not find a place in the literary language."

Of these the first, third, and fourth are the most important, and the chief merits of the book. The pains taken with the etymologies has evidently been very great, and their appearance, to the extent to which Mr. Platts has supplied them, is a novel feature in a dictionary of Hindustani. This is a branch of investigation in which fresh progress is constantly being achieved; and it is no blame to the author if his work, which has evidently been several years in passing through the press, bears in its earlier pages marks of theories as to the relations of Hindi, Prakrit, and Sanskrit, which have now been abandoned. The Zend and Pahlavi etymologies for Persian words will, we believe, be especially valued, though they also are, in some few cases, open to reconsideration in the light of recent research.*

The proof of a dictionary is in the using; and a final judgment on such a work as that before us is impossible without years of handling and study. After expressing our conviction that this is by far the most copious, most correct, and most convenient of all Hindustani dictionaries now extant, we proceed to claim the privilege of *nukta-chini* allowed to reviewers, and to point out a few blemishes and deficiencies which, in turning over its pages, have struck us as susceptible of amendment.

There is a singular want of agreement between the preface and the body of the work as to the method used for the transcription of the vowels in the Roman transliteration. In the former we are told that long *a*, *i*, and *u* are rendered by *ā*, *ī*, and *ū*. But on turning to the latter, we find instead that they appear as *a*, *i*, and *u*, leaving the accent to be employed, if Mr. Platts had chosen, for its proper purpose of marking the tone-syllable of the word. We regret very much that he did not, at least in the large number of

* E.g.:—*Pesh*: for Old-Persian *pes*, Pahlavi *pesh*, Zend *para*, read Old-Persian *patish*, Pahlavi *pish*, Zend *patishā*. *Juft*: for Zend *yaoiti*, Sanskrit *yūti*, read Zend *yukhta*, Pahlavi *yukht*. *Khvash*: for Zend *qae* + pron. suff. *sh*, read Zend *hvaēush*, Parsi *hēvash*, Pahlavi *khvash*. *Shah*: for Zend *khshaya*, read Old-Persian *khshayathiya*. *Shahr*: for Pahlavi *shatan*, read *shatrō*.

doubtful cases (e.g., *Gobardhān*, *Rāmānand*, *kāringō*), use it for this object. Mistakes are exceedingly common on this point, and he had a precedent for marking the syllable bearing the stress in the *Dictionary, Hindee and English*, published by J. T. Thompson at Calcutta in 1846. It is to be noticed that, besides the ordinary vowels given in his table on p. vi. of the Preface, Mr. Platts employs in his transliteration a short *e* and a short *o*. The former appears generally to stand for the Persian *isāfat*, and for short *i*, modified by the influence of *hamsa*, 'ain, or an aspirate; the latter for short *u*, similarly modified.* This is, we think, a decided improvement, though it would have been well to explain the nature of the sounds in the preface.

We strongly object to the use of the word "vulgar" which appears on every page of the *Dictionary*. Mr. Platts, it would seem, thinks that when Sanskrit words like *jala*, *dharma*, *Rāma*, *karma*, *Krishna* are adopted into Hindi, it is vulgar to pronounce them (as everyone does) as *jal*, *dharm*, *Rām*, *karm*, *Krishn*. Surely this is to confuse the vernacular with the vulgar. Anyone who should give these words the pronunciation recommended would certainly not be understood as speaking Hindi. Again, a number of usages are branded as vulgar which have the fullest sanction of classical Persian. The dropping of the *tashdid* in *radd*, *haqq*, *rabb*, &c., is called vulgar: the same word is applied to the *nūn-e-ghunna* in *jahān*, *khānsāmān*, &c. (though no Persian verse in which *-ān* occurs could be scanned without it): the *fakk-e-isāfat* in *mīr-ākhur* is called vulgar, though any other form would be a solecism;† so also are the pronunciations *saho*, 'azo, *hajo*, *naho* (though not the exactly similar *afū* and *rafū*—better 'afo, *rafo*—nor *sa'i*, *nahī*, *wahī*). Besides these, the same wanton misuse of the name appears in the case of the large number of words which are never uttered in India except with a wrong pronunciation—e.g., *qila*, *hijr*, *shujā*, 'at, *himāqat*, &c. Mr. Platts should have remembered the proverb—*ghalat-e'āmm saħīh o fashīh*. Does he consider it vulgar for an Englishman to say *anemōne*, *St. Helena*, the *Himalāyas*?

One of the special features of the work is the large number of recent loan-words from the English, and colloquial terms unknown to the literary speech, which it contains. Yet here it seems that Mr. Platts has been somewhat capricious in his selections and rejections. We find the curious *phalālain* (flannel), but have searched in vain for the equally common *mārkin*. *Gilās* (a glass or tumbler, but generally used for a brass mug) appears, but not *barūs* (brush), *pātākūn* (though we have *jāket* = jacket), *giles* (braces, derivation doubtful), and several other articles of European toilet which are well known by their English names in all towns. We miss the interesting *potarsili* (parsley, Dutch *potersilie*).

* The usage is not quite consistent: besides the cases mentioned, *ū* appears in contact with *q* in the word *qūr'ān*; but Mr. Platts writes *qur'a*, *qurāish*, *qurbān*.

† We are not quite sure that Mr. Platts is sound on the subject of the dropping of the *isāfat*. Most of his compounds with *sahib* (in the sense of "possessor of") which have *isāfat* appear to us to be wrong. With *mīr isāfat* is never used. See Blochmann, "Contributions to Persian Lexicography," *J. A. S. B.*, xxxvii. pp. 49-51.

Kamti is included, but not its correlative, the familiar *jāsti* (a corruption of *siyāda* with added *tī*). *Baksis*, a classical form found in Tulsī-Dās's *Rāmāyan*, is not separately given, though mentioned as a vulgarism under *bakhshish*.

This is not, however, the place to attempt any adequate list of corrections or omissions; and we therefore conclude with two only, which we do not find mentioned in the *corrigenda et addenda* at the end of the volume. *Mushir-e-Qaisar-e-Hind* does not mean "Knight Companion of the Bath," but "Councillor of the Empress" (a dignity invented on the proclamation of Her Majesty as Empress of India in January 1877, and conferred upon a few distinguished native princes and statesmen). *Bandagān-e-'ālī*, or *bandagān-e-huzūr*, much used forms of address in court and elsewhere, are not given. They are liable to puzzle the new-comer, who does not at first realise that by "the exalted servants" or "the servants of his Presence," is meant himself, regarded under the fiction that so lofty a creature can only be conceived to act through the ministry of humble slaves.

C. J. LYALL.

BOOKS ON ANCIENT PHILOSOPHY.

A History of Eclecticism in Greek Philosophy. Translated from the German of Dr. E. Zeller by S. F. Alleyne. (Longmans.) Dr. Zeller's *Philosophie der Griechen* has been before the world too long for a translation of it to be reviewed as a new work. The translator seems to have taken great pains to put the present instalment of it into shape for English readers, but she is unfortunate in having to deal with an essay a good deal deeper than M. Martha's brilliant contributions to the *Revue des Deux Mondes*, but certainly a good deal duller. The section on eclecticism is probably the duller part of a work which is altogether too thorough-going to be good reading. It would be invidious to say whether the subject or the treatment be most to blame for this. Eclectics are almost necessarily poor company. People who keep their sympathy with any one view under restraint may be judicious, but are generally uninteresting. But then the treatment, too, is dull and spun out. It gives us often a record of deviations from this school rather than of approximations to that. And it may even be thought to confuse development with eclecticism. Most men will feel that the notion of eclecticism has been somewhat stretched when they find Epiktetos and Marcus Aurelius brought under it, though Dr. Zeller asserts (p. 287) that Stoicism made no scientific progress through them. And one cannot help asking what Demetrius, the friend of Seneca, is doing here when we see (p. 293) that "the peculiarity of his Cynicism lies only in the severity with which he stamps his principles on his life." We have noticed one or two passages where the translation appears at fault. We read on p. 223 n. that Seneca's money-dealings were "one of the causes of the insurrection under Nero in favour of Britannicus." The German is "eine von den Veranlassungen des britannischen Aufstands unter Nero," and what is meant is of course the rising in Britain. The context, again, makes us believe that, when Dr. Zeller speaks of Posidonius as "den syrischen Hellenisten," his meaning would be more nearly expressed by "a Syrian hellenising" than by "a Syrian Hellenist" (p. 61). On p. 228 *Autarchy* is not a proper rendering of *Autarkie*. So much of the whole work has been translated that it seems a pity to make the references to

the *Philosophie der Griechen* rather than to the English volumes.

Etudes morales sur l'Antiquité. Par Constant Martha. (Paris: Hachette.) Clearness, simplicity of treatment, and interest, are the features which one expects to find in a French work of this sort, and the author of *Les moralistes sous l'Empire romain* is the last person to disappoint our expectations. The public may complain, as M. Martha says, that the study of classical antiquity is becoming more and more a domain reserved for the initiated, but his own limpid French style will do a great deal towards throwing some of the domain open, even to ladies and *jeunes gens*. M. Martha is of opinion that the discoveries of archaeology are turning men's attention too exclusively to the material aspect of Greek and Roman life, and leave us less curious to penetrate into the minds of the ancients. This may well be so; and it may be suspected that in England at least the tendency to study the grammar and constructions of authors, to the neglect of what used to be called their "beauties," has a similar effect. It is, he urges, not enough to collect from the dust of ages

"les témoignages épars, les fragments, les inscriptions, et de les ranger froidement en ordre, à leur date, en de méthodiques compartiments; ils ne prennent toute leur valeur que si à leur aide on recompose l'être moral dont ils sont comme les débris."

And even if the criticism of the present day, thanks to severe examination of texts and new methods of precision, has told us more about the philosophical doctrines of the old world, we yet pay less attention to the "détail moral" which alone gives the doctrines their real character and value. Hence must follow such mistakes as one which M. Martha sets himself to point out in the essay on *L'Examen de Conscience chez les Anciens*. The Pythagorean injunction to go over the actions of the day before sleeping has been, he says, misunderstood, not only by the ancients themselves, as by Cicero (*De Sen.* chap. 11), but by all the moderns, with perhaps the exception of M. Cobet. It was not issued *memoriae exercendae gratiā*, but for the sake of self-examination and self-improvement. But there is not only the pleasure of seeing "toute une suite de véritables savants" stand corrected; there is plenty of piquancy in the way in which M. Martha treats his subjects. The suggestion that the consolatory arguments, of which so many were once written, were only good to console other people, and the remark that, if old age is a good thing because it cures you of love, many a patient would be found to say, "I prefer the disease to the remedy," may owe their lightness of tone to the lightness with which even professional consolers treated their own work; *partem mali audire solatia*, Seneca wrote. But the interest of seeing Carneades treated as a great moral benefactor of Rome, and of learning how and why Lactantius, of all people, approved of Carneades, is all of M. Martha's own making. Reluctance to "verser toutes ses notes devant le lecteur" is no doubt one step towards writing a readable book, but has sometimes its disadvantages. One would like to know the authority for one or two statements which, if true, are important in the essays on "L'Eloge Funèbre chez les Romains" and "Un Chrétien devenu Païen" (Julian). How easy it is to overrate the value of a phrase, M. Martha himself shows when he speaks of Laelius Sapiens as following up the partisans of the Gracchi with a "sévérité atroce," therein surely going beyond his authorities. We can hardly believe that "lever le sourcil" is right for *attractis superciliis* in Seneca, *Ep.* 113, although it is just possible that M. Martha may defend himself by the *attractis pedibus* of Catullus 15-18, itself an obscure phrase,

Forschungen zur Geschichte des Erkenntnissproblems im Alterthum. Von Dr. Paul Natorp. (Berlin: Hertz.) Though Dr. Natorp insists upon the importance of a study of Kepler, Galilei, Gassendi, Boyle, and Leibniz, so earnestly as to make us hope that he has himself that study in hand, his present volume of essays is concerned exclusively with more ancient philosophers—Protagoras, Aenesidemus, Democritus, Epicurus, and the Sceptics. The essay on Aenesidemus is a new edition of a paper which, we believe, roused some attention when it first appeared in the *Rhein. Mus.* To state the problems of the origin and of the nature of knowledge (so far as these problems were yet distinguished) as they appeared to the successive philosophers, without losing sight of what view was inherited or traditional for the particular thinker or thinkers—this seems to be one great object of the author. But he is also eager to discuss the adequacy of the solutions, and to do something, too, towards the recovery of the real views of men from the error and confusion which have grown up about their records. As to Protagoras, for instance, he aims at following a course intermediate between that of Grote, who first questioned the accuracy of the information which we get through Plato, and ascribed to Plato an unconscious misrepresentation of the Sophist, and that of W. Halbfass (1882), who looks upon Plato as guilty of intentional perversion, and extends his scepticism to all our authorities about Protagoras. Dr. Natorp seems to hold the opinion, in which, as he says, he has been anticipated, that the Sokrates of Plato misrepresents the views (or perhaps only the connexion of the views) of Protagoras for fun, and possibly for the trial and improvement of the young Theaetetus. His fun, therefore, must be dissected, to the total destruction of the humour. As to the worth of Aristotle's information about Protagoras, Dr. Natorp seems, with Halbfass, not to rate it very high (p. 53); but he learns enough from later writings, and does not leave us without a view of the Sophist which is at any rate clear and possible. As to the cloud of questions about Aenesidemus (p. 64), he decides, after careful examination of the evidence and of conflicting theories, that Aenesidemus was teaching about 340 B.C., and that he held (not merely reported) Herakleitean views. These views did not imply an abandonment of his sceptical position; he found it logically possible to unite the two positions (p. 85). Here Dr. Natorp is in agreement with Mr. McColl, who, in his clever Hare Essay on *The Greek Sceptics*, says that Aenesidemus saw in Pyrrhonism "a fitting means of clearing the way for his Herakleitean theories." The remaining essays, also, are valuable, alike for Dr. Natorp's own discussion and for the useful references to recent German literature upon their subjects.

OBITUARY.

PROF. T. C. ARCHER, the Director of the Edinburgh Museum of Science and Art, died suddenly at the Midland Hotel on the 18th instant. Mr. Archer first attracted attention by his ability in forming and arranging for the Great Exhibition of 1851 a collection illustrating the imports into Liverpool. He afterwards contributed a work on *Economic Botany* to Lovell Reeves's excellent series of popular volumes on Natural History. On the death of Dr. George Wilson, Mr. Archer was appointed to the post of Director of the Edinburgh Museum, and in this capacity brought the institution to a high state of development. His was a position requiring a peculiar combination of knowledge in different departments—art, technology and natural science being represented in the collections under his care. Mr. Archer died at the age of sixty-nine.

CORRESPONDENCE.

AN ANCIENT LATIN CURSIVE SCRIPT.

Dublin: February 18, 1885.

IN vol. ii., p. 169, of Dr. Isaac Taylor's valuable work on the Alphabet there is a curious misapprehension of the meaning of a passage in Suetonius (i. 56).

After describing the documents found at Pompeii in 1875, written in a cursive script, and belonging to the years 55 and 56 A.D., Dr. Taylor goes on to say:

"Although no earlier examples of this script have been discovered, it must have been in use for nearly two centuries before the destruction of Pompeii, for thus only can we explain the statement of Suetonius that Julius Caesar wrote *d* instead of *a*. A confusion between the capital forms *D* and *A* would be impossible, but the cursive characters *d* and *a* might easily become undistinguishable."

In the passage of Suetonius there is no mention of any "confusion" of characters. Caesar deliberately substituted *D* for *A*, *E* for *B*, and so on for the other letters (*et perinde reliquias*), and thus formed a system of cipher writing (*per notas scriptis*) to be used in despatches requiring secrecy (*signa occultius perferenda erant*). To one unacquainted with the secret the letters would have no meaning (*sic structo litterarum ordine, ut nullum verbum effici posset*). No similarity of form in the letters is assumed, and, indeed, such similarity would have defeated the object of this cipher script.

The passage in Suet. ii. 87-88, also quoted by Dr. Taylor, is to be explained in the same manner, save that Augustus substituted *B* for *A*, *C* for *D* instead of the system mentioned above.

Augustus is said to have approved of phonetic spelling, and, when a verse was too long for one line, to have written the surplus words below, distinguishing them by a circular mark; but neither of the passages cited by Dr. Taylor imply that either Augustus or Julius Caesar introduced a change in the form of the letters or used what we should call a writing character.

CHARLES H. KEENE.

SCIENCE NOTES.

SO little is known about the geology of Western Australia, that we call attention to a recent Report on the Kimberley district by Mr. E. T. Hardman, who was sent out from the Irish Geological Survey some time ago for the purpose of exploring this region. His discovery of the gigantic extinct kangaroo (*Diprotodon Australis*) is an interesting addition to our knowledge of Australian geology. It is unsatisfactory, however, to learn that no useful minerals have been discovered, though it is probable that gold exists in the neighbourhood of the Napier range.

PROF. V. BALL, Director of the Science and Art Museum at Dublin, has reprinted from the *Proceedings of the Royal Irish Academy* a paper which he read last year on "The Identification of the Animals and Plants of India that were known to Early Greek Authors" (Dublin: Ponsonby & Weldrick). Some of his identifications are already known to readers of the *ACADEMY* (April 21, 1883, and April 19, 1884). The present paper deals with no less than thirty-two animals and twenty-two plants, concerning each of which Prof. Ball gives quotations from the Greek authors, together with illustrations drawn from his own wide experience in India. A good example is his explanation of the horn of the "Indian ant" mentioned by Pliny, as a sheep's horn still used for a pickaxe by the Thibetan miners, the "Indian ant" itself being, of course, the Thibetan mastiff. So again with his suggestion that the "horned wild ass" of Otesias, with its head red, its horn of many colours, and its

body white, was a tame rhinoceros which had been painted as this animal is painted at the present day in the menagerie at Baroda. We do not feel convinced by all Prof. Ball's identifications; but he has certainly done a good piece of work, not only by calling attention to an interesting subject, but also by helping to support the authority of our sole literary materials for the early history of India.

PHILOLOGY NOTES.

SINCE his return to Madras in the early part of last year, Prof. Gustav Oppert has been busily engaged on the task which he inherits from the late Dr. Burnell of exploring the Sanskrit libraries of Southern India. He has himself visited the British districts in the extreme south and on the western coast, as well as the adjoining native states; and he has succeeded in obtaining the support of the Rajas of Mysore, Travancore and Vizianagram, and the historic Zamorin of Calicut, toward the starting of a Madras Sanskrit Text Publication Society. He has paid a visit to Sringeri, in Mysore, the residence of the great Sivaita reformer Sankaracharya in the eighth century, whose spiritual authority has been handed down in unbroken succession to the present Swami, a young man of liberal mind; and also to the Jain shrines at Sravanabelgola. As regards publication, Prof. Oppert has nearly ready the second volume of his *Lists of Sanskrit MSS. in Private Libraries in Southern India*, with two alphabetical indices, one according to subject matter, the other according to names of authors. He has further in hand English translations of the *Sukranitasara* and the *Ntīprakāṇḍa*, as well as an edition of the *Vaijayanti Sanskrit dictionary*. One more matter with regard to Prof. Oppert we feel bound to mention, though without comment. Under the title of *Ne Sutor ultra Crepidam* (Madras: Addison), he has felt it his duty to publish a pamphlet defending himself with some details against two attacks upon himself that were published in India during his absence in England.

THE new number of the *Journal of the German Oriental Society* contains an important paper by Prof. Jacobi on the development of the Indian post-Vedic metres; E. Hultsch edits two Sanskrit inscriptions from Kofa and Baroda; Dr. A. von Kremer continues his translations of the philosophical poems of 'Abū-l-'alā' Ma'arri; Prof. Sachau publishes a Nabatean and three Syrian inscriptions; Dr. P. Schroeder re-edits the bilingual of Harran and seven other Semitic inscriptions from Syria; and Prof. A. Bastian prints (with a translation by a German missionary at Bangkok) an inscription found on a bronze figure in Kampeng-phet, the ancient capital of Siam, which throws some light on the Brahmanic (pre-Buddhist) history of that country.

MESSRS. VIEWEG have just issued in the "Bibliothèque française du Moyen Age" (in which recently appeared M. G. Raynaud and Lavoix's collection and study of early French *motets* and music) *Le Peautier de Metz*, of the fourteenth century, tome i., containing a critical edition of the text, founded on four MSS. (one of which is Harleian 4327), by M. François Bonnardot. The editor promises a second volume, with a critical study, grammar, and glossary, which it is to be hoped will not be delayed.

PROF. LESKIEŃ, of Leipzig, is now engaged on a work on the accent-laws of Servian; and Dr. Woolner's forthcoming book on Servian metre will, for the first time, treat that subject exhaustively.

In the last number of the *Literarisches Centralblatt*, Prof. Windisch reviews M. Bergaigne's *Manuel pour étudier la langue sanskrite*. The review, on the whole, is favourable; but Prof. Windisch justly objects to the theory that in *brav-i-mi, grh-i-ta, jan-i-tā*, we have bi-syllabic roots, *bravi, grhi, jani*.

Corrigenda.—In the ACADEMY for February 7, 1885, p. 103, col. 1, l. 70, for "*Eriu*," read "*Eriu*"; col. 2, l. 7, for "*Stammväter*," read "*Stammvater*."

MEETINGS OF SOCIETIES.

SOCIETY OF ANTIQUARIES.—(Thursday, Feb. 19.)

MR. FRESHFIELD, V.-P., in the Chair.—Mr. John Evans exhibited a dozen flat wooden rounds, or fruit trenchers, enclosed in a box, which had been the wedding present from T. Martin, vicar of Stone in Orkney, to Roger and Mary Simpson. Fruits and flowers were painted on the trenchers, and appropriate verses round the margin and below the device.—Prof. Ferguson, of Glasgow, exhibited copies of the "*De Secretis Mulierum*" and the "*Liber Aggregationis*" of Albertus Magnus, one of which was bought from the Hamilton Library, and the other from Syson Park. Prof. Ferguson showed that both copies had once been in one cover, and in that state were the property of Herbert, the Editor of Ames. They were both printed by Machlinia.

PHILOLOGICAL SOCIETY.—(Friday, Feb. 20.)

THE REV. PROF. W. W. SKEAT, President, in the Chair.—Mr. Whitley Stokes read a paper on "*Old-Irish Declension*." After giving a sketch of the discoveries of Bopp, Zeuss, Ebel, Siegfried, Windisch, Rhye, and Thurneysen, in this department of philology, he gave a complete set of Irish declensional paradigms, and then, in order to restore the proto-Keltic declensions, set out, with tentative translations: first, twenty-five Gaulish inscriptions, twenty-five Gaulish coin-legends, the Gaulish glossary preserved in a ninth-century MS. at Vienna (first published by Endlicher), and twelve Ogham inscriptions. The Gaulish inscriptions were placed in three groups: five in the North-Etruscan character from Italy (Todi, Novara, Limone, Verona, and Este); seven in Greek characters from the south of France, not far from the Greek colony of Massilia (Vaison, Nîmes, St. Rémy, and Malancène); and thirteen in Roman characters, from Vieux-Poitiers, Volnay, Autun, Dijon, Allse, Vieil-Evreux, Nérès-les-Bains, Guéret, Nevers, Beaumont, Poitiers, Bourges, and Paris. The Ogham inscriptions were from Trallong, Cilgeran, and St. Dogmael's in Wales, Fardel in Devonshire, and the rest from Ireland. The grammatical results derivable from these linguistic monuments were then classified. The traces of declension discoverable in the British languages were set forth. The changes which the declensions have undergone in the passage from proto-Keltic to Old-Irish were then stated; and then an attempt was made to restore the chief Old-Celtic declensional paradigms. The general result is that the Celtic languages possessed, and to some extent still possess, a complete declensional system; stems corresponding with all those in Latin, Greek and Sanskrit, except feminine stems in *o*, stems in long *ū*, participial stems in *vāns*, and labial stems; three genders and numbers; and, besides the ordinary cases, a locative singular, an ablative singular, and two instrumentals—one found only in the singular, representing the Indo-European *-ā*, the other found in the singular, dual, and plural, representing the Indo-European *-bhi*. The paper concluded with three sections on the declension of the neo-Celtic adjectives, pronouns, and numerals, and a list of some of the native grammatical terms. Incidentally, the twelve verbal forms found in the Gaulish inscriptions were discussed, and some interesting equations (e.g., Irish *art*, "*stone*" = *népa*) were suggested.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Feb. 24.)

MR. FRANCIS GALTON, President, in the Chair.—A paper on "*The Race-Types of the Jews*," by Dr. A. Neubauer, was read. The opinion that the Jewish race have kept their blood unmixed is

based chiefly on the fact that a Jew is almost at once recognised among thousands of others. From the earliest times, however, we find evidence of intermixture. Abraham's son Ishmael was the offspring of an Arabian woman; Joseph married an Egyptian, and Moses a Midianite. David descends from Ruth the Moabitess; Solomon is the son of a Hittite woman, and he himself had foreign wives. We are often reminded in the Bible of the non-Jewish women who came in contact with the Israelites, and undoubtedly the "proselytes" increased the mixture of races by marrying Jewish women. At Rome the conversions were numerous, and, of course, the converts frequently married Jews. Evidence was also adduced of intermarriages in later times between Jews and Christians of various races. The differences between the Spanish-Portuguese Jews and the German-Polish Jews were so marked, that in the Middle Ages they were believed, by the Jews themselves, to have descended from different tribes—Judah and Benjamin respectively. But the Italian Jews, both in features and habits, stand between the rough German and the polished Spanish Jews, and there is no evidence of any systematic emigration of the various tribes. The pronunciation of Hebrew words also varies, and this variation is believed by Dr. Neubauer to be due to the influence of the language spoken by the surrounding peoples. The difficulties of obtaining accurate measurements of Jews are very great, and but few skulls have been examined; all evidence, however, goes to disprove the existence of any pure Jewish type, uninfluenced by contact with the nations among which they dwell.—Mr. Joseph Jacobs read a paper on "*The Racial Characteristics of Modern Jews*." After enumerating the various classes of Jews now existing, the enquiry was limited to the biostatics and anthropometry of the Ashkenazim Jews who form more than nine-tenths of the whole number. Their superior fecundity and vitality were found to be due to social causes, and were, therefore, only secondarily racial; an indication of racial influences was found, however, in the fact that mixed marriages between Jews and Christians are infertile. Jews enjoy no immunity from any special diseases; but they are more often colour-blind, blind, deaf, and insane than others, owing, perhaps, to their life in cities, and to their frequent intermarriages. Jews were then shown to be the shortest of all Europeans except the Magyars, and to have the narrowest chest. Their skulls are mostly brachycephalic. An examination of over 100,000 Jews showed that they have darker hair and eyes than those of any nation in Northern Europe, though nearly one-fifth of the Jews have blue eyes, and they have nearly twice as many red-haired individuals as the inhabitants of the Continent. A number of composite photographs of Jewish boys, prepared by Mr. Galton, were exhibited to show the Jewish type, and were compared with early representations of Jews in Assyrian art. The Jewish face was said to be a combination of Semitic features and Ghetto expression. Turning to the question of the purity of the race, it was pointed out that this depended on the number of proselytes made by Jews in ancient and mediæval times. The earlier proselytes, before the foundation of Christianity, were mostly fellow-Semites, and would not affect the type; while the numbers made afterwards were too small to modify the race, owing to their infertility and the tendency of the offspring to revert to the Jewish parent. A considerable number of Jews, the Cohens or descendants of Aaron, were not allowed to marry proselytes, and must, consequently, be tolerably pure. The general conclusion reached was, therefore, in favour of the purity of the Jewish race.

FINE ART.

The Store-City of Pithom and the Route of the Exodus. By Edouard Naville. Egypt Exploration Fund. (Trübner.)

M. NAVILLE'S Memoir on Pithom is a clear record of the most important discovery of modern times in the field of Old Testament research. The results of Assyrian archaeology

are deeply interesting as completing and illustrating the story of the Kings of Israel and Judah; but they do not touch the remote period of the Sojourn and the Exodus, nor contribute anything to the debated dates of the biblical documents. Only the bearing of the $\Delta\delta\alpha\chi\eta$ and the Inscription of Abercius on New Testament criticism, can be compared to that of M. Naville's discovery on the criticism of the Old Testament. It must now be admitted that a portion of the Pentateuch could only have been composed, however afterwards annotated, within the memory of the events which it relates, and, farther, that the doubts as to the historic character of the Sojourn and the Exodus lately common in the writings of the "advanced" school of critics are no longer tenable, and that their various theories of the dates of the Old Testament documents must be largely revised. But it is most gratifying to add that no attack on M. Naville's facts or conclusions has come from the quarter where they might have been thought most unwelcome. The "advanced" German, Dutch, and Scottish critics are far too truth-loving and too intelligent to controvert new facts or self-evident conclusions, even if they have to change once more their ever-changing position. The only serious argument on the other side has proceeded from the late eminent Egyptologist, Dr. Lepsius, who in maintaining that the site excavated by M. Naville was Rameses not Pithom, does not invalidate the importance of the discovery, though, as a consequence of his view, we should have to imagine the Israelites marching out of Egypt from East to West, which, of course, is a *reductio ad absurdum*. This lapse was no doubt due to the failing health of the illustrious pioneer of a sound treatment of the Sojourn and Exodus in their relation to Egyptian documents. Were Lepsius right in his last essay, the startling coincidence of the unearthing of a store-city of the Oppression on the line of the march out of Egypt, would prove little less under the name of Rameses than under that of Pithom; there would only be a want of the minute geographical agreements which enforce the value of this central fact. The general conclusion would be the same, but it would lack that astonishing completeness which it gains from M. Naville's geographical study on the spot of the surrounding regions. Dr. Brugsch, with his wonted frankness, has hastened to admit M. Naville's conclusions and to publish his assent in a learned paper, which is nothing less than a complete surrender of the theory of the route of the Exodus which he maintained in all his most important works for a course of years. No other criticism worthy the name has appeared. This is as well, for no one but the master of Egyptian geography, Dr. Brugsch, could speak with any weight until M. Naville had made his own statement. This is said with a full knowledge of the services of Miss Amelia Edwards in making known the results of M. Naville's work from time to time; for his articles were rather in the way of comment than of criticism; but it is interesting to notice that, after concluding a series of papers in *Knowledge*, written in support of Dr. Lepsius's identification of the site of Pithom with Rameses, she, like Dr. Brugsch, was immediately convinced of the truth by the cogent logic of M. Naville's inscriptions.

M. Naville's memoir leaves nothing to be desired: it is complete, clear, and illustrated by every monument discovered. There could be no better proof of the wisdom of Sir Erasmus Wilson in welcoming the proposal to try whether one of the most eminent Egyptologists would not also be one of the most successful explorers.

Having been appointed to conduct the first season's work in Egypt; M. Naville, on reaching Cairo, sought M. Maspero's advice, and resolved on beginning work at Tell-el-Maskhutah, the site identified by Lepsius with Rameses. Before doing so he went to Ismailiah in order to examine the monuments discovered at Tell-el-Maskhutah by M. Jaillon and removed to that town. Able to read the inscriptions with facility, M. Naville immediately discovered that the solar god, Tum, was the chief divinity worshipped at the buried town, and that consequently its sacred name was necessarily Pi-Tum, "the abode of Tum." Therefore, Tell-el-Maskhutah concealed not Rameses, but a Pithom, perhaps the sister treasure- or store-city built by the Israelites early in the time of the great oppression. Exploration revealed the true character of the place. Within a great crude brick wall, in the form of a square, stood the small ancient town and its little temple, and also a series of remarkable structures, unlike anything else discovered in Egypt—chambers very solidly built of crude brick and mortar, with walls two or three yards thick and entered from the top. These were unquestionably store-houses. If the appearance of these remarkable chambers were not enough to prove their use, the title of one of the priests of the place, in an inscription found by M. Naville, leaves no room for hesitation. He is called Mer-ar, "the keeper of the store-house." Thus this Pithom is the store-city of that name built by the Israelites in their bondage.

The monuments discovered revealed also the civil name of the place, *Thuku* or *Thuket*, "first a region," then "the name of the chief city or the capital of the district." It may be mentioned that each Egyptian town had its sacred or temple name, derived from the chief object of worship, and its civil name, just as we speak of St. Albans, while the place also retains the Roman name of Verulamium surviving as Verulam. Thuku had long ago been identified by Dr. Brugsch with Succoth. This identification has met with a degree of opposition, in which, some years ago, I concurred. It is well to note the result of the rapid movement of Egyptian and Assyrian research, by which every work in which a text is translated, or even a name quoted, must be more or less out of date in a few years. The makers of books who quote indiscriminately whatever a writer has published in the course of forty or fifty years are either purely ignorant or wilfully malicious, or both.

To return to Succoth. A careful study of Dr. Brugsch's argument (*Aeg. Zeitschrift*, 1875, p. 7) convincingly shows that the interchange of the Egyptian *th* and Hebrew *o* is quite regular, as indeed comparative philology would lead us to expect. M. Naville, referring to Dr. Brugsch, thus summarises the evidence—"th is often transcribed in Greek and Coptic by *o*, and in Hebrew by *o*. The name of *Σεβέννυτος* (Sebennytus, *Theb-neter*) is

a striking proof of this assertion, which is corroborated by the spelling of many common names. I need not dwell on this philological demonstration, which seems to me quite conclusive" (p. 6). Succoth, which means "tents," M. Naville takes to be the nearest Hebrew word, comparing the case of "Mesu" and "Moseh," the Egyptian and Hebrew names of Moses.

In later times the Egyptian cities often acquired a Greek name also, usually the translation of the sacred name. Thus Pithom became Heroöpolis, shortened by the Romans to Ero. This may be either a translation of Pithom, Hero or Heron being used as the equivalent of Tum in the obelisk inscription, translated in Ammianus Marcellinus, or it may be "store-city," from the Egyptian "Ar," a store-house, and this is the more likely origin, as M. Naville holds, no doubt because of the consequent reasonableness of the Roman Ero.

Geographically, the identity of Heroöpolis is a matter of great consequence, inasmuch as it shows that in the classical period the Heroöpolite Gulf, or Gulf of Suez, though perhaps partly dried up, and kept navigable by means of a canal, did undoubtedly include Lake Timsah; while at the time of the Exodus there must have been, on geological indications, a continuous basin.

The true interest of this reconstruction of the map of Eastern Lower Egypt lies in its bearing on the route of the Exodus. Before M. Naville attacked Tell-el-Maskhutah, it was uncertain whether the Israelites marched by the Wadi-t-Tumeylat, where the site lies, or by the Valley of the Wanderings, parallel to the other wadi but leading from above Cairo to Suez, while the researches of Dr. Brugsch had shown the possibility of another route far to the northward, not crossing the Red Sea, but passing along the narrow strip of sand between Lake Serbonis and the Mediterranean, a route subject to be submerged by the sea. The position of Succoth as a town and district once fixed the line of march is determined. M. Naville has found the first resting-place of the Hebrews, and has so positively ascertained the line of march and the place where the sea was crossed. This is a discovery of the highest consequence, quite worth the small cost of M. Naville's exploration. Not only can he lay down the direction of the route of the Exodus, but he is also able to show, on grounds of high probability, the position of other places eastward of Succoth mentioned in the Bible. As to Rameses, he hazards no conjecture, but it is not improbable that in the present season he will ascertain its site. This done, and the other places determined by excavation on the spot, we shall have a positive knowledge of the whole route of the Exodus as well defined as that of any great march of modern times—a marvellous linking together of the present with the remotely distant past.

M. Naville's method in this part of the inquiry is most instructive. Generations of critics have handled the geographical problem until it has seemed impossible to see anything in the clear light necessary to the discovery of truth. Thus it has always been supposed that the Hebrews went from town to town; Rameses the starting point, Succoth, Etham, have been regarded as so many towns. No one seems to have thought

of the "Land of Rameses," or the "Land of Thuku." M. Naville, perhaps with the insight one gains in working on the spot, insists on the unreasonableness of forcing a great body of people into a space far too small for them and into inevitable conflict with the Egyptian garrisons. To him each station means the region, and thus he identifies Etham, the third, not with the Egyptian Khetem the stronghold, a singularly inappropriate place, but with the border-land of Atima or Atuma, mentioned in the picturesque story of the "Wanderings of Saneha" and elsewhere, in a geographical connexion, which leaves no doubt of its lying in this neighbourhood. Pihahiroth, Migdol and Baal-Zephon, the landmarks of the Passage of the Red Sea, are placed with high probability respectively near Pithom, at the Serapeum, and at some place like Sheykh-en-Nedek, on what was the eastern shore of the sea. The identification of Pihahiroth with Pikeheret or Pikerehet, which appears from the evidence of the important inscription of Ptolemy Philadelphos to have been very near Pithom, is highly probable. If it be accepted, we must suppose the last march towards the sea to have covered little ground to the eastward, as indeed the circumstances of the narrative imply in relating the change of direction.

These results by no means exhaust the fruit of M. Naville's work for the Egypt Exploration Fund. The positive determination of the foundation of Pithom by Rameses II. settles all doubt as to his having been the great oppressor and his son Menptah the Pharaoh of the Exodus. This is a historical result of primary value, though it is less striking than the geographical identifications, as but little doubt on the subject remained in the minds of reasonable scholars.

Pithom has not yielded many monuments, but the few discovered are of the first order. The hawk with the name of Rameses the founder and the statue of the Recorder of Pithom, of the Bubastite period, have enriched the British Museum, and the Boolak Museum has, with other inscriptions, the Stone of Pithom, a decree of Ptolemy Philadelphos in hieroglyphics, which affords a large contribution to the history and geography of Egypt. Particularly it throws great light on that king's relations with Ethiopia and the foundation of Ptolemais Theron for the purpose of importing elephants, as well as affording a mass of most curious geographical and statistical information. Those who know the want of materials for the history of the Ptolemies, especially Philadelphos, will welcome this fresh document.

The inscriptions have been carefully engraved, and thus everything in the way of record has been permanently preserved, with a full commentary by the discoverer. An excellent map of the route of the Israelites, generously contributed by M. Paul Chaix, of Geneva, and a plan of Pithom, are included in the fifteen illustrations.

As one of the honorary secretaries of the Egypt Exploration Fund, I forbear to make any comment on the work of that society in producing this volume; but I would add that continued support will ensure the publication of a series of memoirs recording the work of each season. Mr. Petrie's first Memoir on Tanis is in the printer's hands, and the plates

are now completed, so that it may be issued in the present spring; and it is to be hoped that this year's work, both of M. Naville and Mr. Petrie, will afford fresh memoirs not less interesting than those on Pithom and Tanis.

REGINALD STUART POOLE.

CORRESPONDENCE.

THE HOLBEIN SOCIETY'S "TEWRDANNCKH."

Manchester: Feb. 24, 1885.

As the publisher of the works reproduced for the Holbein Society I must ask to be allowed a few words in reply to Mr. Conway's criticism of the *Tewrdannckh*.

It is unnecessary to explain here why the second edition was used instead of the first; but I may say that in some respects the second edition is better than the first, and for all practical purposes is equal to it.

If, as Mr. Conway says, the copy we used was *misbound*, then the first edition must have been wrong, for I collated every page of our reproduction with a very fine copy of the first edition, and found every page in its proper place; but there were two pages missing from the first edition.

As to the process employed I shall be glad to adopt any improvement in photo-lithography. I never heard of the Mr. Hirth named by Mr. Conway.

I find no omissions in the reproduction excepting the *blank pages*. They were in their places when the copies were sent to the binder, and I can only conclude that he thought they were superfluous and removed them.

A. BROTHERS.

THE ZOAN EXPLORATION FUND.

Boston, U.S.A.: Feb. 6, 1885.

Noting the comments of Mr. J. Edward Pfeiffer in the *ACADEMY* of January 24, allow me to say that the subscriptions in the United States for Zoan and the Biblical-historical work of the Egypt Exploration Fund come largely from scholars and men of eminence in the Church (i.e., religious denominations as well as the Episcopal Church), and that this is true particularly of late, as I may sometime show in your columns. The only "lukewarmness" here is on the part of rich business men, who could, if they would, give largely to the invaluable explorations. But many of them do not know these excavations to be more than ordinary archaeological work; some are pledged to practical home charities; and "the times" are hard. Since January 13, of thirty-two subscriptions received, more than half are from prelates, divines and educators, after whose names D.D., or both LL.D. and D.D., are written.

WM. C. WINSLOW,

Hon. Treasurer for America.

ROMAN MILESTONE DISCOVERED IN YORKSHIRE.

242 West Derby Road, Liverpool: Feb. 14, 1885.

About the commencement of the year 1880 there was found in the town of Castleford, near Pontefract, in Yorkshire, close to the Roman road which passes through the town, at a depth of three feet, a Roman milestone, four and a half feet high, and one foot in diameter. No account of it appears to have been published; but it was removed to the garden of Mr. Joseph Brewerton at Half Acres, a short distance from the place of its discovery, where it now remains.

I am indebted to the Rev. W. C. Lukis for the first information as to its existence; and, on asking Mr. Brewerton for information as to the inscription it bore, I received a copy of a most confused mass of letters, from which no sense

whatever could be gathered. I, however, considered that in one line I detected the word VOLVSIANO, and by suggesting that the inscription commenced with IMP., and by filling up the lines with some of the usual formulae for comparison with the stone, and afterwards by an interchange of letters on some of the doubtful points, I have succeeded in reducing it to intelligibility, though there is still much to be deciphered. I notice these facts more particularly, as I do not wish every letter to be guaranteed; and, as a photograph is about to be taken, the reading may possibly be emended in several points.

The stone has some peculiar characteristics. It has been set up, in the first place, in the reign of the Emperor Decius A.D. 249-51; and, on his death, it appears to have been turned upside down, and an inscription to his successors, the joint emperors Gallus and Volusianus, cut upon the other end. This last inscription, which is decidedly the most perfect, runs as follows:

IMP P
... C. VIBIO
GALLO ET C. V.
VOLVSIANO
NO. P. F.
AVGG. EB
...

XXI

In the second line CAESS or CAE might be expected at the commencement, but Mr. Brewerton informs me he makes out KE; in the seventh I should expect VR. M. P., but Mr. Brewerton, after several examinations, reports XXV. The whole inscription I would read: *Imperatoribus Cae(aribus) C. Vibio Gallo et C. V. Volusiano P(is) F(elicibus) Aug(ustis) Eburaco m(illia) p(assuum) XXI.* It would thus mark twenty-one Roman miles from *Eburacum* (York). Castleford is generally thought to have been the site of the Roman station called in Fifth Iter of Antoninus *Legedilium*, and in the Eighth Iter *Lagecium*, in each being named as twenty-one Roman miles from York, the distance thus agreeing with the numerals upon the stone.

The other, and earlier, inscription is more difficult to unravel, the stone being more worn. The three first lines seem however undoubtedly to be

IMP. C
C. M. Q
DECIO
...
...
...
...

The remaining four lines are obscure. The first of them (the fourth of the inscription) as sent, looks like PROQ.; it may be TRO., a frequent abbreviation of TRAIANO in this emperor's inscriptions followed by PIO, the o being in the next line, which seems to commence with OF. ligulate (the F for Felici), followed by C.M. The two remaining lines at present seem like OQ followed by INVICTO. But with the exception of the commencement *Imperatoris C(aesari) C(aio) M(essio) Q(uinto) Decio*, I can say nothing with certainty.

I hope, however, shortly to receive a photograph of the stone, when I will communicate the result of a critical examination. In the meantime, I must be absolved from any errors in the reading of the obscure portions.

W. THOMPSON WATKIN.

NOTES ON ART AND ARCHAEOLOGY.

MR. P. G. HAMERTON'S work on Landscape will be published on March 12.

ENCOURAGED by the success of last year's

exhibition in Arlington Street, the Duchess of Leeds has decided to hold another this year in aid of the Girls' Friendly Society's Club and Recreation Rooms for Working and Factory Girls in East London. By permission of the Marchioness of Downshire it will be held at 24 Belgrave Square. Miniatures will again be the prominent feature.

WHETHER as portrait or as work of art, nothing finer has been published lately than M. Léopold Flameng's etching of Prof. Huxley, after Mr. John Collier's well-remembered picture. For the striking likeness of the face—and still more of the attitude—the painter is responsible; and it must be no little satisfaction to him to feel that he has achieved his masterpiece in this portrait of his father-in-law. As regards the reproduction, there is, we fear, no Englishman who could have executed the work with so much faithfulness, and with such a marvellous added effect of light and shade. It is the mark of the true artist thus to interpret rather than reproduce. The etching is issued by the Fine Art Society, whom we have to thank for a remark proof.

MESSRS. FIELD & TUCKER have sent us specimens of prints in red and brown which they are publishing from the original copperplates engraved by Bartolozzi and his pupils nearly a century ago. Some of the plates, it appears, were only used for a few impressions; and they are certainly still in very fine condition. The result is not a little helped by the careful manner in which the present prints have been made. The engraving of "Love Healed," by Robert Cooper after Sam Shelley, which bears date 1798, is a particularly pleasing example of the school.

FROM Malta we receive two more papers by the indefatigable antiquarian, Dr. A. A. Carnana—on the discovery of an isolated tomb-cave in Gozo in June 1884, and on an exploration made by him of a cluster of tomb-caves in the Casal Saffi, Malta, in October of the same year. The latter paper is the best, as Dr. Carnana was able to describe the place carefully before its destruction by the farmer, a fate which he was too late to avert from the Gozo specimen. Both are illustrated by photographs, those of Saffi being of special interest.

THE works of the late Mr. Harry Johnson, whose sudden death at the commencement of this year excited so much sympathy and regret, will be sold next week by Messrs. Christie. The pupil and friend of Müller, by whose side he worked in Lycia, and also of David Cox. Mr. Johnson established a style of his own in the pure water-colour which is the great charm of the English school; and, like Duncan and Leitch, he was one of the most distinguished ornaments of the spring exhibitions. His extensive knowledge of Greece (which he visited with the late Mr. Falconer Poole), Asia Minor, Spain, and Italy, besides his familiarity with the wilder regions of England and Scotland, render this collection singularly interesting.

THE well-known firm of Alinari at Florence have lately made some very important and successful additions to their huge gallery of photographs. These include the frescoes by Giotto and others in the Church of St. Francis at Assisi, and those by Signorelli at Orvieto.

THE Society of Lady Artists (*Femmes Peintres et Sculpteurs*) open their annual exhibition in Paris to-day.

THE French Government have purchased two examples of the art of the late Éva Gonzalès "Niché," a pastel, and a little picture called "Entrée du jardin."

MANY readers of the ACADEMY will be interested to know that Mr. Bassano, of Bond Street, has just taken a very successful portrait of Miss Amelia B. Edwards on the large scale known as a panel. The likeness is admirable, and the photographer's work has been skilfully done.

THE STAGE.

THE COMEDY AT THE COURT THEATRE.

"LES FOURCHAMBAULT" is one of the later, and it is not one of the better, comedies of Emile Augier; but it is free from certain of the blemishes which disfigure the adaptation of it at the Court Theatre. Yet, taken on the whole, we are not prepared to say that Mr. Albery could have done other than he has done, if his object was to satisfy an English audience. He has done one thing, at all events, towards satisfying them—he has avoided offending them. He has not courted the disapproval of that tribunal of the nursery-governess of which we wrote a fortnight since; judged by the standard of the school-room the work is excellent, since its propriety is unassailable. It is true, of course, that Mr. Albery, in tempering this wind of the French drama to the shorn lamb of the English schoolroom, has in one or two instances made the play ridiculous. Much of its motive is impossible. To begin with, Mr. Denham would never have taken advantage of an informality in the marriage ceremony to break off a connection of which if he was weary he was weary simply because he had no stability in him. The lady to whom he had allied himself was an unexceptionable woman, replete with tenderness and grace. They both had thought they were married to each other, and he is not likely to have left her even if there was a fault in the ceremony. But imagine them, on the other hand, never to have supposed themselves married, then they may easily have separated, and without great heartlessness on his part; since, with no infliction of the wound of surprise, he might have left the lady and married himself to "another." The character might not even then have been worthy of our deepest esteem, but it would at least have lain within the limits of our understanding. As it is, even to men of the world, this peculiar man of the world is a little incomprehensible.

Again, Haidée, the young American heroine, who stays in the house of Mr. Denham, and of his second and legitimate wife, is beset with difficulties that are absolutely artificial. In the French piece, where the reputation of an *ingénue* has necessarily the fragility of a Dresden china figure, it is of course quite natural that her good fame shall be damned for ever if she takes a walk with a man. But in England it is impossible to conceive that any gross scandal should have attached itself to a young woman who liked exercise because she liked it in company; and as the man was unmarried as well as the woman, the most that would have been said of the two if they walked out a great deal together, was that they were preparing for the adventure of matrimony. An engagement to marry might, after all, never follow; but the very worst that could be said, even if they were both unmarried, was that they were then on the eve of it. Yet in Mr. Albery's version of Emile Augier's bolder if less agreeable drama

a man, who is not really seriously in love with Haidée at all, is implored and conjured to take her to him as his wife because they have taken certain rides together, and village gossip has fastened on the circumstance. This is very feeble indeed. And that the two deep weaknesses of dramatic construction which we have mentioned should not have destroyed the interest of the piece altogether, says very much for the piece, and perhaps yet more for the actors. And the truth indeed is that Mr. Albery is far from having only made mistakes. If he has in crucial points enfeebled the plot, he has likewise in many places strengthened the interest. But he has shifted its ground. He has transferred the interest in a very great measure from the serious to the comic portions of the play, and has enriched these with brilliant, if sometimes inappropriate, wit. As it is at the Court we are not greatly moved by the scandal about Haidée. That can look after itself. We know that it will presently subside, and need never have arisen at all. But we are vastly entertained by Mrs. John Wood's exquisite unreasonableness—the unreasonableness of a spoiled woman, educated enough to talk but not enough to think. And we recognise real perception of character, and the power to portray it, in Mr. Arthur Cecil's sketch of a "society" clergyman, the Reverend Lord William Whitehead.

Mrs. John Wood plays with unremitting zest the part of the disagreeable woman who is the legitimate Mrs. Denham. In life, sheltered under the bulwark of a marriage certificate, such a person is unavoidably intolerable—on the stage her wrongheadedness and her cruel density are but continuously amusing. Mrs. Wood has probably in reality a part of fair length, but however short her part may be it will always seem fairly long, because she possesses, in a measure beyond that of her comrades, the faculty of making every sentence and every word "tell." Mr. Arthur Cecil is deliciously unctuous and persuasive, and even when it is clear that the Reverend Lord William Whitehead is an arch humbug, you scarcely wish him away—let him stay by all means: he is such excellent company. Mr. Conway looks and bears himself still almost as the perfection of youthful manliness as the man whose society Haidée distinctly relished. That little flirtation had at least, you feel, a *raison d'être*. Much more serious work than falls to the lot of the engaging Mr. Conway—who is, after all, an actor and an artist as well as a pleasant figure—is undertaken by Mr. John Clayton. He is the natural son of Mr. Denham, and, at the instigation of his mother, who always loves Mr. Denham unselfishly, he comes to Mr. Denham's rescue when business disasters surround him. And he is deeply in love with Haidée, and yet, till the very end, is prepared to resign her to another. Mr. Clayton is often at his best when making a sacrifice with masculine resignation: a little of the spirit of "All for Her"—the spirit of "The Tale of Two Cities"—clings to him still. He bears himself bravely. Mr. Edward Price as Mr. Denham is hardly successful. Of the ladies we have thus far only mentioned Mrs. Wood. Miss Lydia Foote appears with becoming grace and dignity as the woman who has been abandoned by her sometime husband, and who finds solace in the

devotion of a son. She is not truly emotional, but she has the tender stateliness of a French *marquise*. Miss Norreys plays Mr. Denham's daughter with the charm of a lively simplicity. And Miss Marion Terry, real enough as usual in the scenes of anxiety and trouble, comes, once or twice, in the lighter passages, where she is meant to be gay, within measurable distance of the expression of happiness.

FREDERICK WEDMORE.

MUSIC.

RECENT CONCERTS.

LAST Thursday week the Bach Choir gave the first London performance of Dr. C. H. H. Parry's music to "Prometheus Unbound." The composer has taken scenes from Shelley's lyrical drama. First we have the mighty Titan, in spite of his sufferings, defying Jupiter and prophesying his overthrow: fair spirits summoned by the Earth come to comfort and to cheer him. The short orchestral introduction is rather vague, but the opening Prometheus monologue shows dramatic power; and in the choruses which follow the composer tries hard first to depict the cruel furies, then the fair spirits; yet his success seems in inverse proportion to his effort; there are some fine thoughts, but these are hidden, or partially obscured, by a restless striving after originality. The second scene, in which the Demogorgon bids Jupiter descend with him to the abyss, commences with some wild strains; but in the choruses of unseen spirits and Hours there are some most effective passages, and Dr. Parry's mind, "late so dusk," seems inspired by the new "life of Hope and Power" of which the spirits sing. "Prometheus" is a clever and ambitious, but we cannot say successful, work. It was written for the Gloucester Festival of 1880, and since then Dr. Parry has produced music more masterly in construction, more effective in development, and therefore more satisfactory and more interesting to the hearer. The performance, so far as orchestra and chorus were concerned, was fairly good; the solo vocalists were Mrs. Hutchinson, Miss H. Wilson, and Messrs. Lloyd and Brereton, who all sang well. After this came the "Pastoral Symphony" from Bach's Christmas Oratorio. Special instruments had been constructed to enable Messrs. Horton and Lebon to play the original Oboi d'Amore parts. In Bach's score these instruments are used in combination with the obsolete Oboi di Caccia; by using the one set without the other the proper balance of tone was not obtained—the bassoons were overpowered. As heard at this concert, the Oboi d'Amore had but little of the "veiled and pathetic" tone about which we read in books. The programme concluded with F. Kiel's "Star of Bethlehem," an oratorio for solo voices, chorus, organ, and orchestra. This work, produced in Germany about two years ago, bears strong traces of the past, and but few, if any, of the present. The composer's recitatives are old-fashioned, his melodies simple, and his fugues clever, but the music lacks everything that is needed in these days to make an oratorio attractive. With all its faults, Dr. Parry's work was far more acceptable: a composer struggling with his thoughts and expressing them in imperfect language is better than one who speaks clearly, but has little to say. The whole of the concert was conducted by Mr. G. Goldschmidt, with his usual care.

At the Crystal Palace concert, Saturday, February 21, Raff's Symphony, No. 11 in A minor, "Winter," was performed for the first time. The hand of death was on the composer ere he had quite completed it, for it is published

as "revised and edited by Max Erdmannsdörfer." It forms the last of the four symphonies in illustration of the seasons; its three predecessors have been given at the Palace, and though in all of them we were able to trace the composer's experienced hand, there was a want of freshness, and at the same time an increased tendency to diffuseness. Even in his best days Raff was seldom free from this fault, and in this "Winter" Symphony we find all his old failings, and still greater prolixity. It is scarcely necessary to describe the work in detail; for although musicians were naturally curious to hear the "song of the swan," it is not likely often to be played. Let us admire the composer who worked so laboriously to the very end; but in future he will be best called to remembrance by his "Im Walde," "Lenore" symphonies, or by the above-mentioned. The performance under Mr. Manns was extremely good: the lively "Carneval" was given with immense spirit. Mr. Max Pauer played Mendelssohn's D minor concerto; but the performance was a tame one, and in the Finale the young pianist did not exhibit his usual neatness and precision: he afterwards gave with success solos by Bendel and Schumann. Mdlle. Lido was the vocalist.

Last Saturday the "Handel Society" gave its first public concert at St. James's Hall. The work chosen for performance was Handel's "Saul," which has not, we believe, been heard in London since 1852. Of course everyone knows the "Dead March" and the fine choruses, "Envy, eldest born of Hell," "Gird on thy sword"; but the rest of the work, as compared with some of his other oratorios, may be considered dry. On Saturday a great many numbers were wisely cut out. In the programme-book attention was called to an article of Mr. E. Prout's, on the orchestration of Saul, which appeared last year in the *Musical Times*. If the organist, Mr. E. G. Croager, had studied that article and also Dr. Chrysander's account of "Saul," he would probably have more closely followed the composer's intentions. We say Mr. Croager, though perhaps, he was only obeying the conductor's orders. In the absence of a harpsichord, we may, perhaps, forgive the use of the organ to accompany vocal airs where Handel has expressly written *senza organo*; but, in the second movement of the overture, and in many of the choruses, Handel's wishes were altogether unheeded. The choir is only a new one. The performance was not a brilliant one; but there are some good voices, and we shall expect improvement in the future. Mr. F. A. W. Docker, as conductor, took great pains. The orchestra, with Mr. Burnett as leader, included many amateurs, some of whom were ladies. The vocalists were Miss E. Green, Miss Ellicott, Mrs. Andrew Tuer, Messrs. Benson and Pownall, and the Hon. Spencer G. Lyttelton. Mrs. Tuer has a fine rich contralto voice.

Mr. Max Pauer was pianist last Monday evening at the Popular Concert, and played exceedingly well Schumann's difficult "Novelletten," Nos. 2 and 8; the latter was given for the first time. It is long and rather rambling, but by no means the least interesting of the set. The programme included what to many must have appeared a novelty, not having been performed since 1875. This was Grieg's Sonata for piano and violin in F (op. 8). The three movements with their quaint themes, developed now with scholarly devices, now with all the freedom and fancy of Scandinavian folk-music, never fail to please and fascinate the listener. Mr. M. Pauer played the pianoforte part with simplicity and good taste, and was, of course, fortunate in having Herr Joachim as partner. The latter chose for his solo his favourite Tartini Sonata. The quartet was Beethoven, op. 59, No. 1. Mr. Maas was the vocalist.

J. S. SHEDLOCK.

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Compiled exclusively from original authorities. By Hubert Hall, of H.M. Public Record Office. In 2 vols. (Elliot Stock.)

It may be at once admitted that the history of the customs, as levied under the royal prerogative before the great Civil War, is at once of great importance from a constitutional point of view, and of a curious interest to the student from its obscurity and legal perplexity. Mr. Hall is perhaps needlessly severe on the great historians who have failed to treat his special subject with the technical accuracy which he himself possesses. Bishop Stubbs, it seems, depends too much for his definitions upon Hale and Madox, with a result which demonstrates afresh "the inutility of these authors for purposes of reference." We hear a little too much of "grievous mistakes" and "glaring errors" in this connexion; but the historian must console himself with the reflection that Prof. Rogers can as easily be convicted of "palpable errors," and that Mr. Hallam cited the authority of MSS. "which he was wholly skill-less to read, and which, when actually examined, by no means support his case." When it is once conceded that everybody makes some mistakes, especially when taking a general view of a number of special subjects, it is useless to pursue the victims into every corner with the object of showing that they are but shallow admirers of the "bigots" who held mistaken opinions in times past.

Mr. Hall confesses to having started an erroneous hypothesis in the course of castigating Bishop Stubbs; and it seems to be a further grievance that the historian, after "tacitly accepting" the lesson, never noticed the author's subsequent acceptance of a correction of his own correction. Perhaps some minuter historian will detect an error here and there in the handsome volumes now before us; but we shall hope that the critics in that case will be more merciful than our author has shown himself to be in his fustian of "honest Hallam" and the rest. One example may be selected as a specimen to show the difficulties of the subject. An extract is given from "the Roll" citing a royal grant of certain privileges described as "*custodiam passagii plumbi averii de pondere et tronagii [et] narum in villâ regiâ de Kingston.*" This is translated "the custody of the passage of lead of avoir du pois, and of the tronage of wools in the King's town of Kingston," and we are told that

"it is a curious fact that even the incomparable Madox has blundered in this very passage by translating 'et tronagii et lanarum,' and of the tronage and of wools," whereas it is evident that the second 'et' (which does, indeed, occur

in the Roll) is redundant: for the tronage of wools is a known term, and, written apart, the two are meaningless. Moreover, the point is established further down in the same passage of the record by the words '*Passagii et tronagii praedicti.*'"

We have no reference to the record or to the page of Madox, and the omission of exact references is a fault which is noticeable in several parts of the book; but it is clear that Madox was justified in not altering the words of the record, and there is at least some reasonable doubt as to the proper construction of the extract. Mr. Hall has himself shown us that tronage extended to merchandise other than wool. He tells us that

"the sacks or 'serplers' containing wool, and the bales of salted hides, were placed under the custody of the collectors when they reached the wool-quay, and were successively weighed at the 'beam' by a special officer, the 'tronager' or 'tronour,' care being taken that no sharp practice was resorted to on either side, such as was too often complained of."

It may be also that lead was not the only merchandise of *avoir du poids* which the privilege was intended to include. The grantee would probably have claimed the custody of the "passage" (if that be the right term) of lead and other goods of that class, and of tronage generally, as well as a privilege over wool in particular. But, according to the extracts from the Fine Rolls, which are printed in the ordinary Abridgments, the grant did not refer to "passage" at all. We know from the Rolls of Parliament that the Commons prayed that the "passage" of wools and other merchandises might be free, without any loans or subsidies over and above the due Customs, the King answering, "Be the passage open, and that every one pass freely, saving to the king that which is due to him," or to that effect. But according to the authorities already cited, the grant of privileges at Kingston was confined to the "*pesage*," or dues for weighing the lead of avoir du pois. Whichever may be the true reading, the result seems to be that the author's criticisms on his predecessors are concerned with matters which are somewhat too technical for his public, and that the apparatus for arriving at a proper conclusion is not at present sufficiently provided.

Mr. Hall is, of course, quite right in devoting a large space to the decision in Bates's case, by which James the First was enabled to impose the new duties on merchandise which were specified in the Book of Rates. We may regret with him the cruel theft by which we are deprived of the notes of Chief Justice Fleming which Mr. Hargrave intended to publish, and we cannot but wish that the author had given some useful reference to the unnamed MS. authorities which he has consulted for the purposes of his argument. We may pass by his violent attack on Mr. Hallam, who seems to be charged with a sacrifice to the Idol of Antithesis of "all hope of historical accuracy"; nor is it necessary to consider whether the "political Commons of England" were prompted in their opposition to the Stuarts' impositions by the influence of "a morbid and hysterical religion at the expense of decency, equity, and charity," or in order to cover the "hideous sin of usury"

under the semblance of fearless piety. To say the truth, these matters are not irrelevant, for at least they bear on the old problem whether Charles the First was or was not "the holocaust of direct taxation"; but they appear very unimportant as regards the history of the Custom-Revenue, when compared with the dry facts, on which alone we can form our judgment. An information was brought against Bates for refusing to pay a new duty on currants lately imposed by royal letters patent. Bates pleaded that he was an English merchant, and an adventurer, and a denizen, and that he made a voyage to Venice and there bought currants and imported them into England, and that he had paid the dues imposed by statute, and therefore refused to pay the fresh duty "because it was imposed unjustly and against the laws of the land." Mr. Hall has summed up the various arguments of the judges, and appears to be satisfied with the decision in favour of the Crown. We may prefer the common opinion of that day "that this judgment was against law and divers express Acts of Parliament"; but, in any case, we miss the well-known argument by which Lord Coke and Chief Justice Popham convinced themselves, after much hesitation, that the judgment might be supported. They were clear that the king could not levy such impositions "unless it be for the advancement of trade and traffic, which is the life of every island," and on examination of Magna Charta and later statutes they found a principle of reciprocity in dealings with foreign merchants, so that the foreigner might never gain an advantage over the Englishman; and then, considering the duties imposed by the Doge of Venice they found that the English king's action might be defended on the ground that the imposition was levied "to make equality, and for the advancement of trade and traffic." But the point was so fine that the Crown lawyers seem to have been afraid of pressing the new doctrine very far in practice.

The benefits provided for the foreign merchants by Magna Charta were continually infringed by restrictions intended to redress the balance of trade, until, under the Tudor sovereigns, "traffic was regulated wholly in a protective spirit. "Whenever a native industry is established, no foreign competition is to be allowed at the expense of the clumsy insular artisan." We are told in another passage that the reigns of the children of Henry VIII. furnish a few novel instances of covert or downright protection which illustrate "the degradation of English commercial morality." Few of Mr. Hall's readers will sympathise with the epithets which he applies to the traders and artisans; but, if allowances are made on this point, they will find in his work an interesting account of the commercial relations between England and the Continent. "The rascally English cloth-worker is forbidden to seek a sale for his cheap wares among his countrymen, but is allowed to export them to the continental marts. This permission indicates a return to the earlier system of commercial piracy, for it had long since been the custom of shrewd brokers to export English unfulled woollens, and import in their stead a similar quality of Flemish cloths of both a lower value and superior quality." French mer-

chants were not only burdened with heavy duties on their wines, but had to pay again on the wool or cloth which they desired to import in return. The Government was full of devices to prevent the Dutch making profit by engrossing our trade. The balance of trade was always found to be against us, and the only profitable policy seemed to be the doing of as much damage as possible to the foreigner. The Government did not want his goods, and was anxious above all things that he should never become prosperous by dealing with English merchandise.

Mr. Hall gives many excellent illustrations of this mischievous and antediluvian policy. The most valuable part of his work seems, however, to be that in which he traces the various sources from which the "Customs" originated. He considers that the prerogative right of pre-emption existed from the earliest period of our history, and that the payments exacted under this right may be regarded as a customary tax in kind. The principle was soon extended to exported and imported merchandise, on the ground that the exports would otherwise be unfairly freed from purveyance, and that as to imports it was desirable to check excessive introduction of foreign produce. Here we find the origin of the "ancient custom" on wools and leather, which, as time went on, required the addition of "new customs," as well as the arbitrary and irregular levy called the "Maltolte." There was still an undefined right of "prise," or pre-emption, existing alongside of the regular customs, and this developed into the later purveyance for the king's household, while the "Maltolte" was replaced by the Parliamentary subsidy. There still remained an undefined prerogative of laying imposts on alien merchants in order to preserve the balance of trade, or otherwise to further the public benefit; and this right survived until the whole system of the Customs' revenue was placed upon its modern footing. The history of the taxation upon wine, being somewhat anomalous in its character, affords the author a good opportunity of working out his theory and of testing its accuracy. The chapter "of Prisaige and Butlerage," in particular, is full of instruction and interest. Mr. Hall must certainly be congratulated on the success of his treatment of a peculiarly difficult subject, and we may hope that in his next edition he may find it possible to modify somewhat of the censure which he has too liberally applied to his predecessors.

CHARLES ELTON.

At the Gate of the Convent, and other Poems.
By Alfred Austin. (Macmillan.)

This book leaves upon the present writer an impression that Mr. Austin's powers are in some ways better suited to an ambitious task, such as *Savonarola*, than to smaller attempts at imaginative beauty. Undeniably too long, *Savonarola* was finely conceived; we could see the Florentine crowd, we could feel the doomed tenderness of Valori. But in these minor poems, though they contain exquisite passages, the inspiration seems to flag and halt; a vein of egotism and self-assertion appears—qualities, no doubt, very incident to the poetic temperament, but rather crudely exhibited, here and there, in this volume.

In the poem, for instance, that gives its name to the volume, the poet, standing face to face with the prior of an Italian convent, listens to the gentle old man's appeal to him to leave the joys and agitations of the world for the cloister's quiet and chastening solitude. It is a beautiful appeal—these verses hang in the memory, like some of Mr. Arnold's on kindred subjects (p. 9):

"Of life beyond I speak not yet.
'Tis solitude alone can e'er,
By hushing controversy, let
Man catch earth's undertone of prayer.
Your soul, which Heaven at last must reap,
From too much noise hath barren grown;
Long fallow silence must it keep,
Ere faith revive and grace be sown."

O si sic omnia! But the poetic malady of self-assertion must needs put into the speaker's mouth the following fulsome compliment to his hearer (pp. 4-5):

"Nor wealth did lure, nor penury cramp,
Your ripening soul; it lived and throve,
Nightly beside the lettered lamp,
Daily in field and glade and grove.
And when the dawn of manhood brought
The hour to choose to be of those
Who serve for gold, or sway by thought,
You doubted not, and rightly chose.
Loving your land, you face the strife;
Loved by the muse, you shun the throng;
And blend within your dual life
The patriot's pen, the poet's song."

Forcible as they are, it is difficult to read these verses without a sense of repulsion. Is it reasonable that any man should write up his poetical and journalistic work in this way? Did the "lettered lamp" never shine over the page where the greatest of Greek poets puts his indelible stigma on self-praise—

*ἐναισίμους
'Ανεῖν, παρ' ἄλλων χρητὸς ἐρχεσθαι γέρας?*

But if Mr. Austin has been in some measure affected by the moralising egotism of a mood to which Wordsworth was not seldom given, he has repeatedly caught an echo of Wordsworth's clearer note (Prelude, v. 15-17)—

"... Though my verse but roam the air,
And murmur 'mong the trees,
You may discern a purpose there,
As in music of the bees.
Hence too it is, from wintry tomb,
Where earth revives, and when
A quickening comes to Nature's womb,
That I am born again.
I feel no more the snow of years;
Sap mounts, and pulses bound;
My eyes are filled with happy tears,
My ears with happy sound."

This is Wordsworthian, both in manner and metre; but imitative work is rarely so fresh and vigorous, so little alloyed with the mediocre elements of the original.

It is very observable how Mr. Austin's imagination kindles at the presence of either of two themes—Spring and Italy; and the former particularly in its English—not, as might be expected, its Italian—aspect. The "Defence of English Spring" (pp. 47-61) is delightful, and the more so that its origin seems so very unpromising. It is an answer, in verse, to a piece of shuddering prose from the *Pall Mall Gazette*, complaining of the unreality of our language about spring. "No one," we are told, "who took his language and his ideas direct from Nature could ever dream of holding up, as the model of a delicious climate, that alternation of swirling,

dusty nor'-easters and boisterous, drenching sou'-westers which we in England recognise as spring." It is certainly difficult to argue with a man who can see no beauty if he runs the least chance of being cold or wet, and a less promising controversy can hardly be imagined. But Mr. Austin is an Arcadian, *cantare par et respondere paratus*, and his lyric refutation is more than his antagonist deserves. Showers—what do the spring showers matter?

"They are but April skirmishers,
Thrown out to cover the advance
Of gleaming spear and glittering lance,
With which the sunshine scours amain
Heaven, earth, and air, and routs the rain.
See how the sparkling branches sway
And, laughing, shake the drops away,
While glimmering through, the meads beyond
Are emerald and diamond.
And hark! behind baptismal shower,
Whose drops, new peared on leaf and flower,
Unto their infant faces cling,
The cuckoo, sponsor of the Spring,
Breaks in, and strives, with loud acclaim,
To christen it with his own name."

And oft you may, when all is still,
And night lies smooth on vale and hill,
Hear him call 'Cuckoo!' in his dream,
Still haunted by the egoist theme."

This is to bring to the contemplation of spring-time a heart that listens and receives, not a mere woeful longing for a great-coat, respirator, and hot-water bottle.

It may seem ungrateful to pick small holes in a gift so full of grace. But there is something in the "fatal facility of the octosyllabic verse" that betrays even practised hands into ugly lapses. Whatever authority there may be for its use, "apotheosized" (p. 54) is bastard Greek, not English; and even Conington's famous slip (Aen. ii. 230),

"To harm with impious steel
Those planks of consecrated deal,"

becomes poetry itself compared to Mr. Austin's description (p. 57) of one vernal sight—

"See! the lambs kneel, that they may tug
The better from their mother's dug."

This is surely the rattle of fire-irons coming athwart spirited music.

Some misunderstanding also has arisen on p. 25. The second line of stanza 5, standing, apparently, by itself—

"Has back just sank below the brow,"

seems to make neither grammar nor sense.

The poems inspired by Italy are all good, and one or two charming. "At San Giovanni del Lago" reminds one, especially in the last few stanzas, of Heine and his little maiden of the Harz: it is a simple but beautiful poem. So is the "Letter from Italy" (pp. 132-141). Will not Mr. Austin some day erase the "creaking couplet" that concludes p. 134? With one or two slight prunings, this would rank high among poetical letters (p. 136):

"How looked Florence? Fair as when
Beatrice was nearly ten;
Nowise altered, just the same,
Marble city, mountain frame,
Turbid river, cloudless sky,
As in days when you and I
Roamed its sunny streets, apart,
Ignorant of each other's heart,
Little knowing that our feet
Slow were moving on to meet,
And that we should find, at last,
Kinship in a common Past."

"At Delphi" is an ambitious poem, but

leaves a sense of inadequacy to its subject. This is partly owing to the terribly "Rule Britannia" nature of its conclusion. Whatever voice of Apollo or the muses still haunts the place where, long ago, *χαμὰ πῆρε δαίδαλος ἀλλὰ*, it is hard to fancy that it had nothing better to say to a wandering Englishman than to compliment him on our contemporary poetry. This blunt, heavy touch mars several of Mr. Austin's poems. But in the last sonnet no such fault can be found (p. 142):

"LOVE'S HARVESTING.

"Nay, do not quarrel with the seasons, dear,
Nor make an enemy of friendly Time.
The fruit and foliage of the falling year
Rival the buds and blossoms of its prime.
Is not the harvest-moon as round and bright
As that to which the nightingales did sing?
And thou, that call'st thyself my satellite,
Wilt seem in Autumn all thou art in Spring.
When steadfast sunshine follows fitful rain,
And gleam the sickle where once passed the
plough,
Since tender green hath grown to mellow grain,
Love then will gather what it scattereth now,
And, like contented reaper, rest its head
Upon the sheaves itself hath harvested."

E. D. A. MORSHEAD.

West African Islands. By A. B. Ellis.
(Chapman & Hall.)*

THE reader of travels now knows what to expect from Major A. B. Ellis, whose fifteen visits to Western Africa, extending through as many years, have already produced three volumes, the picturesque and outspoken *Land of Fetish* being the favourite. He can tell an over-dry tale in a pleasant way, with a sub-acid humour which disguises insipidity, his *mise-en-scène* and his "topothesia" are artistic, and he has scant respect for the commonplaces of travel. He cherishes a rooted aversion to everything which, as the late Lord Strangford used to say, "wears a black coat, natural or artificial": his civilised negro is an anthropoid ape, his missionary is a "bird of prey," and one of his bishops is a "flibuster"—a counterpoise to the Protestant "buccaneer-bishop" of whom we heard some years ago.

Yet Major Ellis has this time undertaken a thankless task. Firstly, since the export slave-trade has died the death and the Middle Passage is no more, the home public has lost all interest in its ugly black pets; it feels that its philanthropy has shown a very silly side—e.g., at Sierra Leone, an admirable specimen of what a negro colony ought not to be—and it wants to hear no more of the matter, unless highly-spiced with battle and murder and German annexation. Secondly, the *West African Islands* all want, Madeira excepted, scientific monographs; but as subjects for popular description they are without novelty or interest—dry as summer dust or foul as winter mud.

The author begins south with Saint Helena, and works northwards ending at Madeira; and the reviewer has only to follow him. Saint Helena, not called from the "wife of Constantine" (p. 8), the Crown colony of severe type, where cherries refuse to grow and the busy bee to breed, is "down in its

luck" at present, and will not recover till a sanitarium of hot dry air is required for "pest-house" colonies of Europeans on the opposite coast of Africa. Major Ellis is justly severe upon the ungenerous and ignoble conduct of a British Government which sent a Napoleon Buonaparte to eat his heart out in this hole. Very good fun is extracted from the cinder-heap Ascension Island, that most priggish of naval stations, officially known as "Tender to H.M.S. *Flora*"; but the author did not see its sole specialty, the "gull-fair"; and he neglects to caution visitors against its nervous, "jumpy" climate. Many an honest drinker from The Bights has died at Ascension of D. T. within the month. Of the natives and their language in Fernando Po, a writer should not treat without reading the *Introduction to the Fernandian Tongue*, by John Clark (Berwick-on-Tweed, 1848). The British trader called the people "boobies," from the word "bobe" (a man), by which they often designate themselves; and the dialect, instead of having "some slight affinities with one or two South African languages" (p. 59) is an excellent specimen of the great linguistic family, for which the trivial name "Bantu" has been thoughtlessly accepted, apparently because proposed by a German philologist. He is quite right about the inordinate consumption of consuls at Fernando Po, but the story he tells about their pensions (p. 81) is a "Joe Miller" originating with the first judge at Sierra Leone. He sharply characterises the style of conversion hitherto adopted: "What they want to do is to make them Methodists first and Christians afterwards." Major Ellis seems only to have landed at the Isles de Los ("of the idols"), where some curious fetish remains are found; but he has not forgotten to recount how, in the old Napoleonic Wars, the British frigate *Amelia* first attacked and then ran away from a Frenchman of her own size, the *Aréthuse*.

The next chapter touches at St. Vincent, Cape Verde, perhaps the least interesting island colonised by man. But why not call it by its right name, São Vicente, and, above all things, why "San Antonio" for Sant' Antão? Apparently the Englishman will never make the distinction between Saint Anthony the Hermit (*Antão*) and St. Anthony of Lisbon-Padua (*Antonio*). And, again, why "Senoras and Senoritas" (p. 133) for "Senhoras and Senhorazinhas"? Have our people made up their minds that Spanish is identical with Portuguese, German with Dutch? In days gone by a magazine editor who spoke, as the Spaniards say, five words of bad Castilian, proceeded to correct my good Portuguese. Nor can I agree with Major Ellis (p. 140), "Strip a Spaniard of all his good qualities, and you have a Portuguese." I should say, "Strip a Portuguese of his thrift and industry, supply him well with bigotry and a pride which has nothing to be proud of, and you have a Spaniard."

The break-neck ride over the mule-paths of Sant' Antão is good, and so is the execution of "Citizen Louis Bonaparte" at Goree (p. 180); but we must simply decline accompanying Major Ellis to Grand Canary, Tenerife, and Madeira. All he tells us about them is as well known as the mysterious regions of Belgrave Square and Waterloo Place. As regards Madeira, I am glad to

hear that the excellent "Handbook," first printed in 1851, is being re-issued by the surviving collaborateur, the venerable Mr. J. Y. Johnson.

Major Ellis has been extraordinarily incurious about his "proper names," and similar minor details. We have, for instance, Fernas do Poo (p. 53) instead of Fernam de Póo; Mongo-ma-Lābah (p. 80) for Lobah; "the Alimani or king" (p. 184) for the "Alimamy" (Al Imām = antiates or fugleman in public prayer); Anagra (for Anaga) Point (p. 234); and "Bangor's Pillar" for Banger's Folly (p. 313). One is curious to know when "kous-kous" (kuskusu) became a damper (p. 192), what language *no combran* belongs to (p. 161), and who may be "His Eminence the Pope" (p. 194).

In taking leave of Major Ellis, I allow myself the liberty of suggesting that a man who can write so well upon the lighter scenes of travel, should find some subject better adapted to his specialty than these most uninteresting West African Islands; and I think that every reader of this volume will agree with me in wishing that the writer would try his hand on a work of fiction pure and unadulterated.

RICHARD F. BURTON.

Prolegomena of the History of Religions. By Albert Réville. Translated by A. S. Squire. With an Introduction by F. Max Müller. (Williams & Norgate.)

PROF. MAX MÜLLER'S Introduction is, of course, charmingly written, and with many readers will serve as the best of testimonials. But the subject of the work is so new, and there are so many who look upon it with an evil eye, that the mediation of a friendly reviewer may not be inopportune. It is worth while, then, to remark that if religion is the "soul of history," it must be a meritorious work to show that the non-Christian religions are not an "inextricable jungle of falsehoods and absurdities." What Carlyle desired the Hibbert Lectures are beginning to accomplish for the increasing public of unprofessional students. The *Prolegomena of the History of Religions* worthily follow the Hibbert Lectures of last year, in which the same author describes the spirit in which he writes in the following terms:

"It is as a historian that I am here, and as a historian I shall speak. Only let me say at once that, while retaining my own very marked preferences, I place religion itself, as a faculty, an attribute, a tendency natural to the human mind, above all the forms, even the most exalted, which it has assumed in time and space" (pp. 5, 6).

This should be carefully remembered, as there is a very common prejudice against the historical study of religions, arising out of the assumption that the would-be historians have no religion or no theistic religion of their own. M. Réville is clearly not one of those referred to by Prof. Wordsworth in his learned and profoundly Christian Bampton Lectures on the same subject in the sentence, "Their mouths are full of the various ways in which other men have thought of God, but He Himself is far from their own thoughts" (*The One Religion*, p. 73). It is true that M. Réville gives us in neither book a confession of

* Happily without illustrations, but wanting a sketch-map to orientate the reader.

faith; but we may assume that, like Prof. Max Müller (H. L., 1878, pp. 377-8) and Prof. Rhys-Davids (H. L., 1881, pp. 6, 7), he is opposed to the plausible theory that the perfect religion would combine that which is common to the various higher religions, and that like the former, he admits that in the future each "crypt-worshipper" will retain "his own pearl of great price." It is also true that he regards religion as a natural development, and Prof. Wordsworth's widely-read book may lead some to suppose that this implies on M. Réville's part the exclusion of "the action of God." But it should be remembered again that the needs of the historian are different from those of the worshipper. We are bound to investigate as if man made his own religion, even though we believe in our heart of hearts that unaided man could not do this great thing. M. Réville, in fact, expressly says that "the love of religion within oneself is indispensable to the historian of religions" (Preface, p. vi.), and tells us that he "could accept the idea of a primitive revelation," in a sense which leaves perfect freedom to history, i.e., if it is understood to mean that "man was so constituted that, arrived at a certain stage in his psychic development, he must become sensible of the reality of the Divine influence" (*Prolegomena*, p. 36). These few lines may strike some as slightly unsympathetic; but M. Réville is writing in France, where an external conception of revelation may be still more prevalent than in England. Coleridge's words, "There is no religion except that which is revealed," would not to an English Hibbert Lecturer appear intrinsically hostile to criticism. It may be added that our author preserves the same attitude of complete neutrality towards both theology and philosophy. See the interesting chapters headed respectively "Theology" and "Philosophy."

Although M. Réville speaks with subdued irony of the Protestantism which "made the Bible a miraculous writing," he compensates these hard words by very suggestive remarks on the happy consequences of "this ardent study of the Bible" (p. 173), just as he makes up for his moral censure upon the intolerance of the Church by a thoughtful suggestion on the new regard for truth which was the legacy from this intolerance (pp. 168, 226). Altogether the work is very French; in saying which no disparagement is intended. It is the reproduction in a condensed form of lectures delivered by the author at the Collège de France in the year 1880. The subject was new, and the professor was starting full of energy on a new career. His audience was not composed, as might have been the case in England, of students bent on diving into the depths of knowledge, but partly of specialists and partly of the seekers of "some new thing." The book consists of two parts of unequal extent—the first in which religion is defined, the hypotheses of a primitive revelation, a primitive tradition, and other *a priori* theories of religious history discussed, the principle of development set forth as the key to religious history and a classification of historic religions attempted. M. Réville does not confine himself to the higher religions. He would probably agree with Mr. Tylor that "the divisions that have

separated the great religions of the world into intolerant and hostile sects are, for the most part, superficial, in comparison with the deepest of all religious schisms—that which divides animism from materialism" (*Primitive Culture*, i. 453). He remarks, however, that even animism implies too much reflection for it to be considered as the most primitive religion. "There must have been first," he says, "a worship of nature or of natural objects personified; thence came animism, which among certain races, and especially among negroes, was condensed into fetishism" (pp. 92-3). He notices the extreme difficulty of classifying religions, the highest polytheisms and monotheisms presenting evident traces of animism and fetishism. (It is noteworthy that M. Réville does not ascribe to Christianity the retention of polytheistic elements.) It may be questioned, however, whether the somewhat mechanical division into monotheistic and polytheistic religions will be acquiesced in by the historian as final. Indeed, M. Réville only accepts it for convenience sake, and proposes another classification of the higher religions as religions of law (six in number, viz., Confucianism and the religion of Lao-tse, Mazdeism and the religion of the Avesta, Judaism, and Islamism), and religions of redemption or deliverance (Buddhism and Christianity).

The second part is longer than the first, but enters less profoundly into the questions raised. There seems to me to be a disproportionate amount of Biblical criticism and ecclesiastical history, and, on the whole, M. Réville rather discourses on his subjects than discusses them. He is, however, honest in confining himself to what he knows—omniscience would be the ruin of a book like this—and his subjects are well chosen, especially those which open the list—the myth, the symbol and the rite, the sacrifice, the priesthood, prophetism. On one point M. Réville seems hardly satisfactory. Symbols are certainly very often merely weakened forms of myths; it is too much to say that they are merely produced by "analogical intuition." Sacrifice is well explained as the almost universal means of realising the union of man with the Divinity. Priesthood is, perhaps, more adequately treated than prophetism. What is gained from a historical point of view by telling us that "prophetism is not dead; it expands and is perpetuated under other names"? But our author retains the habits of the preacher, and we can but congratulate his audience. After Prophetism comes Religious Authority; M. Réville speaks of the irresistible tendency to centralise, issuing in the Roman Church in Papal Infallibility; he does not, as an English writer in 1885 would, refer to the same tendency in Islam. The concluding sections on Theology, Philosophy, Morality, Art, Civilisation, and Science, are admirable discourses, penetrated by the breath of boundless hope and courage. The translation is fairly executed, though such slips as "the majestic *Somme* of Thomas Aquinas" sometimes annoy the reader. T. K. CHEYNE.

Algernon Sidney: a Review. By Gertrude M. Ireland Blackburne. (Kegan Paul, Trench, & Co.)

IN the preface to this book Miss Blackburne expresses herself with so much modesty and diffidence that we are encouraged to hope that she will take in good part the criticisms which we feel it our duty to make. Every page of her writing bears evidence of enthusiasm and labour; and we, in our turn, do not desire to call attention too forcibly to the defects with which, from a literary point of view, her work is disfigured. We will only say that we consider that she has a just ground of grievance against her friends and her publisher, for permitting a work which on the face of it ought to be important and instructive to come into the world so marred by slipshod and ungrammatical writing, moral platitudes, irrelevant parentheses, and inaccurate quotations, that the reader is unable to fix his attention upon the information which it is sought to convey. Probably the conscientious study of some suitable English grammar, and a good many half-hours with the best authors, would secure the avoidance of these defects in the future. As it is, however, we claim our share in the grievance; for so distracted were we by the constant necessity of noticing these vagaries, that, in justice to Miss Blackburne, we were compelled to read through her book a second time before feeling ourselves in a condition to form a judgment upon the matter which it contains. The result of our studies has been to confirm our view that Miss Blackburne had determined, at whatever cost to herself and her reviewers, to write a book. We could wish that she had seen her way to choose another subject; for in spite of industry and earnestness of purpose, it is only in a certain sense that she can be said to have acquired any adequate knowledge of the complexities of what is, perhaps, the most difficult period of English history—complexities without a due understanding of which the aims and the actions of many of its prominent figures, and especially of Algernon Sidney, remain dubious and obscure. When we find her asserting that Charles "was the cleverest king that ever sat on the throne of England, and that the proof of this lies in the deepest disgraces of his reign—his intrigues with Louis, and his victory, single-handed, over his own people"; when we are told that Danby "gave the crown a mortal hurt which it never recovered from"; that "the Exclusion Bill was pressed forward by men of all parties, though none supported Shaftesbury"; when we suddenly, without a word of explanation, have the Irish question condensed into the following oracular phrase:—"Parliament did not trust Lord Inchiquin," and when we hear that "the Orange (or Lowestein) party eventually forced a war upon England (1652)," we are forced to the conviction that a sceptical, or indeed a suspicious, frame of mind best becomes one of Miss Blackburne's readers.

To the unfamiliarity which we have noticed with the intricacies of the English tongue, and to an imperfect grasp of historical facts, Miss Blackburne adds a warmth of heart and a capacity for hero-worship which help to place obstacles in her path. "Did Algernon Sidney take money from Barillon?" she asks; and straightway proceeds to demolish the direct evidence which exists to show that he

did, by an appeal to our feelings, or, as she would perhaps say, to our sense of probability. A reference to his portrait would be as conclusive. In the same way, deciding it to be impossible that Sidney could err, she passes lightly and without a word of adverse comment over the fact, which she does not dispute, that but a short while previously he had engaged to Louis to bring upon his country all the horrors of civil war if that monarch would furnish him with 100,000 crowns. Miss Blackburne in fact here, as in many other passages, shows a tendency not unusual in hero-worshippers to make her facts square with her wishes.

Putting details aside, however, there is a good deal in Miss Blackburne's work that is of interest. The sketch of Sidney's position with regard to the other members of the family is vivid and sympathetic; while the following passage, describing Sidney in 1676, is one of the best in the book:

"But when we think of Algernon Sidney returned from his 'half burial,' his temper a little spoiled by his misfortunes, his sensitiveness increased by ill-success, but withal his patriotism as pure as ever, his only hope that 'the cause should prosper, though not by him,' we say that here was one who deserved pitying respect. The men who were to make the cause prosper, the means they were to use, and the ends they wanted, were repugnant to him. He moved among a crowd of younger men, who looked on the last great survivor of the most purely political movement of the age with respect due to his age and temper, but not in the least comprehending his aims. His thoughts seemed to move in a wider circle than theirs. He was to them, though they knew it not, the man of understanding, who will only interfere in politics in his own city: that 'which is confined to the region of speculation; for I do not believe it is to be found anywhere on earth.'"

Throughout her book Miss Blackburne, as might be expected, does full justice to the fearlessness and independence of Sidney under the harassments of straitened means and political suspension. She realises fully that at a time of which Marvel declares, "We are all of us venal cowards except some few," Sidney was one of the few, and that through a sky heavy with private and public dishonour his star shone on the whole with a pure and steady light.

OSMUND ATRY.

A Fly on the Wheel. By Col. T. H. Lewin. (W. H. Allen.)

UNDER this modest title Col. Lewin has produced a book very superior to the ordinary Anglo-Indian "Reminiscences," &c., of which, to say truth, the reading public has had somewhat too much of late. Not that the material is altogether different from that of which these books usually consist: the Mutiny, tiger-shooting, snakes, and native servants, enter freely into the gallant Colonel's *farrago libelli*. But these subjects are treated with a vivacity which goes far towards redeeming them from the disrepute into which gratuitous repetition has naturally brought them. Moreover, there is in his book a commendable absence of ascendancy airs, and the still more unpleasant patronising of Asiatics which one is accustomed to find in

the recollections of retired officers and their wives; while the later chapters, treating of the almost unknown hill-tribes who hold the forest countries between Eastern Bengal and the Chinese empire is a new and valuable feature.

The writer is evidently a man of no ordinary character, uniting a genuine and enthusiastic love of daring adventure to an eye for natural beauty and a mind of considerable gifts and acquirements. The drawings, without any artistic pretension, are spirited and useful; the descriptions of scenery are original and observant; and the author is, further, a lover of music and an accomplished linguist. For eight or ten years he saw almost continuous service in Chittagong and the hilly tracts to the eastward. Beginning as a police-officer, he rose to the charge of a district, and, in 1871-72, accompanied the column under Sir Charles Brownlow which took part in the Lushai campaign. To a colloquial knowledge of the Hindustani and Bengali tongues he added an acquaintance with several dialects of Burmese. He was thus enabled to move among the people, adopting their costume, eating their food, and living in their houses. The culinary *répertoire* seems more novel than appetising, including shoots and roots of wild plants, frogs, gekko-lizards, young dogs, and a sort of grub extracted from decaying vegetation, which is considered a delicacy of exceptional merit. The method of fattening dogs for the table deserves a passing record. You take a young puppy and feed him for a couple of months on rice and curds. On the day when he is to appear at dinner you give him his last feed; as soon as it is eaten, you knock him on the head, and, when you cook him, the rice he has just swallowed forms his stuffing.

To appreciate the extraordinary labours that a civilised and cultured English gentleman can go through it is necessary to read the book. Walks barefoot through jungle in which the underwood has to be cut at every step, voyages in hill-streams where the boat has to be steered over rapids where one wrong stroke of the paddle at the stern will send all to perdition, serpents falling on your shoulders, tigers crossing your path, treachery from subordinates, and ambuscades of bold mountaineers provided with fire-arms: these were among our author's experiences. When he got back to his office, he was still not free from perils, for the chiefs whose irregularities he sought to correct consulted astute Bengali scribes, by whose advice and assistance they kept up a fire of petitions to the authorities at Calcutta, which often brought trouble of a most serious kind, in which position, credit, and honour were involved. One of the official inquiries to which Col. Lewin was subjected led to a tragedy of the saddest kind, which—the parties being now dead—is told with some detail in chap. x.

One of the most amusing stories in the book relates the circumstances in which the author first made the acquaintance of the formidable hill-potentate Ruttun Poia, who became such an active ally in the expedition of the right column in the Lushai campaign. It is so good a specimen of the Colonel's mingled audacity and resource that a short abstract may be here given without unduly discounting the value of the complete narrative.

Ruttun Poia, then, was sullen, while his friendship was deemed deserving of unusual effort. The colonel accordingly repaired to his hill fastness and insisted on an interview. This was granted, but proved unsatisfactory. The chief remained obdurate, and all was going as ill as possible. The Colonel now resolved to risk his last trump. Calling for a musket, he asked if they had ever seen a sahib who could be shot; adding that all deputy commissioners were clothed by the Government with invulnerability before being despatched to take charge of districts like theirs. He then produced a marked bullet, which, after showing it to all, he affected to put down the barrel, having first charged it with powder. He really substituted a bullet of blackened wax which he had provided for the purpose, concealing the leaden missile in the palm of his hand, after the manner of conjurors. He then returned the musket to its owner, and, taking his stand ten paces off, covered his face with his hand, and called on the Lushai to fire. As the flash appeared he removed his hand, when the ball was seen between the colonel's front teeth. From that moment the chief and his men were his inalienable admirers and friends; and, when the expedition took place, helped him to recover Mary Winchester, the English child whom the Lushais had stolen, and to bring the war to an early and most satisfactory conclusion.

The name Lushai is derived from two words, *Lu*, "the head," and *sha*, "to cut"; these interesting savages having a special knack of decapitating enemies with one blow of their inseparable *dao*, a weapon somewhat resembling the Nepaulese *kukri*. They are to a certain extent cannibals, as their braves are in the habit of eating morsels of their enemies' hearts and livers to promote courage. It does not, however, appear that these delicacies form part of the native diet of which Col. Lewin was called upon to partake.

Enough has been said to justify the opening sentences of this notice. Col. Lewin's life has been one of exceptional hazard and novelty even among the records of our adventurous race; and the manner in which it is narrated is as free from banality and conventionalism as are the incidents of which it is made up. It is unpleasant to have to add that, after all his various and useful services and sacrifices, he has received no honours, and his only reward is a "pension of £190 a year." Yet he is not embittered; writes in a spirit of manly cheerfulness; and concludes with a high eulogium on the Government whom he has so long served with so little profit to himself. Modestly calling himself "an unprofitable servant," he admits that "the Indian Government is perhaps wise in not encouraging individual effort." It does not, he says (quoting high authority), require "personal influence. What it wants is men who will obey orders." But with his last words he extols that "impartial justice, perfect tolerance, and respect for personal freedom which characterise it . . . making it, in spite of many blunders, misunderstandings, and mistakes, the strongest and wisest Government . . . that the world has known." Such a sentence does honour not only to the Government, but to the spirit of its soldier-civilians.

H. G. KEENE.

NEW NOVELS.

In and Out of Fashion. By Richard Davis Perry. In 3 vols. (Hurst & Blackett.)

Once for All. By Max Hillary. In 3 vols. (Sampson Low.)

A Man of his Word, and other Stories. By W. E. Norris. In 3 vols. (Smith, Elder, & Co.)

Kate Valliant. By Annie Thomas (Mrs. Pender Cudlip). In 3 vols. (F. V. White & Co.)

Boulderstone. By William Sime. (Maxwell.)

Ups and Downs in Bumpkin's Mayoralty of Broughtown. By David Sinclair. (Manchester: J. Heywood & A. Heywood & Sons.)

THE first part of *In and Out of Fashion* details the struggles of the Church, as represented by the Rev. Arthur Pitman, and the Army, as represented by Colonel Wemmiss, to secure the affections of the heroine, Maggie Delamere. In the outset it seems as though the Church militant would become the Church triumphant, but it is only for a time. Fate plays it rather low upon poor Pitman, who is beaten in the struggle, and finds that he has only been making the running for the Army. The parson is really a fine fellow, and behaves most magnanimously, championing the cause of his cousin Maggie when the clouds gather thickly round her head, and actually paving the way for the ultimate triumph of the Colonel. The second and third volumes are occupied with the machinations of two contemptible adventurers, who endeavour to ruin the character of Miss Delamere and to secure the Colonel for the female plotter. There is a pretty warm time all round for every one of the characters, and it seems at a given point as though villainy must succeed; but righteousness intervenes through its chief apostle, Mr. Pitman, and some others, and there is a general *bouleversement* of devilish tactics. Maggie, who is the best character in the piece, gets her Colonel at the last, and is correspondingly happy for the time of severe trial she has passed through. Political questions form the staple of a considerable portion of the novel. Sir George Wemmiss is a pronounced Tory, with a rollicking inconsequence in his speeches, and a mixture of metaphor that is appalling. In these days of democracy, it is his one great wish to have ramparts raised against the intrusion of the lower ranks into the upper. His life's object "is to throw down this feeble erection of anarchy, to turn aside this unblushing stream of Radicalism, and to build up again, in still more magnificent proportions, the wall of constitutionalism, to set flowing again, in still more overwhelming floods, the grand river of Conservatism." Sir George is rather bewildered in his rhetoric, what between his efforts as a State builder on the one hand and a State turncock on the other. He is terribly exercised over the deeds of Mr. Gladstone, Mr. Chamberlain, and Sir Charles Dilke. There is a considerable amount of fun in these volumes, some of it very passable satire, and some of it only farce. But Mr. Perry has a quick eye for the bearings of current events. His name is new to us; and although we cannot say that this is altogether a good novel, there

is evidence enough that the author could produce one with care. We have certainly come across many worse novels than the present, in which readers will find not a little entertainment.

If the second and third volumes of *Once for All* had been equal to the first it would have been a work to do credit to most of our living writers of fiction. The author's talent does not consist in weaving a deep plot, but in dealing with character, and also with certain phases of nature. In the earlier part of the story there are things which are distinctly good and suggestive, and also many happy individualising touches in connexion with the leading persons in the narrative; but afterwards there is a considerable falling off. It is as though the author had made an effort, and had not been able to keep up to his best. The story fails in construction too, for in the opening we have a vigorous description of several Scotch characters, and from the prominence given to them, we expect to hear a good deal more of them, but subsequently they fall almost entirely out of the story. Yet the author is never dull, and his average writing is better than that of many novelists. His heroine, Yetta Graham, evokes a deep sympathy, both on account of her love troubles, and also on the ground that she is struck blind during a thunderstorm. We feel somehow that her sight will be restored, but it is not until quite at the end of the novel, when she is made happy with Robert Ardwell, who is also a striking and sterling character. One or two morsels we must quote. An old Scotchman, describing a compatriot, discounts his chances of Heaven very severely. "I hae mair opinion o' the Almighty's discreemination, nor to think that siccan a ne could sit in the company o' decent saints." James Milligan, an old coachman, is quite an original. He has "nae kythin' to them strolling players and musicians. They are a' in league with Satan more or less." Of a certain youth he says: "It's a fair disgrace to hear a man take God's name in vain, as if he were as intimate wi' Him as he is wi' His enemy the deevil." Mrs. Flint, alluding to Ardwell's musical talent, remarks that "he plays most beautiful, and he can make tears come into your eyes, just as a thaw can make a' Natur' weep." Ardwell's description of Yetta is very beautiful; but we have only room for a brief extract: "Every motion seemed to him more exquisite than music. Her grace was a kind of music to the eye. He began to think the ear an inferior organ since he had seen her." A canny old Scot says to his wife: "I never kent a woman that could reason, and that was why they were tauld to hand their tongues in the congregation, Betsy. Ye ken nae mair about politics than I do about navigation, and I wouldna' care to be on board the ship I had to steer, that's a'." We had marked a vivid description of a thunderstorm for quotation, but must forbear. In his present story, the author labours, as already intimated, under faults of construction; but the work as a whole affords evidence of unusual promise.

There is a good deal of vivacity in the sketches which go to make up Mr. Norris's

three volumes. The title-story, *A Man of his Word*, is the most humorous. We will hope that the vulgarity of Mr. Hobday, the rich tradesman who aspires to represent his native town in Parliament, is a little exaggerated. Of course, like all such upstarts, he is represented as a Radical. But, empty as he is as regards intellect, he is not altogether a sham in the matter of feeling. He is extremely impudent to Lord Rye, and also to his son the Hon. Egbert Denne, who is a suitor for the hand of the parvenu's charming daughter, Josephine. "Call you the *Honourable* Denne, don't they? If they called you the Ornamental Denne, now, or the Unnecessary Denne, there'd be something in it; but why *Honourable*? that's what beats me." Hobday eventually gets some rough knocks, and an accession of wisdom thereby. But the mistake must not be made of supposing this man typical of a class. He simply belongs to the inferior order of self-made men, and these are in England decidedly in the minority. Much the best story of the whole series is a Norwegian one, "*Nils Jensen*." There is a touch of real pathos in the way in which this noble Norwegian sacrifices himself when he finds that the woman of his heart is in love with a German painter. The descriptions of scenery also in this sketch are exceedingly good, and far removed from mediocrity. There is a good deal of amusement to be got out of "*The Old Woman of the Sea*" and "*Mrs. Van Steen*"; and, indeed, all these short tales are very readable.

Mrs. Pender Cudlip's story, as a story, is interesting, and it reads smoothly; but how is it, when we want to find particularly selfish and soulless women, we have to go to members of their own sex for them? In this novel Blanche Carroll, who is almost as prominent as the heroine herself, is about the meanest and most contemptible schemer we ever met with. She could give long odds to Becky Sharp. She says to her old lover, just before her marriage with the new, "If it's any satisfaction to you that I should humble myself by confessing that I'm going to marry for money and place, that I don't care for the man I'm going to marry, and that I do love you whom I'm leaving, you shall have that satisfaction, for I confess it all." When her intended husband is brought home after an accident and dies, her exclamation is, "Why didn't he take care of himself till after we were married, and I was sure of all that wasn't entailed." She is a miserable creature to the last, and so are many of the other characters in these volumes. It is really surprising how an author can devote so much time to describing worthless people, with not an elevating thought among them. There is nothing helpful or suggestive in such books, and there is too much rubbish in the world already to incur the responsibility of adding to it. No candid reader could possibly say that he had got the least good out of the story before us, for example. We regret to have to say it, because Mrs. Pender Cudlip is certainly clever, and has no mean powers as a novelist; but do let her get hold of some real men and women, as Carlyle would say. Life would appear to be earnest and real to everybody but the novel-writers. By the way, our author should be a little stronger in

her history. She speaks of an Irish earl whose earldom dated from 1641. He had "got 'title and lands' from King James, and afterwards ratted and fought for the Commonwealth for money." He would be puzzled to get title and lands from King James in 1641, seeing that that worthy monarch died in 1625.

Mr. Sime is already favourably known for his *King Capital*, and his present story will also please for its vigorous and unconventional way of looking at things. The author is a man who can think for himself. He deals here in a trenchant way with ideas already in the air; and, whether readers agree or disagree with him, he is always worth attending to. This is worth something in a cheap and flaccid age.

There is a kind of rattling fun now and then in Mr. Sinclair's sketch of Broughton which many persons will no doubt find entertaining enough. The intrigues of provincial magnates, and their desire for notoriety, is not quite a new subject, having been handled by Dickens and other novelists; and, therefore, *per se*, there may not be much to be said for a new writer in the same field. But Mr. Sinclair will doubtless have his reading clients, who will discover renewed interest, under his guidance, in an old theme. What pathos there is in this book is unfortunately laid on with a trowel. The author is not a literary artist. G. BARNETT SMITH.

BOOKS ON ANCIENT HISTORY.

Lives of Greek Statesmen. By the Rev. Sir George Cox. (Longmans.) It is with some regret that we find Sir George Cox leaving unfinished his large and valuable *History of Greece* to write small school books. While, too, something may be said for teaching the essence of ancient history in a biographical form, there must be more life and interest infused into the biographies than this volume contains. We must gossip like Plutarch, if we can: there is no help for it. It is not with impunity that one tries to improve on Plutarch's literary methods. The late Mr. George Long, in a somewhat similar enterprise, trying to set forth the Civil Wars of Rome, was content to translate in sequence the proper Lives of Plutarch, with notes. In the present volume, which does not go below the Persian Wars, we have the points with which Sir George Cox has already made us familiar rearranged, but, unless we are mistaken, little that is new. Peisistratos is mentioned as having appeared before the archons (p. 62), and before the Areopagos (p. 44); of course, the latter is the right version. There seems to be some misprint in the following sentence (where the italics are ours): "The time had not yet come when only the Asiatic Ionians cared to bear the name, if indeed, they did more than answer to it themselves when so styled by their *Ionian* lords." On p. 210, "Chalkioichos" must be an error for Chalkioikos or Chalkioikos. The story of Peisistratos's restoration by help of the woman Phya, on which some doubt is cast at p. 42, seems to us more probable, or at least more plausible, from the somewhat similar story about the daughter of Epigethes told in Plutarch's "Aratos," c. 32.

The Agricola of Tacitus: a Translation. (Kegan Paul, Trench & Co.) We have great pleasure in welcoming a translation of no ordinary merit. It does not aim at exactitude: it gives a very free rendering. It is not altogether free from small oversights, as in naming Otho's brother

Salvius Titius instead of Titianus. But it is readable and spirited; and, which is more, it has a distinct character. It has neither the tameness nor the "hideous fidelity" of some versions of classical writings. Literalness being thrown overboard, the translator has been at liberty to recast and rearrange his sentences, and the result is a happy one. It reads like an original composition in English, and has at the same time a strong flavour of Tacitus. The phrases from c. 30, "The last stronghold of liberty in the last of lands," and "Rich nations fall before their greed, and poor before their love of power," illustrate the neatness of the rendering as well as it can be illustrated without quoting such longer passages as the end of c. 41. The text followed is in the main Mr. George Andresen's edition of Orelli.

A History of the Romans. By R. F. Horton. (Rivingtons.) Mr. Horton's *History of the Romans down to B.C. 31*, as it ought to be called, contains five neat little maps and some judiciously timed references to them; but beyond this it is difficult to praise the book. It contains (pp. 328) too short and sketchy an account for even school use. The myths, to which schoolboys have an indefeasible right, are passed over. The course of events is for the most part traced, or rather told, too summarily. The attempt to make the outline clear and firm, leads to the taking too many things for granted. It is not right to tell people as if it was a known fact that "the pontifical college invented the names of magistrates," or to put down as known that the plebeians shared the assembly of the *curiae*, or to adopt without a word of caution Mommsen's theory of a two-fold assembly of the tribes. Nor can we accept without protest Mr. Horton's rhetorical style. It is fatiguing to read, and will be a very bad model for the young. His phrases, happy here and there, as when he says of reading Roman History, that "we are in a picture gallery of the dead, it is true, but it is in many respects our ancestral picture-gallery"—are much too fine. "The iron arms looked round their country" on one page, "the iron feet planted in Campania" on the next page, "the deep-bayed battle-cry born of the trackless forest of the Elbe"—are bad enough. It is irritating to find three metaphors for one thing on one page ("floods of fond fictions," "a mist of imaginary details," "false tinsel"—what, by the way, is false tinsel?) when the same thing has been already decorated with four metaphors beforehand; but it is more irritating when we come to confusion of metaphors, as "an overflowing scourge," or a metaphor which is misleading, as "the Aventine sacred to the genius of the poor." There was no need to put details into the account of the death of Cato of Utica, but if it must be done they should be correct. He did not, as any reader of Plutarch may see, "quietly remove the bandage and bleed to death." But indeed Mr. Horton's book is literally full of small inaccuracies. The *comitia tributa* did not assemble to vote on the Capitol. The real name of "Vitruvius Vacca, the Priver-nate," was Vitruvius Vaccus, and he was a native of Fundi. Kineas said the senate was like an assembly of kings, not of gods. Septimuleius, not Satuleius, mutilated the body of the younger Gracchus.

Sénèque et la Mort d'Agrippine. Par H. Dagbert. (Paris: Lechevalier.) M. Dagbert is not anxious to whitewash the character of Nero, whom he regards as quite capable of murdering his mother, but to prove that as a matter of fact he did not murder his mother. She killed herself after an unsuccessful attempt to kill her son; so that Nero's message to the Senate told the truth, though the suggestion of its purport to be found in Quintilian, viii. 3, is preferable to the fuller

version of it given by Tacitus. The rehabilitation of Seneca is the point to be secured by this correction of history. He was not the lover of Julia or Agrippina, and he never took any mean or undignified steps to procure his recall from exile; for in either case he would have lost, not perhaps the favour of the multitude, but certainly the approval of his own sect; and this approval he enjoyed to the end. The servile letter to Polybius is a forgery. He neither connived at the murder of Agrippina nor tried afterwards to cover the deed, since there was no murder perpetrated. In his line of argument upon this last point M. Dagbert follows Voltaire, many of whose, sceptical suggestions he adopts. His position must be divided for examination into its two sides: (a) Agrippina killed herself; (b) her son did not kill her, or at least all the circumstances recorded are for one reason or another incredible. For (a) he gives no evidence whatever; in support of (b) he makes some good points against the version or rather the discrepant versions of Tacitus, Suetonius, and Dion. These three authors give inconsistent accounts of how Agrippina came to be at Baiae; and they by no means agree on other details. Tacitus says Agrippina's own trireme was wilfully wrecked at Baiae to prevent her returning in it. Suetonius does not bear this out. Why too should she either go or return by sea for so short a trip, giving herself the trouble of embarking and disembarking, when a twenty-minutes ride in a litter would suffice and be far more comfortable? Anicetus, though he was a sailor, went from Baiae to Bauli by road. Moreover, the trireme constructed on purpose to fall to pieces is incomprehensible; and of what use was it, if the cabin roof, loaded with lead, was also arranged to fall in and crush the passengers? Why did the ship fail to come to pieces? What was to become of Anicetus and the crew if it had come to pieces? Why did the crew obey an order to drown themselves by throwing their weight on one side and upsetting the ship? How could their weight suffice to do this at any time? How could any weight suffice to do it when the oars were out and would stay the ship up? How could any secrecy be observed if Anicetus was sent with a large body of men to finish his crime on shore? Tacitus says the act raised general indignation against Nero and Seneca. Where is the proof of it? His own facts yield nothing but congratulatory addresses; and, which is stronger evidence against it, Thrasea Paetus spoke not very long after in the Senate *multo cum honore Caesaris*, and called him *egregius princeps*. The epigrams on matricide, which Suetonius gives must be put later, at a time when it suited the Flavian dynasty or earlier agitators that Nero should be incriminated. The words of Seneca in Tac. A. xv. 72 are only put into his mouth by Tacitus, and do not prove that he believes Nero to have killed his mother. But in this M. Dagbert is going too far. He is successful in showing that the circumstances of the death are very mysterious, and that the crime may not have been immediately known. He raises some doubt in us whether Seneca really knew at first that there had been a murder. But that it was never committed; that Seneca did not say something equivalent to the phrase in A. xv. 72; that the general consensus on the subject of the murder is worthless: this we can hardly believe. M. Dagbert admits too much when he admits that Nero might have killed his mother. If he might have done it; if before long he was universally supposed to have done it; if there is no other account of her death, except the improbable and unattested story about Agerinus: then we may accept the account, without committing our-

selves to its particulars, but without more suspicion than any remote story which gives circumstantial details and deals with unusual crimes must needs incur.

Perikles als Feldherr. Von Dr. Julius von Pflugh-Harttung. (Stuttgart: Kohlhammer.) Prof. Pflugh-Harttung's preface dwells with some complacency on his having worked in other fields of history and on his having acquired practical and theoretical knowledge of war by having served against France and by having read military books. Less real experience of war proved useful to Gibbon, and Prof. Pflugh-Harttung writes in a practical and unpedantic way. Nevertheless we think him unfair to Perikles. Admitting somewhat grudgingly the greatness of Perikles in other matters (he says he was a great "Bürgermeister," p. 112), he sets himself to work to destroy Perikles' military reputation. If Perikles was responsible for the battle of Tanagra, he is (the author says) to blame, since Athens had little to gain by a victory, and after a defeat might have been taken by a rapid march with the aid of the disaffected Oligarchs. That the Spartans did not thus follow up their success was fortunate for Athens, but does not justify her minister. But there is no proof that Perikles was responsible for a battle being fought. As to his campaign against Samos, it is said that he was wrong to divide his fleet and take part of it to meet the expected Phoenicians, since if the Phoenicians had slipped past him, they would, when united with the Samians, have destroyed the blockading fleet and then have come out again to destroy Perikles' detachment. And after all the terms of surrender were favourable to Samos. Not very favourable, we think; and such as they are they have been looked on as proofs of Athenian moderation rather than of Athenian weakness; while we might fairly credit Perikles with having taken means to ensure that the enemy should not slip past him unobserved. The affair of Korkyra, again, was, he thinks, mismanaged; for by sending so small a contingent Perikles really caused the enormous loss which befell the Korkyreans in the battle of Sybota, whereas a slightly larger force would have prevented there being any battle at all. This must have alienated the Korkyreans. Yet somehow the Korkyrean *demos* was not alienated, and the aristocrats do not count. Again, when the Peloponnesian War drew on, Athens being ready first should have struck first. She should at least have occupied in self-defence the passes of the Megaris. But this would have been an act of war. It would have broken the Thirty Years' Truce; and in the state of men's minds then prevailing it was well worth while to begin the struggle with clear consciences. The Spartans had to admit their offence in beginning, and, as they thought, to suffer for it. The same reason may have had something to do with the Korkyrean affair. There is more justice in Prof. Pflugh-Harttung's contention that the Peloponnesians ought to have been far more energetically harried from the sea than was the case. But then Perikles did not live far into the war, and part of the time he was ill or out of office. The definite facts against him, therefore, seem to reduce themselves to two: that in command of a large fleet and forces he did on two occasions, 456 and 430, effect nothing to speak of against the Peloponnesians. We should not, however, think too meanly of the destruction of Prasias. Probably, Drake was accused of effecting nothing when he singed the King of Spain's beard; and Aristophanes shows that people thought something about Prasias. The attempt on Epidaurus too, though it failed, cannot be called aimless, when we remember Thucydides' account of the importance of the town to Athens. At all events, Perikles did well not to send the plague among the enemy,

as our author seems to think he should have done. On the whole, we admit that if Perikles erred, it was on the side of caution, though it is an exaggeration to say that he was less anxious to win a battle than not to lose one. But considering that he did avoid defeat through a long military career, that Athens went from bad to worse when she passed out of his hands and ceased to follow his advice, and that his generalship was admired in his own time (Plut. Per. 18), we must decline to go with this new attack upon an established reputation. The helmet still remains no inappropriate ornament for his bust.

WE have received from Messrs. Kegan Paul, Trench, & Co. the third volume of the English translation of M. Duruy's *History of Rome* (edited by Prof. Mahaffy), which is issued, like the previous volumes, in two separately bound parts. It covers the period from the rise of Julius Caesar to the organisation of the empire under Augustus, where the historian has ample opportunity for indulging his political sympathies. We would specially notice the digression on the early condition of Gaul, which, as the editor remarks, must be scarcely less interesting to inhabitants of the British Isles than to Frenchmen. The illustrations, though uneven in execution, and not always satisfactory in selection, will always cause this work to be highly valued by those who attach importance to teaching history through the eye.

NOTES AND NEWS.

THE Delegates of the Clarendon Press announce as nearly ready, *The Plays performed by the Crafts or Mysteries of York on Corpus Christi Day in the fourteenth, fifteenth, and sixteenth Centuries*, edited from Lord Ashburnham's unique MS. by Miss Toulmin Smith. The text consists of forty-eight plays in poetry, and while adhering faithfully to the MS. has been made as comprehensible as possible for modern readers, a full glossary being appended. Facsimiles are given of the music accompanying one of the plays, which has been edited by Mr. W. H. Cummings. The Introduction contains extracts from the municipal records of York relating to the plays, including Burton's list of A.D. 1415; notices of other early religious plays performed at York; a comparative table of the cycles of English plays; and a list of all known plays or cycles, and places where they have been performed, in Great Britain.

MESSRS. SCRIBNER will shortly publish the official narrative of the Greely Relief Expedition, written by Capt. Schley and Prof. J. R. Soley. It will be illustrated by a series of photographs made by members of the relieving party.

MESSRS. BLACKWOOD's announcements include *The Founders of the American Republic: a History and Biography of Washington, Adams, Jefferson, Franklin, and Madison*, by Dr. Charles Mackay; *Poems*, by Francis Heywood Warden, with a notice by Dr. Vanroth; *Hugh Moore*; or, *What is Honour?* in 2 vols.; *The Transvaal War, 1880-1881*, edited by Lady Bellairs; *The Royal Mail: its Curiosities and Romance*, by James Wilson Hyde; and *Sport, Travel, and Adventures in Newfoundland and the West Indies*, by Capt. W. R. Kennedy, R.N.

THE Rev. Edmund S. Ffoulkes (Vicar of St. Mary's, Oxford) is about to publish a work on *Primitive Consecration of the Eucharistic Oblation*, which will deal as much with history as with theology, bringing to light several little-known facts relating to the ninth century.

MR. RICHARD JEFFERIES has been engaged in writing a new work, entitled *After London*; or, *Wild England*. The first portion of the book is named by its author "The Relapse into

Barbarism," the second part, "Wild England." Messrs. Cassell & Co. will be the publishers.

THE Rev. W. Cushing's *Initials and Pseudonyms: a Dictionary of Literary Disguises*, is announced for early publication by Messrs. T. Y. Crowell & Co., of New York. The work will consist of two parts: first, an Index of about 10,000 initials and pseudonyms, alphabetically arranged; second, about 6,500 real names of authors, answering to the pseudonyms, with brief notices—date of the writers' birth and death, &c. Arrangements have been made to incorporate in the work the material gathered by Mr. A. R. Frey, of the Astor Library.

WE learn from the *Independance Belge* that the French translation of Mr. H. M. Stanley's work on the Congo is to be published, not in Paris, but by Mucquardt, of Brussels, and the Belgian *Institut national de Géographie*. The German edition is to be issued by Brockhaus, of Leipzig.

MR. ROWLAND STRONG is issuing a series of reprints of English dramatic literature. The first of the series, *Otway's Venice Preserved*, has already appeared. The following are in preparation: Drummond's *Cypress Grove*, Congreve's *Double-Dealer*, Ben Jonson's *Bartholomew Fair*, Dryden's *Don Sebastian*, Webster's *Duchess of Malfi*. No alterations of any kind will be made in these reprints, the editor's object being to reproduce accurately the text of first or best editions. The original spelling and capitals, but not the long s's, will be retained. An analysis of the plot will be prefixed to each play. Applications for copies must be addressed to Mr. S. A. Strong, St. John's College, Cambridge, and must be accompanied by a postal order for 1s. 6d.

MR. T. FISHER UNWIN announces for publication early next month a new work, consisting of thirty original discourses, by Dr. Samuel Cox, the late editor of the *Expositor*. It will be entitled *Expositions*.

May's British and Irish Press Guide for 1885, which will be published immediately, contains much that will be of special interest for novelists and journalists. It will give a list of the newspapers in the United Kingdom which run serial stories, and the editor has spent much pains on verifying the dates of births and deaths, and amalgamations of newspapers, together with their various titular changes. The *Guide* will also contain a newspaper obituary.

MESSRS. JAMES NISBET & Co. are preparing for publication at an early date *A Commentary on Zechariah*, by the late Rev. Dr. W. Lindsay Alexander; *Communion Memories*, by the Rev. Dr. J. R. Macduff; *Metaphors in the Gospels*, by the Rev. Dr. Donald Fraser.

MR. ELLIOT STOCK is about to publish a cheap re-issue, at one shilling each, of his facsimiles of Walton's *Angler*, Bunyan's *Pilgrim's Progress*, and Herbert's *Temple*.

A SECOND edition is now ready of the new novel, *Some One Else*, by the authoress of *Proper Pride* and *Pretty Miss Neville* (Mrs. Croker).

A NEW novel, by Theo. Gift, will be published shortly by Messrs. Ward & Downey, under the title of *Lil Lorimer*.

MESSRS. WILSON & McCORMICK, of Glasgow, have in the press a new work of fiction from the pen of Mr. John Davidson entitled *The North Wall*.

MESSRS. CASSELL & Co. will publish in a few days a new American novel, entitled *Trajan*, by Mr. Henry F. Keenan. The author is well known in journalism, but has not hitherto attempted fiction. The work has been highly praised by Mr. W. D. Howells.

THE Bibliographisches Institut (Leipzig) announces a new work on Schiller's Life and Poetry, by Karl Hepp, with fifty illustrations. The author has consulted the books on Schiller which have been published to the end of 1884.

DR. D. G. BRINTON has in the press a work on *The Lenape and their Legends*, forming the fifth volume of his "Library of Aboriginal Literature." The volume will give the complete text and symbols of the "Walam Olum," with a new translation and an inquiry into its authenticity, by Dr. Brinton.

DR. JOHN BRADSHAW, Inspector of Schools, Madras, editor of Milton's poetical works, has in the press *An English Anthology from Chaucer to Tennyson*. The first edition will appear shortly in Madras, and a second will be published in the course of the year by Messrs. W. H. Allen & Co.

MESSRS. FIELD & TIER will shortly issue a new work on *British Railways and Canals, in Relation to British Trade and Government Control*, by a writer who assumes the signature of "Hercules."

Poor Papa! is the title of a lively American story which Messrs. Hodder & Stoughton are about to republish in a cheap form.

THE Incorporated Society of Authors have appointed as their secretary Mr. Alexander Galt Ross, of Caius College, Cambridge. They have exchanged their company offices in Queen Anne's Gate for rooms at 24 Salisbury Street, Strand, where the secretary may be visited and addressed on business connected with the society.

FOREIGN journals continue to be led into error by the practice of simultaneous issue of books in England and America. As we have before remarked, such errors are often almost unavoidable; but it is rather startling to find the *Magazin für die Literatur des In- und Auslandes* announcing the *Dictionary of National Biography* as published by Messrs. Macmillan & Co., of New York.

THE Society for the Promotion of the Study of General History has appointed Dr. Zerffi to deliver a course of thirty lectures on "The Historical Genesis and Evolution of Humanity," on Saturday afternoons, at the Royal School of Mines, Jermyn Street. In order to spread the study of general history, the society admits free all masters and mistresses of Board and other schools, and all students of the Science and Art Department.

WE have received the first number of a journal (we suppose intended to be published monthly) entitled *Parallax*. It is edited by Mr. John Hampden, the valiant champion of the theory that the earth is a circular plane. We are disposed to welcome the new periodical, as the professedly comic papers have been painfully dull of late. Mr. Hampden retains all his well-known ingenuity of vituperative expression: to call Sir Isaac Newton "a fanatical pantheist" is a happy thought which would certainly not have occurred to everybody.

A POPULAR edition of Signor Cesare Cantu's work on Alessandro Manzoni will be published to-day in celebration of the centenary of Manzoni's birth. It will have a new Preface, and will be illustrated by portraits of Manzoni and of his first and second wife.

THE Council of the Harleian Society have just issued to the members the first volume of the *Christenings at St. James's, Clerkenwell, from 1551 to 1700*, and the continuation up to 1754 will form vol. ii., and is nearly all in the press. The *Visitations of Bedfordshire* in 1566, 1582, and 1634, are now being issued to members, and that of Dorsetshire in 1623, is also nearly completed. It is proposed to

print the *Wardings* which have taken place at St. George's, Hanover Square, from the commencement of the registers, and Mr. G. Leveson Gower will edit the volume. The Registers of Christ Church, Newgate Street, are transcribed, and will shortly be put in the press.

M. EDMOND DE GONCOURT is a candidate for the chair of M. About at the Académie française.

THE MS. of Gen. Dembinski's memoirs has been offered by Herr Völker, of Frankfurt, to the national museum at Pesth for 4,000 marks. The work is said to contain materials of great value for Hungarian history.

A NUMEROUSLY attended meeting of the Penzance Natural History and Antiquarian Society was held on Friday, February 20th, the president, Rev. W. S. Lach-Szyrma, in the chair. The papers in the Natural History section read were "Two Cornish Phenomena," by Rev. S. Rundle; "The Wings of Insects," by Mr. Marquand; "Cornish Marine Shells," by Messrs. Tregellas and T. Cornish. The president read a paper on explaining mermaid legends, entitled "Nicholas Cola, the Man Fish," and a proposal was brought forward by Rev. S. Rundle for tabulating Cornish antiquities.

At the meeting of the Clifton Shakspeare Society held on February 28th, Dr. J. N. Langley read some "Notes on some Baconianisms in 'The Two Gentlemen of Verona.'" Papers on "Proteus," by Miss Emily T. Smith and Miss Florence Herapath, were read. The Society resolved to introduce into their work the plays in *British Dramatists* (edited by John S. Keltie, and published by Nimmo), and the doubtful plays in the Tauchnitz Series.

MAGAZINES AND REVIEWS.

THE most striking article in the March *Nineteenth Century*—we might say in any of the magazines of the month—is that by Lord Acton on "George Eliot's Life." Although the subject is one on which many able writers have been busy, nothing which has yet been written upon it can be compared, for insight and felicity of expression, to this remarkable paper. We quote the concluding sentences:

"There will be more perfect novels and truer systems. But she has little rivalry to apprehend until philosophy inspires finer novels, or novelists teach nobler lessons of duty to masses of men. If ever science or religion reigns alone over an undivided empire the books of George Eliot might lose their central and unique importance; but, as the emblem of a generation distracted between the intense need of believing and the difficulty of belief, they will live to the last syllable of recorded time. . . . Her teaching was the highest within the resources to which Atheism is restricted, as the teaching of the *Forresti* is the highest within the Christian limits. In spite of all that is omitted, and of specific differences regarding the solemn questions of Conscience, Humility, and Death, there are few works in literature whose influence is so ennobling; and there were people, divided from her in politics and religion by the widest chasm that exists on earth, who felt at her death what was said of the Greek whom she had most deeply studied—*αὐτὸν οὐκ ἔβλεπον πένοντες*." It is possible that many readers may doubt whether this is quite the right thing to say, but we think there can be no question that it is finely said.

THE *English Illustrated Magazine* contains a portion of the journal of Prince Edward and Prince George of Wales in South and West Australia, being an extract from the forthcoming volume describing their voyage in H.M.S. *Bacchante*. The interest of the journal, judging from this specimen, is chiefly that which is due to its authorship. Mr. Grant Allen contributes a paper on "The Primrose

and the Cowslip," which is charmingly illustrated by Mr. H. Ryland. Perhaps the most valuable article in the number is that by Mr. G. Simonds on "The Art of Casting in Bronze," which conveys a large amount of information in a peculiarly attractive manner. Mr. W. Minto's article on "Pilgrimages" is also very good.

LADY MARTIN ON SHAKSPEARE'S WOMEN.

MESSRS. BLACKWOOD announce a re-issue of Lady Martin's now celebrated critical and autobiographical essays on certain of Shakspeare's Female Characters, the collection to form one volume quarto, illustrated with portraits of the author (when Miss Helen Faucit), after the well-known originals by Sir Frederick Burton, R. Lehmann, and Richard J. Lane. To this we are enabled to add that hand-made paper is being specially prepared for the purpose, that the engravings are ready, and that the book may be looked for in about a month or five weeks. We have already, it will be remembered, taken note of these charming papers, which have from time to time appeared in the uncomfortable double columns of *Blackwood's Magazine*, and which it will be a luxury to re-read in fine type and upon large paper. Written in the form of letters, addressed to the late Mrs. S. C. Hall, Mr. Browning, Mr. Ruskin, and others of the author's friends, they treat of Ophelia, Portia, Desdemona, Imogen, Juliet, Rosalind, and Beatrice. The two earliest, "Ophelia and Portia," were at first printed for private circulation only; and it was from the columns of the ACADEMY that the outer world received a first intimation of that carefully-guarded secret. We cannot affect remorse for an indiscretion which ultimately forced the hand of the fair writer, and put the public in possession of so fresh, so graceful, and so interesting a contribution to Shaksperian literature. The title under which the collection is announced errs by the modesty of its claim. While professing to write only of seven of Shakspeare's women, Lady Martin does, in fact, discuss each play in turn, analysing the motives and idiosyncrasies of all the principal characters, entering into the development of every plot, and identifying herself not only with the heroines whom she erewhile impersonated, but also with Hamlet, Othello, Romeo, Mercutio, Shylock, Jessica, Hero, Benedick, and the rest of that immortal company. Nor is this all. She has more than once overpassed the poet's own limit of time and action, and, entering into her subject with such a simple intensity of belief as can only be possible in a great actor, she has imagined for herself the after years which Shakspeare leaves untold. She knows all about the kind of married happiness with which Beatrice and Benedick were rewarded; she realises the life-long friendship of Rosalind and Celio; she feels, as Portia, a wondrous tender pity for Shylock in his bitter solitude, and she depicts the gracious lady visiting the Jew in his den, and winning him to penitence. It is in passages such as these, where the author reveals the actress's undoubting faith, that the singular novelty and charm of Lady Martin's essays are chiefly conspicuous. More than once she asks "forbearance for what is purely personal"; but it is precisely this pure personality which is delightful and unique. Not willingly would we have been excluded from her confidence where she tells of the pain with which a refined and delicate nature spoke (though with considerable modification) the epilogue to "Much Ado About Nothing"; and it is nothing less than a revelation of dramatic sincerity when we read how, as Juliet, in the intensity of her passion and horror when about to drink the potion, the actress literally broke the phial in

her desperate clutch, and so lacerated her hand that the blood streamed down upon her white satin robe, she all the time unconscious of even a scratch! If Lady Martin had given yet more of these personal reminiscences her readers would have been all the better pleased.

The volume is to be dedicated, by permission, to the Queen.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BERTHELOT, M. *Les Origines de l'Alchimie*. Paris: Steinheil. 15 fr.
 ERHARDT, A. *Die Kunst der Malerei*. Braunschweig: Vieweg. 10 M.
 ENGEL, M. *Die Lösung der Paradiesfrage*. Leipzig: Schulze. 4 M.
 RORDEN, G. v. *Darstellung u. Beurteilung der Pädagogik Schleiermachers*. Leipzig: Fock. 1 M. 50 Pf.
 ROUSSEAU, J. *Hans Holbein*. Paris: Rouam. 3 fr. 50 c.
 SCHOLL, Aurelien. *Plaidoyers et Œuvres choisies de Clément Laurier*. Paris: Charpentier. 3 fr. 50 c.

THEOLOGY.

- CONCILIORUM, sacrorum, nova et amplissima collectio. Ed. J. D. Mansi. Editio instaurata. Tomi 1. fasc. 1. Berlin: Calvary. 28 M. (per vol.).
 LAGARDE, P. de. *Probe e. neuen Ausgabe der lateinischen Übersetzungen d. alten testaments*. Göttingen: Dieterich. 2 M.

HISTORY.

- B ARDNY, E. *Das 6. Consulat d. Marius od. das J. 100 in der röm. Verfassungsgeschichte*. Leipzig: Fock. 1 M.
 BORNHAK, O. *Geschichte d. preussischen Verwaltungsrechts*. 2. Bd. Bis zum Frieden von Tilsit. Berlin: Springer. 8 M.
 CARULLAIS de Sainte-Foi de Morlaas, p. p. L. Cadier. Pau: Ribaut. 4 fr.
 CAUVAIN, H. *Le grand vaincu: dernière campagne du Marquis de Montcalm au Canada*. Paris: Hetzel. 3 fr.
 KAGELMAKER, H. *Filippo Maria Visconti u. König Sigismund*. 1419-81. Ein Beitrag zur Geschichte d. 15. Jahrh. Berlin: Siemenroth. 2 M. 50 Pf.
 KAHN, F. *Zur Geschichte d. römischen Frauen-Erbrechts*. Leipzig: Brettkopf & Härtel. 3 M.
 REINHARD, Th. *De l'état de siège: étude historique et juridique*. Paris: Cotillon. 5 fr.
 THEODOR, W. *Der Römische Ludwig d. Bayern 1297-1300*. Königsberg-L.-Pr.: Koch. 1 M. 30 Pf.
 VOUGA, E. *Les Helvètes à la Tène*. Lausanne: Benda. 6 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- DALLE TORRE, K. W. v. *Wörterbuch der botanischen Fachausdrücke*. München: Lindauer. 1 M. 40 Pf.
 GUTIÉRREZ, M. Fr. *Luis de León y la filosofía española del siglo XVI*. Madrid: del Amo. 16 r.
 HOFMANN, A. W. *Zur Erinnerung an Jean Baptiste André Dumas*. Berlin: Dümmler. 3 M.
 HUEPPE, F. *Die Methoden der Bakterien-Forschung*. Wiesbaden: Kreidel. 5 M. 40 Pf.
 KARLSBAUM, G. W. A. *Siedetemperatur u. Druck in ihren Wechselbeziehungen*. Leipzig: Barth. 10 M.
 NARGELL, O. v. u. A. PETER. *Die Hieragen Mittel-Europas*. München: Oldenbourg. 21 M.
 PESCHKE, G. A. V. *Darstellende u. descriptive Geometrie nach dem gegenwärtigen Stande dieser Wissenschaft*. 4. Bd. Wien: Gerold's Sohn. 21 M.

PHILOLOGY.

- GOETZ, G. *Glossarium Terentianum*. Jena: Neuenhahn. 50 Pf.
 HACHTMANN, O. *Symbolae criticae ad T. Livii de decem tertium*. BREHMANN, F. *De nonnullis epithetis homerici commentatio*. Gotha: Perthes. 1 M.
 KUKULA, R. O. *De Orquii codice vetustissimo*. Wien: Gerold's Sohn. 2 M.
 LUEBBERT, E. *Commentatio de priscae cujusdam epinoricorum formae apud Pindarum vestigiis*. Bonn: Cohen. 1 M.
 REITERSTAL, R. *De scriptorum rei rusticae qui intercedant inter Catonem et Columellam libri deperditis*. Berlin: Mayer & Müller. 1 M. 30 Pf.
 REUTER, E. *De dialecto Thessalica*. Berlin: Mayer & Müller. 2 M.
 RUSTENBURG'S Gedichte. Nach den Handschriften der Pariser National-Bibliothek hrsg. v. A. Kreisner. Wolfenbüttel: Zwisler. 10 M.

CORRESPONDENCE.

THE EIKON BASILIKE AND A BOOK OF BALLADS.

British Museum: Feb. 23, 1885.

At the sale of the library of the late Mr. John Payne Collier, which took place last August, lot 214 was purchased for the British Museum. It was described as a "MS. Common-place Book filled with a Collection of Old Ballads, a Diary, Extracts, &c. vellum. Sac. xvii." As this volume is interesting for more reasons than one, I will attempt to describe it for the information of your readers. It is a small quarto of 153

paper leaves, and contains practically two MSS. The first, so far from being a "common-place book, diary," &c., turns out to be an early copy of the "Eikon Basilike," and, as no other contemporary MS. of this work is known to be in existence, it is at least a literary curiosity. An examination of the water-mark in the paper proves that it belongs, as nearly as can be ascertained, to the year 1649; and a collation of the text with the first edition of the Eikon, which appeared in 1648-9, leads me to believe that it is a copy from that edition, probably made by some Royalist admirer who did not anticipate the rapid succession of editions of the king's book, and who therefore went to the trouble of transcribing it in default of securing the printed text. The Eikon in this volume is written on the recto sides of the leaves.

Reversing the book, and beginning from the end, we have the second MS. written on the verso sides of the Eikon and on a few blank leaves. This is the Collection of Ballads. But so far from the writing being of the seventeenth century, not a line of it, I will venture to say, was penned before the nineteenth century. The ballads are thirty in number, some genuine and some spurious. Their titles are given by Mr. Collier in his *New Particulars regarding the Works of Shakespeare*, 1836. Two of them, viz., "The Tragedie of Othello the Moore" and "The Inhabited Island," descriptive of the same tales as Shakspeare's "Othello" and "Tempest," were printed, the first in the *New Particulars*, p. 209, and the second in *Further Particulars regarding Shakespeare and his Works*, 1839, p. 56. Both of them, together with a third entitled "The Atheist's Tragedie" (four stanzas of which were also printed in *New Particulars*, p. 47), have been denounced as forgeries by Dr. Ingleby (*ACADEMY*, vol. ix., 1876, p. 313).

It is not my intention to follow Dr. Ingleby in examining the internal evidence of spuriousness in these ballads. I leave that to him and to others far better qualified than I am for such criticism; but, convinced, as I am, that the writing is by a modern hand imitating an older style, I cannot but wonder that Mr. Collier, who had so wide an experience both of the literature and of the handwriting of the sixteenth and seventeenth centuries, could even pretend to have been deceived. Who, being pretty sure that Mr. Collier's sagacity was not at fault, can refrain from laughing when he reads his serio-comic remarks on the ballad of "Othello"? "The word *finis*," writes Mr. Collier,

"was originally followed by the name of the author, which has been erased so as to leave no trace, and you will admit at once that such a ballad was worth owning by any of our poets who followed Shakespeare. In my letter to my friend Amyot, I hastily ventured an opinion that it might be the production of Thomas Jordan; but, on reconsideration, and comparing it with what I have already quoted from his pen, I cannot help thinking that it is much too good, and somewhat too old, for him."

Mr. Collier was, perhaps, sarcastic.

To return to the writing of these ballads, it is, I repeat, by a modern nineteenth-century hand, imitating one of the seventeenth century; and it is of the same cast, and undoubtedly by the same hand, as certain fabricated documents and entries, professing to be of the end of the sixteenth and beginning of the seventeenth centuries, and connected with the history of Shakspeare and the English stage, which have been interpolated among the MSS. at Bridge-water House and Dulwich College. If it could be shown that these ballads were really copied out in the seventeenth century (that is, after the year 1649, for even the most credulous would hardly assert that they were written down on the paper before it was made), we

should have a unique instance of a man writing a fixed hand for a clear half-century. Some may believe this possible: I do not.

Before closing, I venture to revert for one moment to the Eikon Basilike. In the last leaf, just after the word *finis*, the paper is torn or gnawed away in a suspicious manner. What may we not have lost? May not the signature of the Royal Martyr himself have once stood there, attesting this the original copy of his work, but now, alas! destroyed by impious hands or eaten by illiterate rats? There were several curious autograph signatures in Mr. Collier's books; but I cannot trespass further on your space to speak of them. I will only remark that another MS. book of ballads, which sold at a high price, and which has gone, I believe, to America, was, indeed, as the sale-catalogue puts it, "an interesting and remarkable MS.," quite as interesting and remarkable as the one I have just described.

E. MAUNDE THOMPSON.

THE BROUGH STONE.

St. Catharine's College, Cambridge: March 2, 1885.

We have had a large photograph of the Brough stone reproduced by the autotype process. In looking through the autotype from behind I find that there is an N after BIO, and with this hint it can be seen on the stone. This removes the one case of the omission of a final N which could not be explained away, leaving only the two cases of $\epsilon\mu\eta$ and $\gamma\eta$. May I add the suggestion—the autotype throws no light on this—that the letters next before $\gamma\alpha\phi$ & $\tau\alpha\iota\varsigma$ are $\alpha\gamma\alpha\delta\omicron\varsigma$. The only difficulty is the $\gamma\alpha$, and it will be seen that these letters very closely resemble the $\gamma\epsilon$ in $\gamma\alpha\phi$ & $\tau\alpha\iota\varsigma$, the γ in these two cases being like a modern small γ made long and reversed, and unlike the ordinary γ in $\kappa\omicron\mu\mu\epsilon\gamma\eta\tau\omicron\varsigma$ and $\gamma\eta$. G. F. BROWNE.

THE HUNTING OF THE WREN.

Kinnaird Castle: Feb. 2, 1885.

Prof. Ridgway's renewal of last year's correspondence in the *ACADEMY* regarding the "Hunting of the Wren," induces me to offer to your readers a few remarks on that curious subject, not, indeed, as claiming the merit of original research, but as tendering a clue which may be useful to better scholars than myself. In its various relations the subject is difficult, vast, and complex; no more can now be attempted than to indicate a line of thought and very lightly touch on certain matters belonging to the mysteries of the ancient world.

Briefly, then, the key of the lock consists in this. The Wren is the bird which was substituted for the Lynx or Wryneck, as the representative of Adonis or some kindred Dionysiac sungod, and of the might of love as drawn from the sun and endued with his heat and potency. The wryneck was chosen as the type in this symbolism, because of its sunlike manner of revolving its head ("sometimes describing parts of circles, at others, from side to side, with an undulating motion not unlike the actions of a snake,"—Yarrell, *Brit. Birds*, ii. 164), and likewise, because its movements were thought to be significantly suggestive in certain erotic relations. For the latter reason, the wagtail (*Motacilla*) served as the love-symbol among various peoples. The wryneck being rare or unknown in Ireland and the northern and western parts of Britain, its substitute in this symbolism was naturally found in the wren (sometimes termed *Motacilla Troglodytes*), which is a true wagtail in its movements, and has the advantage over the proper *Motacillidae* in its greater resemblance to the wryneck, and in its constant presence in the countries referred to, while the latter birds are more or less migratory. The wren, therefore, as doing duty for the wry-

neck, may be looked upon as a type of the sun under certain aspects, and the "Hunting of the Wren" is nothing more than one of many modes familiar to the ancients of setting forth the idea, that the death of the sun's representative must precede his birth to life and vigour and triumph in the heavens.

Adonis (the Sun, or Love) being slain by the Boar (Winter), the wren, in a like parable, is slain by its pursuers—who proceed to wrap it in a "mass of ivy," or to "exhibit it on an ivy-bush," the very plant of the Dionysiac deities. The crossed hoops within which the wren's body is exhibited may possibly relate to the equinoxes or to other periods of the year, but they undoubtedly relate in their circularity to the course of the sun, and in their intersection to the power and act of love. This may be partly gathered from an Irish custom described by General Vallancey as prevalent about a century ago:—

"A custom still prevails in the south of Ireland, of obliging the bridegroom to produce his Golden Ball. On the first day of May, annually, a number of youths of both sexes go round the parish, to every couple married within the year, and oblige them to give a ball [sphere]. This is ornamented with gold or silver lace; I have been assured they sometimes expended three guineas on this ornament. The balls are suspended by a thread, in two hoops placed at right angles, decorated with festoons of flowers; the hoops are fastened to the end of a long pole, and carried about in great solemnity, attended with singing, music and dancing. This custom is practised particularly in the counties of Cork and Waterford" (Vallancey, *Collectanea de Rebus Hibernicis*, Dublin, 1786; vol. iv., part 2, p. 351).

It seems worth noting that the counties here specified are those in which the Ogham-inscribed monuments are chiefly to be found.

Adonis and Dionysos (it need hardly be said) were in truth the same deity, and the bull was the latter's special type and associate:

"Dionysos is a god essentially tauric. . . . The bull in its widest symbolical significance represents the active energising principle of the universe, especially in a humid aspect, and in its narrowest was merely a name for the phallos. . . . The bull apparently was a type of the god himself" (Brown, *Great Dionysiac Myth*; ii. 112, i. 262).

Like Dionysos it was a representative of the "nocturnal suns," and, like that deity, was specially connected with the under-world (Brown, i. 387, i. 391). In certain aspects it also represented the earth—"the riches and fatness of the earth beneath"; though the cow, as symbolising the passive principle in nature, was the earth's more special type (Brown, ii. 43, 44). Hence in the frequent representations of Mithras (a similar sun-god) in the act of stabbing a bull, whose tall buds into ears of corn, and whose blood is lapped by a dog, we may see (among other things) the victory of the diurnal or summer sun over the nocturnal or winter sun (viewing the two characters apart), also the power of the sun's rays in entering and subduing the earth, and fructifying it through a death which is to be succeeded by a resurrection.

This mithraic scene may partly perhaps explain the Magyar custom referred to by the Rev. W. H. Jones in the opening letter of the present correspondence (ACADEMY, May 3, 1884). The red ox was the slain sun-god (red is the nocturnal sun's mythological hue), and the carrying it about and distributing objects attached to it formed a commemoration of the benefits of his death, as leading to present nourishment or growth of force, and future glory or fruition of power—all this, no doubt, with a more direct reference to procreative matters. The distribution of the objects

* The objects attached to the ox are thus detailed in the letter referred to:—"On the horns was

may have been meant to represent the rending and scattering of the slain god's body, a process which filled an important part in all such sun-myths—as may well be noted in the story of Osiris (a deity of the same class)—and it was symbolically presented in the correspondent ceremonials; hence, for example, the tearing in pieces of a spotted fawn in the Dionysiac orgies. "Being torn or cut to pieces is a fate commonly ascribed to Dionysos and the personages connected with him, such as Zagreus, Pentheus, Orpheus, Usar, and others" (Brown, i. 153). Hence, also, the numberless examples on gems and elsewhere of fierce animals clutched or mouthing the heads or off-torn limbs of creatures of the milder sort. "The white lion clawing the bull's head is the phallos of Osiris, or the phallos of the sun" ("Ritual of the Dead"—see Bonwick, *Egyptian Belief*, p. 192).

"This slaughter or cutting up of Zagreus is the stripping off of leaves and fruits in the gloomy autumn. . . . The sufferings and death of Usar (Osiris) were the great mystery of the Egyptian religion. . . . Adonis, the heat and vigour of the summer sun and the fruitfulness of the earth, . . . is doomed to die nightly, and more particularly to perish by the wound inflicted by the stern wintry power" (Brown, i. 150, 151—quoting from Rev. G. Cox and Sir G. Wilkinson).

It should be noted that Adonis, under the appellations of Aedd or Aeddon or Hu, was one of the most important deities in the Bardic (and probably in the more ancient) mythology of Britain. "He had died and lived alternately; and it was his privilege to carry the ivy branch, with which, Dionysius says, the Britons covered themselves in celebrating the rites of Bacchus" (Davies, *Mythology of the British Druids*, p. 122). Direct evidence as to Dionysiac worship in Ireland seems to be wanting, though unquestionably the sun, in one or other of his aspects, formed a chief object of adoration in that country. The legend of O'Duine resembles that of Adonis, and Phearagh, an Irish god, seems to be Baal-Peor, who more or less answers to Dionysos, and the names in both cases seem to correspond.

There can be no doubt that the Iynx or Wryneck served as a type of the Dionysiac god, and also of sensual love. In a scene on a Greek vase,

"Nikē crowns him (Dionysos) with a wreath, and behind her stands Pan . . . caressing the Iynx or Wryneck. This mysterious bird of love was peculiarly connected with the Semitic Aphrodite and with Adonis. So Pindaros:—"The Cyprian queen . . . from above her mystic Iynx brought, the maddening Bird of Love." . . . Another vase represents Adonis holding out the Iynx in his right hand to Aphrodite, who is seated. The bird, which was so named from its cry, is described by the Scholiast as hairy, with a long neck and tongue, and possessing the power of rotating its head and neck. It is also said to have been tied to a wheel and whirled round to assist amorous incantations. . . . The wild bird of love, in Hellas identified with the wryneck, is also Semitically connected with the myth of Astarte-Semiramis . . . and hence belongs to the cycle of the Syrian Adonis, who is identical with Dionysos" (Brown, i. 339, 340).

Ere leaving this subject, a quotation from a different author may not be out of place:—

"Pindar says that Venus brought down her bird fastened to a wheel of four spokes from Olympus, and such a wheel was one of the symbols requisite at the Phœvætauria. . . . Montfaucon shows us the Phallus fastened to the Cross Wheel, so that I fancy Venus's so-called bird, also to be seen on the

hung a kind of cake; the ears were filled with coins; a pot of home-brewed ale swung on his tail; cavities in the buttocks were charged with hazel nuts; and a long sprig of hops stuck out of his navel." Substituting wine and the vine for ale and hops, these things seem all more or less connected with the Dionysiac rites. The reference to the omphalos is peculiarly Bacchic.

wheel as well as phallus, is a mere euphemism. . . . The Romans called the Wagtail [anciently used in 'love-potions and incantations'] *Frutilla*, from *Frutis*, one of the names of Venus, and *Fruti*, the Fruitful One. It was also called *Motacilla*." (Forlong, *Rivers of Life*, i. 225, 226).

Whatever may have been the cause, the wren was almost certainly viewed as a sacred object by the Irish priests or Druids; and, to judge by its various titles of honour, it must have been held in like respect by most of the nations of Western Europe. Regarding this, Vallancey speaks at some length (in the first instance referring to metallic objects of antiquity found in the peat-bogs of Ireland):

"[These Aisin are] thin plates of gold joined together by a semicircular piece, . . . on the external plate is a small loop into which was fixed a slender golden wire, on which perched the Augur's favourite bird. The Hibernian Druids fixed on the *Wren*, an English word derived from *dreon*, i.e., *Draoi-én*, the Druid's bird; it was also named *Draolén*, i.e., *Draoi-ol-én*, the speaking bird of the Druid. *Toithén* is another name, signifying the bird of *Toth* or *Thoth*. The Druids represented this as the king of all birds, hence he was called by the vulgar *Breas-en*, king bird; *Righ-beag*, little king; *Ri-eitile*, flying king; and lastly *Briocht-én*, the bird of witchcraft."

After describing the "hunting of the wren"—which is there stated to take place on Christmas day, the procession being on the following day—our author refers to the "Irish catch importing the wren to be the king of all birds," and gives a long list of similar regal names in "all the European languages." The French, he says, call the wren "*Roytelet*, *Berichot*, but why this nation call him *Boenf de Dieu* I cannot conjecture." On this we may remark that the bull was *Thoth's* special animal, and that one of the above-mentioned wren names is *Toith-én*, *Thoth's* bird—a fact (if it be so) which helps to associate the Wren and the Bull in kindred symbolism. The Welsh, according to Vallancey, call the wren "*Bren*, king," but his ordinary name seems to be *Dryw*, the same word that signifies a Druid (Richards, *Pughe*). *Wraenna* or *Wrenna*, the Anglo-Saxon designation for the wren, is thought by some writers to be derived from *Wraene*, *salaz*, correspondingly perhaps with the *Motacilla* idea.

Vallancey, it will be observed (supported in this by others), assigns the "hunting of the wren" to Christmas Day, though the employment of St. Stephen's Day for such pursuits seems to have been more usual. In heathen times, perhaps, the wren was slain on the shortest day of the year, and exhibited in glory at the ensuing solar festival; a custom which would be gradually subverted through the appropriation of that ancient festival day by the Christian Church. "Christmas Day appears to have been fixed on the 25th of December (the birthday of Mithra), in the latter half of the 4th century, when Chrysostom wrote his homilies—see *Hom. 31*" (*Bible Folk-Lore*, 1884, p. 330).

It is not apparent why three days should elapse between the sun-god's birthday and his natural death-day, the shortest day of the year, unless Gen. Forlong's explanation be held sufficient: "All these Solar gods . . . are said to have been born at midnight on the 25th of December, when Virgo is out in two by the Eastern horizon, and where the days visibly increase in length" (*Rivers of Life*, i. 415). Whether on account of a supposed need for renewal of strength by rest, or for other reasons, the three days' concealment of the god seems to have formed an essential part in various solar myths. "Adonis, mourned for three days by the Syrian women, is born again, and Tammuz reappears after the *Kisti Sami* or commemoration of the 'hiding of the sun-god'" (*Bible Folk-Lore*, p. 244).

It would be interesting to learn something more on the following points: (1) What were

the reasons for the god's concealment? (2) Why was its duration fixed at three days? (3) What were the god's occupations during its continuance? SOUTHEK.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, March 9, 8 p.m. Inventors' Institute.
8 p.m. Society of Arts: Cantor Lecture, "Carving and Furniture," by Mr. J. Hungerford Pollen.
8 p.m. Aristotelian: "Free will and Compulsory Determinism," by the President.
8.30 p.m. Geographical: "The Irawadi River," by Mr. Robert Gordon.
TUESDAY, March 10, 8 p.m. Royal Institution: "Digestion and Nutrition," by Prof. Gamgee.
8 p.m. Anthropological Institute: "Certain Burial-Customs as Illustrative of the Primitive Theory of the Soul," by Mr. J. G. Frazer; "The Sculptured Dolmens of the Morbihan," by Rear-Admiral Tremlett.
8 p.m. Civil Engineers: "The Construction of Locomotive Engines," by Mr. W. Stroudley.
WEDNESDAY, March 11, 11.30 a.m. British Museum: "Egyptian Antiquities," by Miss Beloe.
8 p.m. Society of Arts: "Exploration and the best Outfit for such Work," by Major-Gen. Feilding.
8 p.m. Geological: "The Granitic and Schistose Rocks of Donegal, and other parts of Ireland," by Dr. C. Callaway; "Hollow Spherulites and their Occurrence in Ancient British Lavas," by Mr. G. A. J. Cole.
8 p.m. Microscopical: "A New Catadioptric Illuminator," by Mr. J. W. Stephenson; "Structure of the Diatom Shell," by Dr. Cox; "Pathogenic History of a New Bacillus," by Mr. F. R. Cheshire and Mr. W. W. Cheyne.
THURSDAY, March 12, 8 p.m. Royal Institution: "The New Chemistry," by Prof. Dewar.
4.30 p.m. Royal Society.
5 p.m. Hellenic: "Painted Vases from Asia Minor," by Prof. Ramsay; "A Statuette in the British Museum," by Mr. E. A. Gardner.
8 p.m. Society of Arts: "Recent Improvements in Photographic Development," by Mr. W. K. Burton.
8 p.m. Telegraph Engineers: "Constant Electro-Motive Force in an Electric Light Circuit," by Sir D. Salomons; "Electrical Definitions, Nomenclature, and Notation," by Mr. Andrew Jamieson.
8 p.m. Parkes Museum: "Household Poisons," by Mr. A. Wynter Blyth.
8 p.m. Athenæum Society: President's Address; "Chromatics of the Sky," by Mr. J. S. Dyason.
8 p.m. Mathematical: "The Flexure of Beams," by Prof. Kari Pearson; "A Method in the Analysis of Plane Curves," Part II., by Mr. J. J. Walker; "Two Elementary Proofs of the Contact of the NP Circle of a Plane Triangle with the Inscribed and Escribed Circles, together with a Property of the Common Tangents," by the Rev. T. C. Simmonds; "Another Proof of the same," by Mr. R. Tucker.
8.30 p.m. Antiquaries: "The Gate-House Chapel, Oxroden," by Mr. G. O. Wardle.
FRIDAY, March 13, 11.30 a.m. British Museum: "Egyptian Art," by Miss Beloe.
7.30 p.m. Civil Engineers: Students' Meeting: "The Blasting and Removal of Rock under Water, and the Construction of a Deep-Water Quay at Blyth Harbour," by Mr. W. Kidd.
8 p.m. Quakett Microscopical Club.
8 p.m. New Shakers: "An Elizabethan Learned Society," by Mr. S. L. Lee.
8 p.m. Society of Arts: "Condition and Prospects of Female Education in India," by Mr. Mancherjee M. Bhownagroe.
9 p.m. Royal Institution: "Accidental Explosions caused by Non-Explosive Liquids," by Sir F. A. Abel.
SATURDAY, March 14, 8 p.m. Physical: "The most Economic Potential Difference to employ for Incandescent Lamps," by Prof. Ayrton and Perry (discussion); "Further Lecture Experiments on Spectrum Analysis," by Mr. O. Cleminshaw.
8 p.m. Royal Institution: "Richard Wagner," by Mr. C. Armbruster.

SCIENCE.

A System of Psychology. Dy Daniel Greenleaf Thompson. In 2 vols. (Longmans.)

THE appearance of two portly volumes on psychology from the pen of an American is another proof of the sincerity and earnestness of philosophical study just now in the new world. America may not yet have produced a great original thinker in the strict sense, but she is rearing a number of able philosophic inquirers whose steady labours will result in valuable contributions to thought; and these productions, while connected with English thought by their language, are still more closely grafted on to it by internal affinities. To a large extent, at least, the really original

philosophic work of America is a development of distinctly English aims and tendencies.

Mr. Thompson's treatise, though named *A System of Psychology*, is in reality, in outline, at least, a system of philosophy. Thus it contains the author's conception of the aims of philosophy and its relation to the sciences, the laws of thought, the ultimate elements of material existence and its underlying first principles or axioms. It contains, too, a sketch of logical and of ethical principles. Respecting the desirability of touching on all these outlying regions in a work which, after all, is primarily and mainly psychological, much might be said. The author might contend, with force, that psychology stands in a unique position, through its peculiar and far-reaching relations to philosophy on the one side, and the physical sciences on the other; and that, consequently, its scope and limits can only be grasped when these relations are fully set forth and defined. Still, the reader will be disposed to resent so full an intrusion of extraneous matter as is found, for example, in Part 3, which seems to try to compress the substance of Mr. Spencer's *First Principles* and *Principles of Biology* into little more than one hundred pages. Such a plan seems fore-doomed. It will introduce much that is of no direct bearing on psychology, and, at the same time, will fail to do justice to extra-psychological problems of exceeding intricacy and difficulty. Thus the whole doctrine of objective force, space, and time, and their mutual relations, seems to be here inadequately developed. Kant's contention that space is subjective cannot be dismissed by merely asking, "If space which seems to contain body is subjective, why is not that which is contained subjective also?" It may be added that, while distinctively philosophical problems are thus handled at some length, interesting and pressing psychological questions are sometimes passed over much too hurriedly. For example, the discussion of the method of psychology (p. 81 *seq.*) is altogether below the level of the present developments of the science.

This leads one to touch on what is the peculiar excellence, while at the same time it is the special weakness, of Mr. Thompson's treatise. It is, to a very large extent, a following up of the work of the two English psychologists, Mr. Herbert Spencer and Dr. Bain. The author is very frank on this point, modestly emphasising his indebtedness to these thinkers. Indeed, he is, I think, unjust to himself in his generous habit of making long quotations from the works of these and other English writers whose views he adopts, and not pointing with equal distinctness to his divergences from their views when he is improving on them. At the same time, Mr. Thompson has plainly been a student of the English empirical philosophy by preference. His knowledge of German work in philosophy in general, and in psychology in particular, seems to be very limited. This gives to the exposition its seeming consistency and clearness, and, one may perhaps add, its air of happy confidence. The reader is led on smoothly and pleasantly from stage to stage, and never disagreeably pulled up by some awkward puzzle, as, for example, the mystery of self-consciousness, the mind's knowledge of itself as a permanent unity, in spite of the

ever varying flux of "states of consciousness," or the impossibility of thinking out the correlations between mental and physical processes definitely in all their detailed forms.

Yet, while following the most plainly-marked track in the fields of English thought, Mr. Thompson is independent, and now and again impressively original. We see this at once if we try to seize and define his standpoint in psychology. On the one hand, he seems in his conception of consciousness as supported by slowly evolved organic conditions, to tend to a distinctly materialistic view of mind. The leading term "states of consciousness" suggests, too, that mental phenomena are to be viewed as passive affections, involving no distinctly mental activity. Yet, on the other hand, we find in the ultimate analysis of these "states" the presence of no less active an element than "consciousness of power." In other words, "the Ego is conscious of an ability *actively to influence* its own states" (i. p. 110). So, again, in the analysis of the processes of development of states of consciousness we have as one of the prime factors "conscious automatic activity," that is the spontaneous or self-activity of the mind. Here we learn that association or (as the author, after Mr. Spencer, conceives of the process) the "segregation and unification of similarities in the experiences" is a result of the very same self-activity of the mind which more obviously manifests itself in attention. Such language shows that the author is far enough away from the point of view of Mr. Spencer and Dr. Bain, to whom association seems to present itself simply as the subjective accompaniment of a nervous and quasi-mechanical "co-ordination." Nothing is more characteristic of the later developments of psychology than the manner of viewing mental products as determined by the mind's conscious activity, and one is particularly glad to find a writer like Mr. Thompson, who has evidently worked out his results to so large an extent by independent and even solitary study, moving towards the same point of view.

A good deal might be said respecting the author's management and arrangement of his materials. The main division of the subject into general analysis of states of consciousness, their material conditions, their genesis and development, and, finally, the products of this development, has much to recommend it. More particularly, it strikes one as being in many respects a gain to consider the products of development, or what the author calls cognitive emotional and volitional integrations, apart from the processes. Every psychological student must be aware of the confusions which creep into most expositions by using terms like perception and imagination now for a process, now for the completed result of that process. Moreover, as the process of development is essentially one and the same in the case of each of the three main aspects of the mental life, there is an obvious convenience in dealing with this once for all at the outset. It is in the filling up of this plan that Mr. Thompson's method is open to criticism. The reader has not infrequently a sense of shock in being abruptly pushed, so to speak, into a new region. Sometimes the flow of the exposition is broken by side discussions, as, for example, the long and somewhat tedious exami-

nation of some theories of intuitional knowledge, to which the preceding psychological treatment of cognition does not directly lead up. One might object, too, that in dealing with results, Mr. Thompson has not been careful to distinguish between the actual results which psychology investigates, and the ideal results which logic and ethics prescribe, and that if the regulation of thinking and acting is to be considered, that of feeling deserves consideration too.

The general impression left by these volumes is that they are the work of a man of decided independence and originality of mind, but whose independent reflection has hardly kept pace with his assimilation of other men's ideas. Every now and then we have striking and fruitful suggestions; for example, on the nature of Dr. Bain's "indifferent" feeling (i. 366, and ii. 294), on the question whether feeling precedes cognition (i. 369), and on the nature of constructive imagination, which is happily likened to a process of crystallisation (i. 553). On the other hand, there is a good deal which appears a little crude and hasty, as, for instance, the arrangement of the sciences (i. 77). Many of the divisions of the subject-matter seem to be faulty; witness the following odd classification of instinctive actions: (a) the locomotive rhythm, (b) simultaneous movements, (c) harmonious movement, (d) self-defence movement, (e) expression of feeling, and (f) vocal exercises. The same oddity presents itself in the arrangement of the feelings, which, by a modification of Mr. Spencer's principle, are classified under three main groups—primary, secondary and tertiary pleasures and pains. It is positively bewildering to meet with juxtapositions like the following: "Pleasures and pains of defence, self-mortification, sunrise . . . balloon excursion, inflation of the lungs," and so forth (ii. 405). It appears to me, too, that the author's whole conception of matter and mind in their relation one to another needs further working out and fuller illustration. It is staggering, for instance, to find relativity and presentativity, i.e., ability of things to manifest themselves to our consciousness, attributed to external things, but duration denied them, time being reduced to a form or category of the "Ego-world."

A word may be said as to the author's style. Nobody will question that it possesses the first quality of a good scientific style—clearness. It is, moreover, free from everything like affectation. There is no effort at fine writing. Even in the second volume, where Mr. Thompson, dealing with the more concrete details of the emotional life, draws largely from the poets, he does not abandon his characteristic plainness. These qualities help much to impress the reader with the author's earnestness and single-mindedness, and this is a matter of some moment when the reader is invited to accompany that author through six hundred pages of grave discussion.

JAMES SULLY.

SCIENCE NOTES.

DR. R. B. TYLOR, Curator of the Museum at Oxford, is delivering a course of three lectures upon "Passages in Herodotus which bear on Anthropology." The first lecture treated of lake dwellings.

WE have received from Mr. Edward Stanford copies of two maps that he has just published of "The Seat of Military Operations in the Sudan," including Khartum, Berber, and Suakin. They differ only in that one is on a somewhat smaller scale than the other, and gives by way of compensation an inset map of Lower Egypt. Both have an inset of Khartum and its environs. The maps are very clearly printed; and many people will be glad to hang one of them on the wall just now. It is not the publisher's fault that information fails precisely where it is most wanted at the present moment. For example, the Shakuk pass is altogether omitted.

PROF. PRESTWICH has recently communicated to the Royal Society an important paper "On Underground Temperatures." After a sketch of the history of the subject, he points out the numerous sources of error which affect thermometric observations in collieries and metal mines. An elaborate discussion of a large number of observations, made not only in mines, but in deep borings for Artesian wells, and in the Alpine railway-tunnels, leads him to suggest that the mean thermic gradient is about 45 feet for every degree Fahrenheit.

PHILOLOGY NOTES.

THE veteran Prof. Georg Curtius, in his recent brochure, *Zur Kritik der neuesten Sprachforschung*, deals with the latest theories regarding phonetic laws, analogy, the Indo-Germanic vowel-system, and the origin of the Indo-Germanic linguistic forms. He delivers a parting home-thrust at Osthoff for his new theory (*Zur Geschichte des Perfects im Indogermanischen*, s. 324-90) that the Greek κ -perfects, e.g. $\delta\delta\omega\kappa\alpha$, are to be explained as agglutinations of the particle $\kappa\alpha = \kappa\epsilon\varsigma$. He concludes with a tribute to the learning, loyalty, and genius of his friend and colleague, Prof. Windisch.

THE first volume of Collitz's collection of Greek dialectal inscriptions has just been completed. In the following sections the arrangement will be essentially geographical: first, inscriptions in the dialects of Northern and Middle-Greece; then those of the Peloponnesos and the Islands; lastly, the Ionic.

M. VOSKRESENSKY is publishing at Moscow a general chrestomathy of the Slavonic languages, and Miklosich's famous comparative grammar of those languages is being translated into Russian. Vsevolod Müller's *Osetic Studies*, containing the epic narratives of the Osetes about the *nartes* or popular heroes, and their fables, tales, and songs, seem to be of high interest both to folk-lorists and Iranian philologists. Unfortunately the texts are accompanied only by Russian translations. Here is a field in which Mr. Ralston may work with pleasure to himself and profit to others.

PROF. BÜHLER'S *Leitfaden für den Elementar-cursus des Sanskrit*, somewhat recast grammatically, is about to be reproduced in English by Prof. Perry, of Columbia College, New York. This seems to show that all American scholars do not follow the redoubtable Prof. Whitney, who, in the last number of the *American Journal of Philology*, says that, in Prof. Max Müller's grammar, "the native science is made the supreme rule after a fashion that is sometimes amusing in its naïveté," and that in Bühler's book "the same spirit of subservience to Hindu methods is shown in an extreme degree, and both forms and material are not infrequently met with which are not Sanskrit, but belong only to the non-existent grammarians' dialect."

AT a St. David's day dinner, held under the auspices of the newly-formed Liverpool Welsh Society at Liverpool, the toast of Welsh language and literature was proposed by Dr. Kuno

Meyer, of University College, Liverpool, who dwelt particularly on their philological importance, and expressed a hope that the scientific study and teaching of Welsh, as an ingredient of comparative philology, might now, after the establishment of the Welsh colleges, be put on a broader and wider principle than had hitherto been possible. Dr. Meyer has now a class of fifteen Welsh students at the college, with whom he is reading selected portions from the *Mabinogion*.

THE new number of the *Journal of Philology* contains a continuation of Bentley's marginalia on Homer; "Notes on Latin Lexicography," by H. Nettleship; "The Interpretation of Tragedy" and "Aeschylea," by L. Campbell; "Platonica" and "Plato's Later Theory of Ideas," by H. Jackson; notes on Pliny, Juvenal, and Seneca, by J. E. B. Mayor; on Hor. Sat. i. 9.39, 75, by H. J. Roby; on the forms of divination and magic in Deut. xviii. 10, 11, by W. Robertson Smith; and a very important article on a newly-identified fragment of Epicurus, *περί φθόνου*, by W. Scott.

MR. ROBINSON ELLIS will shortly publish a contribution to the *Anecdota Oxoniensia*. It will contain (1) a collation of a tenth-century fragment of Ovid's *Metamorphoses* (Books i.-iii. 622), hitherto not rated at its proper value as one of the most authoritative founts for this part of the poem; (2) twenty-four Latin epigrams of uncertain date; (3) Latin glosses on Apollinaris Sidonius, copied in the twelfth century, and containing many early French and some early English words explanatory of the glosses.

THE February number of the *Archiv for Nordisk Filologi* contains a short article by Mr. Whitley Stokes, pointing out several striking coincidences between incidents of Irish and Old-Norse legend.

MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, Feb. 23.)

MR. J. W. CLARK, President, in the Chair.—Prof. E. O. Clark read a paper upon the inscribed stone from Brough-under-Stanmore, now in the Fitzwilliam Museum. Prof. Clark stated that this was an epitaph, in Greek hexameters, on a youth bearing the name of the god Hermes, and coming from the northern part of Syria, Commagene. The connexion of Syria with Westmorland was not very obvious, and Prof. Clark endeavoured to account for it by traces of Syrian worship and a Syrian corps of the Roman army in the neighbourhood from which this stone came. At Corbridge were found one altar dedicated to Hercules of Tyre, and another to Astarte the goddess of the Sidonians. The latter may probably be identified with "the Syrian goddess," of whom Lucian gives an account. Of the worship of this goddess, under her style "Dea Syria," *Magna* (Carvoran), was evidently a stronghold. Two altars have been discovered there, erected to her, the one by a cohort of *Hamii*, the other by an *ala*, bearing the name *Sabinian*, of the same people. These *Hamii* have been attributed, on reasonable grounds, to the town of *Hamath* or *Hamah*, on the Orontes. If so, they were the only Asiatic corps on the wall; they help to account for other indications of Syrian worship in the neighbourhood; and they show how a Syrian family could find its way at least to *Magna*. A last connecting link with Brough may be furnished by the leaden seals found at that place some years ago, and bearing the names of Roman military corps. One of these is inscribed with the words *Ala Sab.*, which obviously refer to the *Hamii* above mentioned. The Brough inscription has nothing to do with Syrian worship, being purely classical in feeling. It was obviously written by a person acquainted with the Greek of the Homeric poems and the tragedies. As to the date, the evidence of the characters merely amounts to placing the inscription as late as possible. Prof. Clark did not consider that it could date before the comparatively settled time follow-

ing the reign of Sept. Severus, when there might be residents with leisure to put up monuments and travellers with leisure to read them. For similar reasons he would place this document before the rough times which followed the Roman departure from Britain at the beginning of the fifth century. In the first line of the epitaph, *Εκκαδεχρη τις* *δων τυμβω σκεφθετ υπο μοιρης*, there is a syllable too much. Prof. Clark suggested that the first word was meant to be scanned *Εκδεχρη*. The word *σκεφθετα* he preferred to interpret as a participle which does not elsewhere occur, but would be regularly formed from *σκεπω*, and translate "hidden in the tomb." This translation was inconsistent with the notion of a *cenotaph*. The words *χαίρε συ παι παρ εμου* Prof. Clark translated, "A blessing, or greeting, to thee, O boy, from me." The literal translation of the following words, *κρητερ θνητον βιον ερπης*, was: "Even if thou creepest on a mortal life." This he could not take to mean simply "Even though thou art dead," and he therefore suggested two other interpretations:—(1) "And if thou indeed draggest on some human life (i.e., a dim semi-human existence beneath the tomb)"; (2) "Even though thou travellest (=didst travel) on the course of only a mortal life (as distinguished from the immortal career of thy divine namesake)." The play on the name may be paralleled by an epitaph in the Corpus, where a mortal *Helios* is obviously contrasted with the divine sungod (Kaibel No. 708, C. I. 6236). In the clause which follows, *ακνυται εστις γαρ μεροπων επι Κιμμεριων γη*, Prof. Clark considered that a final *ν* of *γη* had been omitted, although *ετι* with the dative was (rarely) found in the pregnant construction of motion to a place and rest there (*Iliad* 2. 89: 4. 251, &c.). The word *μεροπων* could not possibly, he thought, be used as an epithet of *Κιμμεριων*. He took these *Κιμμεριοι* to be the poetic folk of gloom and mist among whom Homer places his entrance to the shades (*Od.* A. 14): the *μεροτες* on the other hand were the *μεροτες* (a noun substantive) of the Anthology, meaning simply *men*. The genitive *μεροπων* expressed the not uncommon meaning, in poetry, of removal from a place. This line he would therefore translate "Since very soon thou didst flit from men to the land of the Cimmerians." Prof. Clark considered the meaning of this last line to be that the boy will not be entirely a misnomer (*ου ψευσαι* "thou shalt not be false to thy name") for, though not the god *Hermes* himself, he is gone with him. The ingenious suggestion [*ερμης*] *γαρ ο παις ερμης* [*ακολουθει*] was made by a candidate for the University Scholarship. The *α*, however, which follows *ψευσαι* on the stone being irreconcilable with [*ερμης*], Prof. Clark would read [*αυτου*], which fairly accounted for the two or three illegible strokes before *γαρ ο παις*. Possibly the stonecutter may have substituted the nominative *ερμης* for a dative *ερμει*, misled by the next words *δ παις*. The epigram is added below in what is submitted as its original form, with a metrical paraphrase:

Εκδεχρη τις δων τυμβω σκεφθετ υπο μοιρης
Ερμην κοιμαγηνον επος φρασται τις οδειτης
χαίρε συ παι παρ εμου κρητερ θνητον βιον ερπης
ακνυται εστις γαρ μεροπων επι Κιμμεριων γη
ου ψευσαι αυτου γαρ ο παις Ερμης ακολουθει.

Hermes of Commagene here—
Young *Hermes*, in his sixteenth year—
Entombed by fate before his day
Beholding, let the traveller say:—
Fair youth, my greeting to thy shrine
Though but a mortal course be thine,
Since all too soon thou wing'st thy flight
From realms of speech to realm of night;
Yet no misnomer art thou shewn,
Who with thy namesake god art flown.

—Mr. Browne pointed out the letters which occurred on the Brough Stone and no other Greek inscription in the North of England. These were one *α*, two *γ*, *μ*, *ρ*, the straight *σ*, *ν*, *ω*, and *δ* if it was not on the "Heracles" stone. It was curious that some of these particular letters had a strong Phoenician tinge. They were the first *α*, *δ*, *ρ*, *ν*. He thought the cutter might have been accustomed to an Oriental alphabet. He read the six letters before *γαρ ο παις* as *αγαθος*.—Canon Taylor said that Mr. Browne had suggested that the unique character of three or four of the Greek

letters in the inscription might be due to an assimilation of the forms of Phoenician letters used at a much earlier date. He thought the phenomena might be explained by a simpler hypothesis. The inscription was written in *uncial* characters. Uncial Greek writing had hitherto been found exclusively in codices, other Greek inscriptions being written in capitals, the forms of which differed considerably from those of the uncial letters. He thought the writer of the inscription could not have been familiar with the letters ordinarily used in Greek inscriptions, but was probably in possession of some uncial codex, from which he had taken the forms of the letters he employed. Thus this inscription was of peculiar interest, being the only lapidary record in uncial characters hitherto discovered, and supplying several transitional forms which had hitherto been sought for in vain. Canon Taylor also thought that due credit had not been given to Mr. Henry Bradley for the ingenious conjecture which had established the true reading of the inscription. He referred to the word *φρασται* beginning the fifth line. This had been read as *φαιβιστος* or *φιλανθρωπος*, the second letter appearing clearly in the published facsimile as an *iota*. Mr. Bradley conjectured that this must really be a *rho*, the loop of the letter having disappeared. Canon Taylor said that he had at once undertaken a journey to Brough for the purpose of ascertaining whether this conjecture could be supported, and that he discovered positive traces of the almost effaced loop of the *rho*. This point having been settled the earlier readings had been abandoned, and an interpretation based on Mr. Bradley's conjecture had been now universally adopted.—Mr. Sandys quoted from Kaibel's *Epigrammata Graeca* several parallels to expressions found in the Brough Inscription. In the last line, he was inclined to believe that the two lost words were *αμυθ* and *απόλωλεν*, the sense thus gained being: "for the boy *Hermes* has perished in his prime." He could not agree with Dr. Clark's interpretation of the tenth line. The most natural course was to take *μεροτων* and *Κιμμεριων* together; and it was perhaps not necessary to alter *γη* into *γην*. The "Cimmerian men" were in this case the Britons, who would be regarded as dwelling in a land of Cimmerian darkness by those who, like the friends of the short-lived *Hermes*, could remember the sunny land of Syria. The following would therefore be the sense of the line: "Short was thy flight in this land of gloom."

SOCIETY OF ANTIQUARIES.—(Thursday, Feb. 26.)

MR. EDWIN FRANKFIELD, V.P., in the Chair.—The master and brethren of St. John's House, Sherborne, exhibited a triptych, which has been for a long time in the possession of the house, and which was sent up to London to be cleaned. It is painted on panel by a Flemish artist of the end of the fifteenth century. The centre panel represents the raising of Lazarus, while the two others each contain pictures of two miracles, one being painted above the other and on a smaller scale. The subjects are the healing of the blind and of the demoniac, and the raising of Jairus's daughter and the widow's son. On the outside of the doors are four apostles in grisaille—Paul, Peter, James, and Thomas. A paper, by Mr. Everard Green, was read describing the picture, of the history of which nothing is known.—Mr. St. John Hope exhibited and described a collection of impressions of seals of the University and Colleges of Cambridge. Sixty-six seals have been used by these bodies, of which fifty-one are now in existence. Mr. Hope's collection is nearly complete. The earliest university seal dates from 1261, but that now used was made in 1580.—*Erratum*. In our report of the last meeting of the Society of Antiquaries (Academy, February 28), for "Orkney" read "Oxney."

FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromes, and Olegraphs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—Geo. BARR, 118, Strand, near Waterloo-bridge.

ART-BOOKS.

WE have received from the Autotype Company the third, which is the concluding volume, of their reproductions of the *Liber Studiorum* of

Turner, with the sympathetic and always informing commentary of Mr. Stopford Brooke, who is known to be one of the deepest students of Turner's most important work. Before saying a word as to the success of the reproduction, let us express the regret that it has stopped where it has—that is, with the last of the seventy-one actually published plates. For the Autotype Company to have concerned themselves with the unpublished plates would have been, we are aware, to have entered upon debateable ground; yet we think this should have been done. The unpublished plates are naturally much less known than the published ones, yet among them is a full proportion of subjects of curious excellence, and it is extremely desirable that with these the public should be better acquainted. And how, except by means of some process of reproduction, are any of us, lovers of Turner—not to speak of simple outsiders—how are any of us to know familiarly the exquisite theme of "Crowhurst," a print of which only three impressions exist? The unpublished plates are all of them inevitably rare, though the "Crowhurst" is doubtless the rarest of them. There was thus a substantial reason for reproducing at all events the best of them—they would have been useful memoranda for the real amateur who does not ardently desire reproductions of prints the originals of which are still obtainable by him who cares to make a serious effort to obtain them. Now, however, as to the reproductions that have been made and as to the measure of success that has attended them. "Hedging and Ditching," "Solway Moss," "Mont St. Gothard," and "Severn and Wye" are among the plates provided in the present issue. "Mont St. Gothard" reproduces well: we cannot quite say why, unless it be that the rotten sky of the original plate, depriving the original plate of a charm it presumably might have had, permits between plate and reproduction a greater similarity of dullness than is generally attainable. Why the distinctly vigorous "Hedging and Ditching" reproduces well we can more distinctly aver. "Hedging and Ditching" is a plate dependent for its interest not upon the finer and more delicate effects, but upon the subject, the composition, and the masculine character of certain work in the foreground. Now though the reproduction never gives the full force of the etched line, it does give a good deal of its force, and accordingly the autotype from this characteristic vision of the cold clay country and the rural poor is one of the best in the book. "Solway Moss" is far less satisfactory. Anything like a decent impression of the original is, above all things, luminous in the most distant background. Here, on the contrary, the background is covered with an impenetrable veil. Shadow and darkness brood over the picture; yet, where the darkness should really be effective and impressive, as in the heavy cloud that passes over the upland, it is wanting in force. And "Severn and Wye" is not satisfactory either. It is somehow wanting in its appropriate Wordsworthian atmosphere of rest and peace. It is quiet not because it is happy, but because it is dull.

The *Birthday Book of Art and Artists*, compiled by Mrs. Davenport Adams (John Hogg), is perhaps the prettiest of recent birthday books, and it is certainly for several reasons the most instructive. The birthdate of most of the eminent artists, ancient and modern, is given wherever it has been found attainable. Many brief criticisms from the best writers on Art form texts for each day of the year, and in the main the passages quoted have been selected with judgment. Some of them will suggest thought even to those most versed in the subject, while others will afford to those who are ignorant in matters of art a means by which a

little knowledge may be readily attained. In dates and spelling and such like things we notice some errors, but considering the number of facts embodied in the book they are certainly very few. Girtin, the exquisite water-colour painter, has his name spelt as if he were a college for advanced young women; Mr. McWhirter is said to be at the present moment but sixteen years old—his birthdate being given as 1869; and George Cooke, the admirable line-engraver, is styled "Sir" George Cooke. He was never knighted, though we are sure that he deserved to be. Still, it has required some diligence on our part to discover these errors; and, on the whole, the little volume is as useful as it is dainty.

We include among "Art-Books" the so-called *Dickens Memento* (Field & Tuer), because it is chiefly noticeable for its pretty exterior. It is bound in quite the prettiest of bluey-grey cloth; the rose-grey marbled paper, without any lustre, is of exquisite colour and quality, and the printing is good, though perhaps a little fantastic. There is assuredly no appropriateness in the first initial letter, which is practically an illustration of the industry of the Middle Ages. But of what does the "Memento" consist? It is chiefly a reprint of the sale catalogue issued by Messrs. Christie & Manson when they sold Mr. Dickens's not very well chosen art treasures. And it has added to it what is at all events of more real value, and that is a little account of the first and other desirable editions of Mr. Dickens's works, compiled by Mr. Dexter, who, we understand, is a specialist in that matter.

Dictionnaire des Emailleurs. Par Emile Molinier. (Paris: Rouam.) The opening paragraph of the *Avant-propos* of this neat and handy little volume (one of a series of "Guides") modestly states what the author's intention has been in gathering material for its compilation—to produce "un volume de petit format facile à consulter"; but to this we would add a *multum in parvo* of valuable matter got together with judgment and carefully reduced to an essence. The author acknowledges the difficulty, which at once suggests itself, of distinguishing enamellers from goldsmiths and sculptors, for the well-known reason that so many of the artists of the fourteenth, fifteenth, and sixteenth centuries were adepts in each and all those branches of art, and were architects and painters more or less. This fact leads the author to make the meshes of his net perhaps a shade too small and too strong at the same time, as by it he hauls in many fish which we should hardly have expected to find in such water—Giovanni Pisano, for instance; for although he may have made the *retable* of marble for Guglielmo Ubertini, in the decoration of which enamelled silver plates were introduced, it is less likely that Giovanni executed them with his own hand than that he employed one of the skilful goldsmiths of Arezzo to furnish them. This remark, however, holds good with other names included in his extremely comprehensive but carefully made list, the compilation of which must have been a work of much patient toil, which love of the subject only could have prompted and sustained. Better that he should have included such names than that by a too conscientious filtration he should have omitted others with more legitimate certificate. Some may have escaped, but wherever we open the little volume concise notice of the artist we seek is there to hand. As M. Molinier justly states, anterior to the fifteenth century enamelling, except perhaps in some few localities, as Limoges, &c., was hardly a special, but rather a branch occupation of the goldsmith's multifarious art, and any definite classification of its workers is impracticable, and their native origin difficult or impossible to trace. It might have been as well, however,

under the name Arphé, a family of enamellers, &c., working in Spain, to have been told that they were of Flemish origin, as established by Davillier and others. But the little volume has yet more matter. A concise *résumé* of the methods and manner of enamelling in various ways is the principal subject of the *Avant-propos*. The alphabetical list of names, &c., is followed by an "Essai d'une Bibliographie" on the art, very useful to the student, but naturally less complete; and then again by a list of the principal collections of enamels public and private, the latter of which must necessarily be fluctuating, the more so as it includes the names of many dealers who generally have but temporary possession of such treasures; to this, however, there are some exceptions where collections have been formed by dealers for private enjoyment. For the rest we cannot do better than recommend this handy, neatly printed and excellent book, which ought to be on the table of every amateur and art student. If the other promised volumes of the series of "Guides du Collectionneur" are as complete as this they will be extremely valuable.

OLD BOND STREET GALLERIES.

MESSRS. AGNEW'S spring collection of water-colours in Old Bond Street is as usual most carefully selected. These exhibitions have a character of their own, and although of course there is no sameness in them, there is a certain habit of arrangement and a certain preference for particular artists. On the left side of the screens nearest the door we may reckon upon finding one or two small Turners for instance, and probably one of Millais's rare water-colours, and on the right side of the farther screen a collection of Birket Fosters. Mr. Wyld is also a constant appearer on the screens, and David Cox and Copley Fielding one may meet here and there and everywhere. The assemblage of Turners is unusually numerous and interesting. There are the early drawings, somewhat faded, but still wonderful, of the Interiors of the Transept and Chapter House of Salisbury Cathedral which were exhibited in 1797—masterly works of the "draughtsman" when twenty-two. There are no less than three of the exquisite blue and amber drawings of Yorkshire scenery done for Whitaker's *History of Richmondshire* (published 1823), the "Crook of Lune," the "Kirby Lonsdale Churchyard," and the "Simmer Lake," lovely in their liquid sunlight, and their delicate drawing of bough and leaf; and besides there are two later scenes in Switzerland. Among the works of the older men may be mentioned several pure and luminous Barretts, and two or three fine examples of Prout, W. Hunt, De Wint, and James Holland. There are two Rossettis—one a very careful and early study in pencil for his never finished "Found," and a very unpleasant and gaudily-coloured drawing of a lady bending to sip a brimming glass of champagne. It is scarcely necessary to mention the works of living artists included in an exhibition of this kind, but it is some cause for congratulation when a name appears in Messrs. Agnew's list, and we therefore welcome those of Max Ludby, C. Robertson, and G. F. Wetherbee.

NINETEENTH CENTURY ART SOCIETY.

MR. GOTCH again contributes the most thrilling picture to the galleries in Conduit Street. It is called "Consent," and shows us a kind old father giving his consent to his daughter's marriage. The lady is charming and refined, and the expression of the old gentleman is good. The work is painted in a looser manner than is usual with the artist, and there is a flatness and paintiness about parts of it which we regret to

see; but other portions, like the furniture and the various articles on the table and the books behind, are treated with great breadth and skill. Mr. Trood's clever and humorous studies of dogs and kittens, Mr. Aubrey Hunt's bright views of Venice, a clever study by Miss Alice Miller, the richly and truly coloured pansies of Miss Ada Bell, a fresh view of spring meadow and brook by Edwin Izard (thoroughly English), and a fine-toned and Millet-like "Pastureland" by Edwin Calvert (thoroughly French), are some of the best of the other pictures in oil; "Tempting Wares: Cairo," by Miss Margaret Murray-Cookesley, though scarcely satisfactory in its fruit, deserves to be noticed for its graceful figure, its pleasant colour, and a certain glory of light. There are also a number of agreeable water-colours.

CORRESPONDENCE.

THE HOLBEIN'S SOCIETY'S "TEWRDANNOKH."

London: March 3, 1885.

I stated a series of defects in the second edition of this book which do not exist in the first. Mr. Brothers denies the existence of none of them, because they are undeniable. He contents himself with reiterating the assertion that one edition is as good as the other. Such an assertion needs no further reply.

It was unnecessary for him to prove himself a careless collator. If two pages of a book are misplaced, anyone who can read the language in which the book is written can discover the fault for himself. Two pages of the reproduction are so misplaced. There is nothing more to be said.

Mr. Brothers declares that he never heard of Mr. Hirth. Perhaps not; but it is not my business to introduce him to one of the leading German publishers. W. M. CONWAY.

NOTES ON ART AND ARCHAEOLOGY.

WE are glad to see that Mr. Arthur J. Evans, the new keeper of the Ashmolean Museum at Oxford, has obtained from Convocation a grant of £1050, to be devoted to the formation of a strong-room in the museum, the heating of the building by hot-water pipes, and the provision of cases for the upper room, now vacated by candidates for examination. Mr. Evans is now delivering in the museum a course of five lectures on "Megathic Monuments."

THE *Courrier de l'Art* expresses great dissatisfaction with the proposals contained in the bill for the establishment of the Museum of Decorative Art in the building formerly occupied by the Cour des Comptes. The Union Centrale undertakes to spend three and a half millions of francs on the building itself—a sum which, the writer observes, will probably have to be increased to four or five millions, thus absorbing nearly the whole capital of the society, and leaving only a very trifling balance for the purchase of objects for exhibition. Another ground of complaint is that the museum is to be open free on only two days in the week, a provision which will seriously impair the usefulness of the institution to the workmen for whose benefit it is, or rather ought to be, principally designed.

THE Princess of Wales has consented to sit for a portrait to be painted by Mr. J. E. Millais as a commission from the City Art Gallery of Manchester.

MR. F. E. HULME, headmaster of the Putney School of Art, informs us that Messrs. Cassell & Co. have placed at his disposal each year a selection of art books to the value of three guineas as prizes for success in art study. These will be known as the "Cassell Prizes."

THE museum of the Luxembourg has just bought for 4,000 frs. a portrait of M^{me}. de Calonne, painted by Ricard.

NEXT week (March 9, 10, 11, 12) Messrs. Sotheby, Wilkinson, & Hodge will sell a number of valuable ancient and modern coins and medals, among which are four rare and early Chinese gold coins, about thirty five-guinea pieces, tetradrachms of Perseus, Philip V., Seleucus II., and Demetrius II. The sale will also include some Babylonian cylinders, and a collection of valuable books on numismatics and similar subjects.

Two of the pictures shown at the recent exhibition of the works of M^{me}. Eva Gonzalès have been purchased by the State. One is a crayon drawing, "*La Nichée*," and the other a painting, "*L'Entrée du Jardin*." It is expected that the former will be placed in the Luxembourg.

THE municipality of Aix-les-Bains is in treaty for the purchase of the splendid art collection of M. Vuilliermet, of St. Jean de Maurienne. The collection will be placed in the ancient château, which has long been the property of the town, and has been fitted up as a museum, though hitherto it has been unprovided with objects for exhibition.

THE STAGE.

LYTTON'S "JUNIUS" AT THE PRINCESS'S.

If there are any left who consider that in the poetry of the late Lord Lytton there resides that quality by which the mind is quickened and fired, they will have great joy even in the pure literature of the new production at the Princess's. But for our own part, the "*Lady of Lyons*" and its fellows move us to but moderate ecstasy. They are the praiseworthy result of learning, and of continuous industry, and of occasional good taste. They contain little to teach, little to elevate, little potently to charm. Only on the stage—the stage for which, we admit it, they were meant—do they dazzle with success. In the closet, the brilliance is perceived to be a little tawdry; the tone sometimes pretentious when it aims to be high; the moral unexceptionable, no doubt, but somewhat obvious and dull. But, however that may be, the late Lord Lytton took himself and his work seriously. He studied carefully the stage for which his writing was destined; he knew the effects he wanted, and generally obtained them. And "*Junius*" is not a work of youthful immaturity or of intellectual decrepitude. It dates from about the period of the "*Lady of Lyons*"—a play whose popular sentiment and dexterous stage-contrasts still make it prized by the actor. Inferior to that play in richness of opportunity, it is free from its exaggerated ornament of language. It is surprising to us, we frankly admit, that it should not, till now through the well-advised enterprise of Mr. Wilson Barrett, have seen the light of the boards. It has, we think, but one conspicuous weakness, and that is the insufficiency of its short third act—an act devoted first to the brief display of Lucretia among her maidens, and then to the treacherous coming of Sextus Tarquin, who begins his dishonourable wooing. But that the middle act of a play should be insufficient does, of course, point to some thinness of material throughout the whole. Nothing but the tyrannical requirements of classical drama can have caused the play to

appear in five acts. The whole subject might have been conceived in four acts, or in three. But as with Lord Tennyson's "*Cup*" at the Lyceum, so here at the Princess's with Lord Lytton's "*Junius*," a stage management at once lavish and discreet has come to make amends for that which the play lacks, and where there is no interest of engrossing action there is that of an engaging spectacle. The "setting" of "the gem" was, it may be, needed as well as justified. Anyhow the result is satisfactory. One sees good acting, gorgeous accessories; one listens to sound morals and to sonorous words. If here and there the effort after literary style is somewhat painful, and the art displayed instead of concealed, one feels that before he wrote this play Lord Lytton had saturated himself with the writing of great masters. He often rises above the commonplace. He is often vigorous and terse.

The acting leaves little to be desired. It is not ideal, but it is at least adequate. As for Mr. Wilson Barrett himself, his performance is complete. We could wish nothing better than his appearance and his acting in that character of the severe yet tender Roman who loved Lucretia when she was a child, and who avenges her death. Junius Brutus appears a little silly at the first; the assumption is made very skilfully indeed, and would impose upon the acutest observer. Subsequently his force is declared; an occasion presents itself, and he rises to it. Mr. Barrett is both stately and persuasive, dignified and touching. Another part is played, we think, with as small a trace of error, and that is the part of Vindex, a slave who pants for freedom; one who has elements of nobility mixed with his elements of baseness. It is played by Mr. Hudson, who has not hitherto, that we can recollect, done anything that is specially noticeable. Mr. Willard looks very well, in the first act, the character of the fairly conventional heartless voluptuary. Then the lines in which he tells how Lucretia impresses him are delivered with the gravity of a feeling deeper than that for which the voluptuary might claim to be credited. Later on the ignoble basis of his character is fittingly revealed. Yet Mr. Willard sometimes snarls and draws more than one likes him to do. His elocution is accurate, but it is not free from monotony. Miss Eastlake, who looks the part of the young Roman matron excellently, has certainly no further fault than the fault of want of intensity. But her intensity a year or two ago, in the performances before Ophelia, was wont to be hysterical. Now her more measured emotion is never wanting in dignity. Her performance is not great, but it is worthy. Her Lucretia is without blame. We have implied already, if we have not expressly said, that the scenery and stage trappings are appropriate and splendid. A word must be said for the movement of the groups, especially of the groups in the last scene. Almost each person here plays his part as if he were indeed an actor. The old supernumerary, who brought body and no mind at all, has vanished from the Princess's.

FREDERICK WEDMORE.

"A BLOT IN THE 'SCUTCHEON'" IN NEW YORK.

MR. LAWRENCE BARRETT is known to the American public as the actor who is most willing to run risks of personal discomfort and pecuniary loss for the sake of his art, and to introduce worthy new pieces to the stage. His successful revival of "*A Blot in the 'Scutcheon*" is the latest instance of this, and though opinions differ as to the practical value of the play, Mr. Barrett's enterprise has received warm appreciation from all quarters. Some account of the performance may be welcome to English readers, since besides the interest that would in any case attach to the presentation of this play, the present revival is specially noteworthy because the changes in construction by which Mr. Barrett has sought to secure a successful acting version, have been made by him in collaboration with Mr. Browning himself, or at least discussed with the latter and submitted to his judgment.

In the first place, all the introductory conversation between the servants is omitted, on the ground that it is trivial in comparison with the rest of the dialogue, and unnecessary to a comprehension of the plot. At the Star Theatre the curtain rises upon the gallery leading from Lord Tresham's dining-hall. Earl Mertoun, a pale, fair-haired boy, dressed in crimson velvet, is supposed to have dined with the family, and to be taking his leave. Tresham's first words, "I welcome you, Lord Mertoun, yet once more," are thus a recurrence to a subject previously discussed. No change in the text is necessary to this view. Then the scene changes to Mildred's chamber, where she is discovered dressed in white, regarding herself pensively in a mirror, close by the painted window and the signal lamp in readiness upon the table. The next change is the omission of Mertoun's song, the Earl simply entering at the window and taking Mildred's hand as she sits in front. The song is omitted because it would seem unnatural for Mertoun to waste a moment before seeking Mildred after his interview with Tresham, and also because it would interrupt the action of the play at the moment when the audience are first becoming conscious of the terrible character of the situation. This is fully revealed by the scene between the lovers, and the tragical intensity which is reached when Mildred sinks upon her knees at the words, "God forgot me—and I fell," is never relaxed again during the play. The opening of the second act shows instantly that the horror is increasing as it spreads, by the striking contrast between the calm and gracious nobleman who received his sister's wooer, and the haggard and excited man who now drags his woodman after him into the library, and hastily bolts the door. From this point the play progresses rapidly to its climax, which is found in the middle of this act. The entrance of Guendolen, unconscious of anything wrong, is hardly noticed between the pathetic scene with Gerard and the equally pathetic entrance of Mildred. For a moment the latter looks over her brother's shoulder at the book, then at his "Don't lean on me," she goes around and seats herself at his feet. The lines descriptive of a brother's love (with a noticeable change of reading—"Your love . . . her love, that is—the sister's love!") were delivered by Mr. Barrett with great tenderness and made a visible impression upon the audience. "Must I, Mildred? Silent still?" comes in the same tender tones, and then, as Tresham nerves himself to put the dreadful question, the shame of it all overcomes his love, and springing to his feet he demands, in a voice hoarse with passion, "Is there a gallant—" and so on. As no answer comes, his passion changes to determination, and drawing his sword, he asks in a low voice for the name. "Till now, I only had a thought for you—But now,"—

flinging his sword upon the table—"his name!" The next long speech of Tresham's—for a reason seen later—is omitted down to the words, "But with to-morrow hastens here the Earl!" The dramatic climax of the play occurs at this point. Mildred's half-eager, half-fearful query, "But Thorold—if I will receive him as I said?" seems to Tresham to reveal a depth of moral infamy in her, casting her actual sin so far into the shade that he staggers back and chokes in the attempt to speak. When the words *The Earl?* do come, it is with a shriek, and when Mildred repeats entreatingly, "I will receive him!" Tresham's passion bursts all bounds, and the rest of the scene to his exit passes like a whirlwind. The impression produced by the foregoing passage is indescribable: the performance has shown the most dramatic passage in Mr. Browning's works in actual representation to be where probably few of his readers have suspected it. Mr. Barrett's acting grew steadily in power as the scene progressed, till at the culmination of it he reached the highest point at which he has yet been seen in tragedy. At the close of this act an important change in construction was introduced. After Guendolen's words to Mildred,

"Remember, sweet,
He said there was a clew! I hold it, come!"

instead of the curtain falling upon the end of the act, Tresham re-enters, subdued and master of himself again, and putting the others aside, addresses to Mildred the following lines, put together from an earlier speech in this act, to which allusion has been made:

"We two will somehow wear
This one day out: the dead must heave their
hearts
Under the marble of our chapel-floor;
They cannot rise and blast you! You may wed
Your paramour above our mother's tomb;
Our mother cannot move from 'neath your foot,
I'll hide your shame and mine from every eye."

The yew tree avenue of the third act gives an opportunity for a very impressive scene, with the moonlight casting great twisted shadows across the stage, and the purple-lighted pane in Mildred's window shining through the branches. After this, to bring the play to a close in the comparatively uninteresting scene of Mildred's chamber, would clearly be to lose an important effect. It is much better, moreover, that the suicide should take place in the avenue, rather than in the sister's bedchamber. Therefore, after Tresham bids farewell to his home and leaves the stage, Mildred's window opens and she looks out. Seeing nothing, she comes down and crosses the stage to the very spot where her lover fell. Tresham re-enters, seeking her, and the last scene also is played appropriately under the yew trees. In spite of the overwrought tragedy of the three deaths, Mr. Barrett succeeded in making Tresham's last speech the most touching of the whole act, with its solemn charge to hold the 'scutcheon up—"Austin, no blot on it!"—and its extreme pathos in the pride of the dying man that "all's gules again."

The performances of the "Blot in the Scutcheon" in Washington and Philadelphia were more or less experimental, but now that the play has received the favourable verdict of a metropolitan audience, it will doubtless be seen regularly upon the stage, in spite of the great demands it makes upon the sympathy of the spectators. For this result Mr. Barrett is entitled to the gratitude of all serious players and lovers of Browning.

HENRY NORMAN.

STAGE NOTES.

THE last few days have been marked by extraordinary activity in the world of the theatre.

"Junius," the new production at the Princess's, is written of above; of the Haymarket revival of "Masks and Faces" we shall say something next week; a paragraph to-day may fitly dispose of Miss Mary Anderson's latest venture—an appearance in "The Hunchback"—and of Miss Jennie Lee's reappearance in town in the part with which her name will long remain associated. The plays of Sheridan Knowles were but few; they were never very enlivening; nor can we, for our own part, understand that they should be found to touch. Still, like the best plays of Lord Lytton, they have great stage qualities, and the actor, and especially the actor who looks at art and life conventionally, may yet for a time be faithful to them. But Miss Anderson, we deem it, has been very ill-advised in her selection of the character of Julia. It is a character of feeling, but of somewhat stereotyped feeling: the breath of genius is required to refresh and renew it. Miss Anderson does not bring genius at all, nor a finished art, but a measure of taste and a statuesque beauty. Accordingly it is the opinion of many qualified judges that she succeeds no more with Julia than with Juliet—no more with the creation of the laborious playwright than with that of the profound poet—and the assumption of a character so conventional is not likely to assist her in the first business of an actress who is once *en scène*—the business of concealing such art as she may possess. The performance is by many accounted quite uninteresting, and certainly the Lyceum company, as a whole, make a strong cast out of the question. We cannot even expect it. The *débuts* of Miss Anderson were distinctly promising. It is a pity that these her later appearances should have ceased to command the interest of so many of the best students of the theatre. The Strand has been the house selected for the performances of Miss Jennie Lee, who comes before the public once again as the Jo of "Bleak House," and acts the part with a complete renewal of her old success: it is an interpretation of well-mingled humour and pathos such as the master of the modern novel would himself have loved to behold. And Miss Lee is excellently supported in her weird and impressive performance. Mr. Burnett, Miss Dolores Drummond, and other approved actors, hold with credit the places which they have been wont to occupy of old. If there is in London any lover of pathetic character-acting who has not seen "Joe," he should betake himself to the Strand on the first opportunity.

MUSIC.

RECENT CONCERTS.

THE first concert of the seventy-third season of the Philharmonic Society was given at St. James's Hall, on Thursday, February 26. The programme contained no novelty, but Herr Joachim was the violinist; and the Beethoven Concerto, of course, attracted the public. They expected a treat and certainly were not disappointed, for the great player was in his best form. The second part of the concert commenced with Brahms' Symphony in F. This fine work may almost be regarded as a novelty, for since its production last season by Herr Richter, it has only been heard once at the Crystal Palace. The performance under the direction of Sir Arthur Sullivan, who is conductor for the season, was an exceedingly good one; there had evidently been some careful rehearsals; it was a very promising commencement of the series. All the four movements of the Symphony were much applauded, and Brahms' "Eroica" as it has been called by Herr Richter, will, we are sure, have a long and prosperous career. Mdlle. Elly Warnots sang with great success "Sweet Bird"

from "Il Penseroso"; for her second song she might have chosen something more interesting than "Come per me" from "Sonnambula." The overtures were Mendelssohn's "Athalie" and Weber's "Ruler of the Spirits." The reasonable length of the programme deserves notice. At the second concert on the 12th of March Herr Gustav Ernest will conduct his Prize Overture.

The Sacred Harmonic Society gave their Handel Bicentenary Concert on the 27th of February, and it was an excellent idea to perform "Belshazzar," one of the seldom-heard oratorios. "Belshazzar," composed in 1744, was produced at the King's Theatre on March 27, 1745; it was revived by the Sacred Harmonic Society in 1847, and was given by Mr. Barnby at the Albert Hall in 1873; since the latter date it has not been heard in London. Of "Belshazzar" Handel is said to have been very fond, and it certainly contains some very fine music. He shows in many of the numbers intense dramatic power, and indeed while writing he never seems to have lost sight of the stage. It is divided not into parts but into acts, and a description of each scene given. Thus when Daniel sings "O sacred oracles of truth" there is the indication "Daniel with the prophecies of Isaiah and Jeremiah open before him." There are some splendid choruses, "Behold, by Persia's hero made," in which the Babylonians deride Cyrus, the one closing the first act, "By slow degrees the wrath of God," and the famous "Ye tutelary gods," are as fine as any choral writing in his other oratorios. It was, we think, a mistake only to give Handel's sketch chorus "O glorious prince" at the end of the second act instead of the long one printed in the German Handel Society edition. Of course, in performance, many of the numbers had to be omitted, for the oratorio is very long. When Handel received the libretto from Charles Jennens, the composer complained of its length, and in setting it to music left out many lines. Cuts should, however, be made judiciously. In the airs the "Da capos" may be shortened or in some cases omitted, as, for example, Handel himself has suggested in "Capricious man" in "Saul"; but Mr. Halle occasionally omitted the whole of the middle and contrasting section, and, of course, the whole of the repeat; this is, indeed, curtailment with a vengeance. Then it was surely a pity to leave out the very fine air "Thou God most high" and also "Destructive war," in the accompaniment of which latter song Handel has used trumpets and drums besides the usual wood-wind, strings, and cembalo. And speaking of instruments, we should mention that additional accompaniments were used. The re-scoring had been accomplished by a skilful hand. In "Let festal joy" and in the "Orgie" chorus some clever effects were obtained, though scarcely by legitimate means; for some of the instruments used were decidedly un-Handelian. The solos were accompanied by organ and the bass instruments. From the centre of the hall one can scarcely hear the organ; at times the effect was that of a duet between voice and bass instruments in unison. And then Handel most probably used not the organ, but the harpsichord. If the accompaniments to the choruses are arranged more in conformity with our modern orchestra, why should not those of the arias be treated in a similar manner? Friday night's performance presented a curious mixture of the antique and the modern. In the rendering of some of the numbers the chorus greatly distinguished itself; Mr. Cummings evidently rehearses in a thorough manner. Mr. Halle conducted with great care and energy, but lights and shades were not sufficiently observed, and there was not always a clear understanding between the conductor and his forces. The solo vocalists were Miss A. Marriot, Mdme. Patey, Miss Chester, and Messrs. Lloyd and Bridson. Miss Chester, whom we have not

heard before, gives good promise as a vocalist. The others sang well: M^{de} Patey and Mr. Lloyd were in excellent form. There was a very good attendance.

The programme of last Saturday's concert at the Crystal Palace was principally devoted to Bach's music; yet it was neither the date of his birth nor that of his death. The composer whose name deserved special notice in that week was Handel. However, there was an interesting selection, and the works were rendered in a satisfactory manner. Bach's D minor concerto for two violins was interpreted by Herr Joachim and Herr Robert Heckmann, a sound and intelligent player. Herr Joachim gave the Chaconne in masterly style, and Mr. A. J. Eyre performed the Toccata and Fugue in D minor, and for his fine performance won loud applause. In the selection from the cantata "Ein feste Burg," we noticed with pleasure a marked improvement in the Crystal Palace choir. Herr Joachim played the Mendelssohn concerto to the perfect satisfaction of the audience. The programme concluded with Brahms' festival overture (op. 80). Mr. Harper Kearton sang the two somewhat ungrateful solos in the Bach cantata. Mr. Manns conducted the whole of the concert with great care and energy. There was a very large audience.

Last Thursday week M^{lle}. Douste (de Fortis) gave a pianoforte recital at Princes' Hall; the room was packed, and the audience seemed most favourably disposed towards the young pianiste. In her performance of Schumann's "Etudes Symphoniques" she showed signs of cleverness and promise; her vigour, however, requires to be tamed, and her talent judiciously trained. There was some concerted music, in which Messrs. Kornfeld and Whitehouse took part, and some songs ably sung by Miss Griswold.

At the last Monday's Popular Concert the celebrated double-bass player, Sig. Bottesini, made his appearance. He played an Andante and Rondo of his own composition. The performance of these light but showy movements, and of a "Saltarelle" by way of encore, showed that his hand has lost nothing of its former dexterity and cunning. After displaying his talent as a virtuoso, Sig. Bottesini took the double-bass part in Schubert's long but interesting "Trout" Quintet in A for piano and strings (op. 114). Niels Gade's Sonata for pianoforte and violin in A (op. 6) was given for the first time, and admirably performed by Miss Agnes Zimmermann and Herr Joachim. The music is light, cheerful, but the influence of Mendelssohn is unduly prominent. The second Sonata in D minor is a more interesting work, and that we hope will soon be announced. Herr von zur Mühlen was the vocalist. We are glad to see the names of Gade and Grieg coming to the fore. We live to a certain extent in the past, but ought not to shut our eyes to what is taking place around us. Is Mr. Chappell going to do nothing for English art this season?

We are sorry to have to notice very briefly the Chamber Concerts of the clever and, in some respects, remarkable Heckmann quartet party from Cologne. Their first concert was given at the Princes' Hall on the first night of the Philharmonic Society. At the second concert, last Thursday evening, they—Herrn Heckmann, Forberg, Allekotte, Bellmann—performed quartets by Dittersdorf, Brahms, and the long one in E flat (op. 127) by Beethoven. They play with great intelligence, fire, and military precision, and elicited loud applause from the public. Their third concert, next Thursday, will be devoted entirely to Beethoven—the names of Mozart and Mendelssohn have not been included in their programmes. And it would have surely been better policy had they given some English work instead of the graceful, but old-fashioned, music of Dittersdorf.

J. S. SHEDLOCK.

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A REALLY exhaustive account of the taxes and the processes of taxation in the history of England and its Exchequer would be of great service to the student of English history and the English people. But to get the facts necessary for such a work would entail great labour—labour beyond what might be expected from any one student, however diligent he were, and however informed of the materials for his purpose. Mr. Dowell has made use of the obvious sources of information. The chroniclers, Madox, the Rolls of Parliament, and the Acts of Parliament, printed regularly during and since the reign of Henry VIII., are the means which he has been able to use, and, to be just, he has used them very fully and very creditably.

But the chroniclers mention such matters accidentally. It by no means follows that they quote all the cases in which the king demanded, and the Council or Parliament conceded, assistance from his people. Madox dealt with the information contained in the earliest Pipe Rolls, and he is more interested in extracting such particulars as would throw light on some of the special topics which he wished to illustrate, than in getting at and giving a schedule of ways and means. The Rolls of Parliament are very imperfect, valuable as they are, and they certainly are by no means an exhaustive account of parliamentary grants, for they are not even an exhaustive account of the Parliaments which met. There is a complete series of Acts of Parliament from the beginning of Henry VIII.'s reign to the present day; but it may be doubted whether there are two or even one perfect collection of these Acts in existence. There is none in the House of Commons. That which I have always used is in the Bodleian Library, and it is not perfect. There does, indeed, exist a reprint of these Acts, and a reprint in *extenso*; but I cannot aver that the compilers of these reprints had a complete original.

If one person, or rather fifty persons, would undertake to analyse and summarise the Pipe Rolls, with their appendages, from the accession of Henry II. to the demise of Henry VII., he or they might be able to get at the particulars of the royal revenue. It would be absurd to expect that Mr. Dowell or a septuagint of students would do this. My memory of the Pipe Rolls and of their appendages is that each year demanded about fifty pounds weight of parchment, written closely on front and back, and with each account carefully reckoned and audited. I should think that the mass of evidence in one of

these sets, which indeed are perfect and continuous, is about three or four times that of Domesday—a document which has not yet been analysed.

There do exist sources, however, more manageable than the Pipe Rolls, from which, if he could not have examined them thoroughly, Mr. Dowell might have procured very useful information. There are the Subsidy Rolls. Many of them exist for the time of Edward I. in the Record Office; and, though I cannot say that they are perfect for all the counties in which Parliament made grants, yet they are very numerous, and could be made to supply what would practically be a census for England at this early period.

When I collected the facts for my first volumes of the history of agriculture and prices, I noted all the taxes which one of the series of estates contributed. They are far more numerous than those recorded in the existing rolls of Parliament, and Mr. Dowell is in error when he thinks that no grants of fifteenths and tenths were made between 1360 and 1369. I have noted them for four of these years, and I daresay that they were far more numerous than those which I have discovered in the audits of the bailiffs' accounts.

Mr. Dowell says that fullages fell into disuse after 1332. But I have noted them in 1339 and in 1374 (vol. ii., 562–69) stated as charges under this name. It may be that these names are a survival of an experience which had passed away; but it is not a little remarkable that in such a case a name should have survived forty years after its abandonment as a financial expedient.

The amount which an estate paid to a subsidy before the great Plague, and therefore before the income of the landowner suffered so serious a shrinkage, was about five per cent. on the net profits. After that event, it fell to half this amount. Mr. Dowell is quite accurate in stating that the amount of a subsidy was fixed at an early date, and, therefore, the diminution of the landowner's payments must have been made up by the increased contribution of the tenant. But he should, I think, have pointed out how large was the tax granted in 1341 on wool and the grant of the 20,000 archers in 1452. Both are recorded in the Rolls of Parliament. In 1347 a tax of a twentieth sack of wool is granted, as I find from the payment made from divers estates, though there is no record of it in the Rolls.

I do not refer to these particulars in order to carp at a very useful book, but to show that the information which it contains for the earlier part of the enquiry might be greatly extended, and the results greatly amplified. English finance and taxation during the period which Hallam called the Middle Ages is a very curious and instructive study. The power of the purse counted for a great deal in the fifteenth century; and, though the Commons did not understand how to use it as an instrument of administrative reform, they well knew that it could be so used, and were anxious to discover the process.

Mr. Dowell has omitted any notice of the remarkable aid which Henry VII. levied in 1503, on the plea that his son's knighthood had not been paid for, nor his eldest daughter's marriage. The tax was leviable on lands

held from the Crown in knight service only; but Henry demanded it from all persons, freeholders and copyholders alike, though he excused one-fourth of those whom he alleged to be liable from the contribution. This tax, which is given in detail in the Rolls of Parliament, had not been leviable for a century and a half, the only person who might have been made the occasion of the claim, Henry of Monmouth, having been knighted by Richard II. just before the close of his reign.

The history of taxation given in the later volumes of Mr. Dowell's work (for what has been referred to is treated principally in the first volume) is far more exact and exhaustive, especially in what relates to the narrative of particular taxes; some long abandoned as sources of revenue, and some still surviving. The work also contains some curious and interesting information on the progressive use of certain duty-paying articles, and on the ingenuity with which frauds are practised on the revenue.

Altogether, Mr. Dowell has supplied the public with a very useful book, and has dealt with the history of the revenue in a far more readable manner than any of his predecessors have in the same field. It is worth observing, too, that his treatment of the subject is not controversial but historical. He has not, however, told us that the principal source from which British financiers have borrowed their later schemes of taxation, at least from the days of Speaker Grimstone's book of Rates (which is preserved in MS. in the House of Commons Library), was the expedients which the Dutch adopted in order to meet the charges of the War of Independence.

JAMES E. THOROLD ROGERS.

Songs of the Heights and Deep. By the Hon. Roden Noel. (Elliot Stock.)

IN a very interesting article on Lord Tennyson, recently contributed by Mr. Roden Noel to the *Contemporary Review*, he gives us some little insight into his education and aims as a poet. He tells us that while Tennyson spoke to him in youth, Byron spoke to him in his boyhood. No doubt other poets besides these have "spoken to" Mr. Noel, Walt Whitman, if I mistake not, and Browning; but it is not in his versification for the most part that the influence of these or any other poets can be traced. He is clearly as natural in his utterance as a modern poet can be. He has something of Byron's impatience of technical restraint, something of his fervid flow of words; while his pictures of nature would probably have not been so careful in detail if he had never read Tennyson; but the effect of the minds of other poets on himself has been spiritual and intellectual rather than artistic, and it is in his wide and fearless "criticism of life" and in his "higher pantheism" that we see it most plainly.

In the article already quoted it is said that Tennyson, "like every greater poet, wears the prophet's mantle as well as the poet's bay," a sentence which, without any personality, may be taken to indicate Mr. Noel's ideal of the poet's function. Indeed, it has always been evident that Mr. Noel is a poet not satisfied with mere literary excellence; and he has already won a deserved

place, if not among the prophets, at least among the few who write verse, not to please with graceful themes and dainty workmanship, but to express emotion stirred by the sufferings of man and the terrible riddle of his destiny. It may be added that he is one of a still smaller band of poets whose views of the present and the hereafter are not tinged with either fatalism or indecision. He has words to say, and they are words of cheer.

The mist of hopelessness which clings to so many latter-day prophets, and deprives their utterances of all solace and encouragement, does not cloud the poems of Mr. Noel. The faith which dissipates it is indeed vague as a wind, but it is steady and invigorating. Although he by no means dwells upon the sunny side of things, but takes a wide sweep of them, comprehending all the joy and grandeur of the natural universe, all the sin and squalor of civilisation, he never desponds. Though the battle of life may be dire, he feels that it is worth waging; though the result may be uncertain, he is not discouraged. In the first poem, "A Lay of Civilisation or London," pictures of misery and wrong, of social and spiritual disease, succeed each other like terrible phantoms. "The City of Dreadful Night" is scarcely more terrible than this awful picture of the modern Babylon, with its

"Illimitable leagues of piles confused,
Dome, tower and steeple, stately palaces,
Islanded in a welter of dim street;"

and its river

"A guilt-laden ghost,
How he hurries all unlingering below,
Away, away, through horror of deep night,
Pale with the guilty secret of a city."

Yet, notwithstanding the contrast of all this crime and ugliness with the beauty of nature and the purity of innocent children, the poet is able to conclude his dreadful survey with the following lines of noble comfort:

"Therefore, dear birds, in leafy woods ye warble,
And you, my children, by the rivulet
Play, laughing merrily, because the world
Is sound at heart, howe'er it seems to all.
God-fronted, dragon-trained, 'tis but the marred
Image in souls, who travail yet ungrown,
Who, ruffled, slowly waver into rest.
And why ye arise and fall, no mortal knows,
Save that by change alone the unchanged abides;
Love breathes amid the ruin of dead wrong.
For a moment only of our infinite life
With one wild wing-pulse cleaving earth's rent
air.

Oh! lift we one another from this hell
Of blindly-battling ignorance to God!"

So the evil in this world does not appear to Mr. Noel triumphant, as it appeared to the late James Thomson; nor is he satisfied with both good and evil, as Walt Whitman is; but, not so much a Pantheist as a Pan-Christian, his survey of existence breeds in him a strong faith in the ultimate conquest of the good, or the blinding of good and evil into something more divine than can be grasped by the finite intellect.

Mr. Noel's last volume contains some passages more encouraging even, perhaps, than that just quoted. Here is one, for instance, in which he seems to recognise that the heights to which the human soul can attain even in this world may make "life worth living," besides suggesting a grander here-

after. In his poem called "Tintagel," which recalls visions of Arthur and the Knights of the Round Table, he exclaims:

"And if those heroes were not, then the mind
That holds high visions of our human kind
Is mightier than mighty winds and waves,
And lovelier than emerald floors of caves.
Nature herself is the high utterance
Of holy gods; we, half awake in trance,
Hear it confused; through some half-open door
We hear an awful murmur and no more!
We are under some enchantment; lift the spell.
What mortal, then, the wondrous tale may
tell."

The "Lay of Civilization" is by far the best of the longer poems in this book, and "Melcha" is by far the worst. In the latter strange mixture of old legend and modern allegory it is difficult to sustain sufficient interest to wade through its pages of loose verse and confused thought. It must also be confessed that in many of his shorter poems the writer fails to carry the reader away upon his wild steed of rhapsody. "Thalatta" is, for instance, a poem remarkable for its power of fancy and force of language; but it needs more than ordinary patience to listen to the long account of the different forms which sea and cliff assume to the writer's excited imagination—buffaloes and tongues of fire, wan warriors' arms and fairy-fretted spires, Niagaras and avalanches, and

"Beetling, flickering huge crags of seething snowy
spume,
Wherein are caverns of green tint among pale
coral branches,
And white comets thwart more shadowy froth-
precipices gloom!"

Readers of Mr. Roden Noel need not to be told of his inequalities. Perhaps no one capable of writing such good verse was ever so little a critic of himself. There are many noble bursts of eloquence in this volume marred by some utterly commonplace line; many a passage of inferior verse ending with a fine thought finely expressed. Of his peculiar failing—mixture of metaphor—we have perhaps less than usual, but it is still too frequent. The Thames in London is an "artery spanned by tumultuous bridges," and "rolls headlong" like a scapegoat, and faith is "the fair fruit come to birth in us, the earliest green-point of the flower to be." It is in his smaller and more personal poems that his verse is most free of defect. The lyrics and sonnets called "Autumn" are charming no less for their vivid pictures of nature than for the deep sentiment which inspires them, and the following song is sweet:

"LOVE HIDING.

"Love was playing hide and seek,
And we deemed that he was gone,
Tears were on my withered cheek
For the setting of the sun;
Dark it was, around, above,
But he came again, my love!"

"Chill and drear in wan November,
We recall the happy spring,
While bewildered we remember
When the woods began to sing
All alive with leaf and wing,
Leafless lay the silent grove;
But he came again, my love!"

"And our melancholy frost
Woke to radiance in his rays
Who wore the look of one we lost
In the far-away dim days;
No prayer, we sighed, the dead may move,
Yet he came again, my love!"

"Love went to sleep, but not for ever,
And we deemed that he was dead;
Nay, shall aught avail to sever
Hearts who once indeed were wed?
Garlands for his grave we wove,
Yet he came again, my love!"

COSMO MONKHOUSE.

Madagascar and France. With some Account of the Island, its People, its Resources and Development. By George A. Shaw, London Mission, Tamatave. With Illustrations and Map. (Religious Tract Society.)

THE main subject of this book, as will be understood by the opening words of its title, is the long-continued series of attacks, still in progress, by the French in prosecution of their claims over Madagascar. The part unwillingly played in the drama by Mr. Shaw cannot have passed from the reader's recollection; but it is difficult to realise—thanks to various subsequent international episodes not more flattering to our pride—that the events only occurred a year and a half ago. Mr. Shaw's plain and unvarnished narrative will call forth a sympathy not unmixed with some natural indignation. In truth, one can hardly imagine a more unpleasant position—at the absolute mercy of a certain class of French official, for whom the victim not merely embodied the national enemy: *ce méthodiste* was besides, in the present instance, for these devout sons of the Church, the successful rival of the creed which, as M. Huc said of it in Tibet, represents at once the greatness of Jehovah and the majesty of France; and certainly the close imprisonment for weeks, as the writer describes it, in a dark lower deck cabin, the not unmeaning threats of violence, the chivalrous refusal to allow his wife, who had just arrived from England, to see him even from a distance, besides the destruction of his property—to say nothing of the indirect outrage to English feeling—seem but slenderly compensated by the payment of a thousand pounds and a very lame apology. To do the author justice, however, he gives no undue prominence in the narrative to his own sufferings, and, though not concealing his sympathies, it is always in measured, if very plain, language that he exposes the shallowness, historically, of the French claims, and describes the harsh and arbitrary conduct which he asserts to have been the cause of their repeated failures to colonise or to gain political ascendancy in Madagascar. He naturally records with complacency that

"the fifty-three 'children of France' who signed the petition to the President, telling him that if the Republic could not help them against the savage hordes of Madagascar, there was nothing for them to do but to wrap themselves in the colours of *La Belle France*, and die in defence of the just rights of her outraged citizens, are now thoroughly disgusted with themselves for ever having been such fools as to have helped to drive the Hovas, and with them the trade, away from the coast."

We must not, of course, forget the long and bitter rivalry in the island of the Protestant and Jesuit missions, and that the policy and conduct of the former—though in the main they may fairly claim, as the result, a great moral and material advance—has not met with invariable approval even from inde-

pendent observers. And even the fact that King Radama II., "the French protégé," got drunk at his coronation with all his guests, while the virtuous Protestant Queen Ranavalona toasted her subjects in lemonade, may possibly be explicable otherwise than by the political or religious connection.

The recent rapid increase of civilisation which the author describes is very remarkable, and the striking instances he records of courteous, humane, and disinterested conduct on the part of the native authorities towards the French, in the midst of extreme provocation, seems, as he says, to prove its reality, and to show that the Malagasy are justified in demanding, what the French have always refused, that they should be treated as a civilised people. Assuming, with the author, the probability that the Hovas, the leading tribe in Madagascar, have a common origin with the Polynesian race, it is interesting to note the many resemblances between the two peoples as to their virtues and their vices, their customs and habits; neither people capable, apparently, of much development till the impulse was given from without, since when the Malagasy, with their greater material resources, aided, perhaps, by the early infusion of some Semitic blood, have made the greater progress of the two.

It must be admitted that there is some confusion in Mr. Shaw's observations on the origin of the people. First he speaks of the "Malay origin of the Malagasy." True, he explains later that by "Malay" he means rather the common ancestors of both the present Malays and the Malayo-Polynesians. But, he says, there are in Madagascar two races—the Hovas, the latest arrivals, who are fair and straight-haired; and the remaining tribes, who are dark; and he traces the latter to the Melanesians (whom he misleadingly calls "Western Polynesians"). He is hardly justified, however, in assuming a "Malay" origin and starting-point for immigrants of the latter race, and still less in supposing that the fairer people, on arriving in Madagascar, would find the Melanesian language of their precursors intelligible to them.

Mr. Shaw explains shortly, but clearly, the circumstances which, over and above the sentimental consideration, give to England a strong commercial and political interest in the independence of Madagascar. He also gives some details about the administration, and there are two pleasant chapters on the flora and fauna of the island, which, though by no means exhaustive, show a keen observation and cultivated taste for the study of nature. It will thus be seen that the book, though on various points entering into less detail than such a work as, e.g., Mr. Sibree's, has nevertheless something more than an ephemeral interest. COURTESY THOMAS.

Coligny: the Earlier Life of the Great Huguenot. By Eugene Bersier. Translated by Annie Harwood - Holmden. (Hodder & Stoughton.)

THIS is the first part of a work of which the design is better than the execution. The grandest figure of French Protestantism, the greatest Protestant layman of the sixteenth century, with the exception, perhaps, of

William the Silent, was the renowned Admiral who, after a life devoted to high and noble ends, and always true to its accepted faith, became the victim of the worst deed of blood ever perpetrated in the name of religion. Coligny's pure and heroic nature made him the master-spirit of the Huguenot cause; and he was almost the only chief of his party whose conduct can be wholly ascribed to single-minded and unselfish motives. In addition, besides, to these claims to honour, the Admiral was one of the foremost soldiers and statesmen of a memorable age; he was, in arms, the rival of Francis of Guise; he laid the foundations of the colonial empire possessed by France until 1763; and he anticipated the policy of Henry IV., only carried out to its end by Richelieu, in his persistent efforts to check and reduce the perilous supremacy of the House of Austria. It is no wonder, then, that his splendid qualities should at all times have commanded the homage of really great historical thinkers, though they have been questioned by partisan writers; and English students of his age, we believe, concur generally in the verdict on him pronounced by St. Simon, Voltaire, and Montesquieu. The volume before us is, for the most part, an epitome of the elaborate work of M. Delaborde on Coligny's life; and, when complete, it will give the reader a biography of its illustrious subject full of information within a narrow compass. M. Bersier has given proof in his book of honest industry and thorough research; and he has brought together abundant details that throw full and instructive light on the first part of the Admiral's career. A deficiency, however, of art and insight is visible throughout the entire performance: the author has failed to place before us the living image, so to speak, of Coligny, and, though not wanting in real knowledge, he has not reproduced the character of the time, or shown us the France of 1540-70. The book, in a word, is somewhat lifeless, although valuable in many respects. We should add the translation from the accomplished pen of Mrs. Holmden is fluent and good.

M. Bersier has given us useful details as to Coligny's youth and early manhood. The circumstances of his life were not adapted to form a Huguenot of the sternest type, or a great leader of French Protestantism. His childhood was passed in a feudal castle, rich with the pomp of Italian art; and he received in his teens the martial training, and was brought up in the splendid luxury that characterised the French noblesse of his time. The associations, too, of his youthful time were, for the most part, such as would make him dislike a creed generally despised by his order, and identified, even in the national mind, with jealousy of the great, and contempt of dignities. His father was a marshal of France, his uncle the Constable Anne Montmorency, was a mainstay of the throne of the Valois; and his family held a conspicuous place among the chiefs of the "parti politique," which, in its zeal for France and the monarchy, upheld the Church as a power in the State and persecuted the Reformers as dangerous sectaries. No wonder then, that Coligny's mind was only turned by slow degrees to the faith in which it rested at last; and that for many years he was famous only

as one of the most distinguished soldiers of his day. His military career from the first was brilliant; and he exhibited in it the great qualities which have distinctively marked his character. Less dashing, perhaps, than Francis of Guise, he was a more solid and abler leader. A diversion admirably planned by him made Charles V. recoil from Metz; he contributed much to the fall of Calais; and he saved France after the rout of St. Quentin, displaying that patience and undaunted courage which marked him out among the men of his time. Coligny, too, possessed great gifts in organising and preparing war. At an early age he was made, so to speak, Inspector-General of the Infantry of France; and his orders enforcing strict discipline, yet careful of the soldier's sense of honour, remain models of administrative skill. Having attained eminent military rank, he became Admiral of France in his thirty-fourth year; and in this great office he gave ample proof of capacity and far-reaching intelligence. The navy of France indeed, was in embryo only; and a century was to pass before it began to be formidable under the hand of Colbert. But French enterprise beyond the sea was largely due to Coligny's efforts. It was he who was the chief founder of the flourishing empire of French colonies which endured until the Seven Years' War; and it was he, too, who first called attention to the immense value, in the interests of France, of the possession of the seaboard of Flanders, at all times an object of French ambition.

Coligny was in his fortieth year when the great change came over his life which made him the champion of French Protestantism. Certain tendencies in him made him inclined, by nature, to the Huguenot faith. His disposition was grave, austere, and with a strong sense of personal duty; and he had no sympathy with priestly influence, or with the external pomp of a dominant Church. Besides, one of his instructors in youth had been brought up at the feet of Erasmus; his mother had been charged with Huguenot leanings, although she remained through life a Catholic; and his wife, the heroic Charlotte de Laval, was a zealous and loyal disciple of Calvin. The study of the Bible, it is said, during his captivity after the defeat of St. Quentin, and a correspondence with the Genevan Reformer, determined his slowly-formed purpose; but not improbably the condition of France, threatened by the tyranny of the brothers Guise, and rent asunder by religious discord, concurred to turn him towards the Huguenot cause. From the moment when he became a Protestant, he was the acknowledged chief of the party; and the years of life that remained to him were dedicated to the noble ends of mitigating the sectarian feuds of France, and endeavouring to obtain some kind of repose and security for the oppressed Huguenots. The task appeared, in the first instance, hopeless, for the Guises enjoyed a complete ascendancy during the brief reign of Francis II.; but the efforts of Coligny, though at last baffled, were not fruitless in the first part of the Regency of the queen mother Catherine. M. Bersier has described very well the attitude of the religious factions which at this period divided France, and the controversy between the rival Churches; and he has accurately

pointed out what Coligny accomplished, in the direction, at least, of religious freedom. We cannot, however, commend his sketch of the policy of the French Court in those years, or of the motives which swayed the conduct of the ill-understood widow of Henry II. Catherine de Medicis, we are convinced, desired, and this from purely political reasons, to support the Huguenots, as long as she dared, as a counterpoise to the Guises and Philip. We cannot, in any other way, account for the authority Coligny had in her councils, or for the willing ear she gave to his advice to assist the Reformers in the Low Countries, and to arrest the progress of Spanish ambition. But when, after a long experience, it had become apparent that the Catholic cause had the sympathy of three-fourths of France, and that the Huguenots were much the weaker party, and when, above all, the enormous power of the Guises evidently menaced the throne, the queen mother threw in her lot, reluctantly, with the winning side; and then, with the falsehood of a weak nature, she did not hesitate to yield to counsels which deluged France with torrents of blood, and have left an indelible stain on her name. This volume closes at the point of time at which she began to lean towards this fatal policy, and at which the massacre of Vassy showed how completely ascendant the Guises were, how savage was the mood of Catholic France, and how arms had become the only chance of safety for the imperilled Huguenots. It is unnecessary to notice the idle charge of Catholic historians of the seventeenth century, that, in drawing the sword at this terrible crisis, Coligny was a rebellious subject. He fought to save his country from the House of Lorraine, and to rescue Protestant France from destruction. The martyr of St. Bartholomew was slain as a heretic; but, in his own day, he was never denounced, even by calumny, as a disloyal traitor.

W. O'CONNOR MORRIS.

Proceedings of the International Conference on Education, London, 1884. Edited by Richard Cowper, Secretary to the Committee of Organisation. In 4 vols. (Clowes.)

THESE four goodly volumes form the permanent literary record of an event which was for several reasons remarkable in the history of education in this country. The International Health Exhibition of last year was in many ways eminently successful, and in none more so than in the discussions and conferences for which it supplied the pretext. It seems to have been felt by the Commissioners that so great an opportunity as was furnished by the assembling of many thousands of people under one roof ought not to be lost, and that the usefulness of the Exhibition should not be limited to mere sight-seeing. They accordingly made provision for the discussion of subjects more or less cognate to the purpose and contents of the exhibition itself, and for the publication of the results of the discussions in hand-books or reports. In no one department was this design so successfully carried out as in that of Education. The congress of August last was attended by an unprecedented number of persons, chiefly teachers of various ranks, from England, Scotland, from the principal Continental nations,

and the United States. The vigour and attractiveness of the discussions were so well sustained during one of the hottest weeks of the year that the numbers present were larger on the later days than on the first. Much of this success is to be attributed to Lord Reay, the President both of the Organising Committee and of the Conference itself, whose wide knowledge of foreign lands and systems, whose tact and courtesy, and evidently keen interest in the whole subject, rendered him specially fitted to preside over an International Conference. The small committee which assisted him in making arrangements, and in the selection of the right persons to read memoirs, and to initiate the several discussions, was composed of persons representing varied forms of educational experience and knowledge, and was enabled to secure the aid of some of the most distinguished scholastic authorities in Europe. The present volumes, which have been carefully edited by Mr. R. Cowper, the secretary, contain a complete report of the speeches, as well as a carefully revised reprint of each of the lectures or memoirs with which the several meetings commenced.

The Conference divided itself into four sections: (1) Elementary Education, (2) Technical Instruction, (3) University Education, and (4) Intermediate and Higher Instruction. To the record of proceedings in each of these several departments one of the present volumes is assigned; and it is satisfactory to learn that for the convenience of those who do not desire to possess the whole, each volume may be obtained separately.

The first volume is very varied in its contents. The freshest and most useful of its suggestions will be found under the heads of Physical Training, the Kindergarten, and the conditions of Health in schools. The general discussion on the organisation of Elementary instruction was below the level of merit and usefulness attained in other sections, and, except for the interesting contributions of MM. Buisson, the Director of Primary Instruction in France, added little or nothing to the store of public information on the subject. It is somewhat to be regretted that the larger aims and the more prominent interests which should be kept in view in considering a great system of public instruction were in part obscured by the introduction of matters of merely ephemeral controversy. This remark, however, does not apply to the other topics treated in the first volume. Some of the ablest exponents of the principles of Fröbel and Pestalozzi, including, besides English teachers, those from Germany and Switzerland, contributed useful expositions both of the principles of infant training, and of their practical applications. Mr. MacCarthy, fresh from an educational tour in the United States, brought some ingenious and useful suggestions about school fittings, and Mr. T. B. Horfall initiated a valuable discussion on the introduction of art into schools. The whole subject of the best tests of school-work, and the relative advantages and disadvantages of inspection and examination by the State, by the Universities, and by other public authorities, excited considerable interest, and the contributions of Mr. G. F. Browne, the secretary to the Cambridge Syndicate, Dr. Wormell,

and the Rev. H. L. Thompson, are full of valuable suggestions. A special department of the volume contains the papers read on the subject of music, and a record of the success which has attended the efforts of the Education Department, of Dr. Stainer, and of Mr. Curwen to encourage the study of musical notation in primary schools.

The second volume is concerned mainly with technical and industrial education and subsidiary questions. Those who desire to learn what is being done to provide either the training of the artisan to skilled handicrafts, or the improved teaching of physical science as a part of general education, will find the latest information, together with much useful suggestion on methods and principles, in this volume. The fact that the Conference itself was held in the new buildings of the City and Guilds of London Technical Institute served to accentuate the importance of practical instruction in the workshop and the physical laboratory as distinguished from lectures and book-work; and the descriptions given by competent persons of the provision for teaching natural science and the arts of construction and design in various institutions in Spain and in Belgium were full of useful hints. Not the least interesting part of this volume is devoted to the discussions initiated by Lord Fortescue and Sir T. Acland, and other landowners, on the subject of agricultural education and the right training of the skilled farm-labourer. Some miscellaneous papers on such external aids to instruction as museums, field excursions, and school savings' banks will be read with special interest by those who believe that the sphere of a school's influence is not limited to the lessons and discipline provided within its walls, but may also include training in the wise use of leisure and in the formation of right tastes and habits in the home life.

The volume devoted to the elucidation of University and higher teaching will seem to many to be more significant of the intellectual changes of recent years than any other volume in the series. The several faculties of theology, history, law, and science were well represented by Cardinal Manning and Dr. Wace, by Prof. Seeley, by Dr. Holland, and Prof. Fleeming Jenkin respectively, and the claims of different subjects of instruction were energetically advocated by many specialists. But the chief interest of the debates in this section centred round such subjects as the true office and functions of a university, the relation which ought to subsist between the authorities charged with the respective duties of teaching and examining, and more especially the proposal to co-ordinate the agencies existing in London for academic teaching into a metropolitan university, which should aim at directing and ennobling the higher instruction, and should not be limited to the function of conferring degrees. Some of the leading advocates of this proposal, including Lord Reay, Sir George Young, and Prof. Morley, evoked a good deal of sympathy with their general aims. But it must be owned that the plans for realising those aims were somewhat dimly foreshadowed, and that some of the practical difficulties which lie in the way appear to have been very imperfectly apprehended. What is the nature and meaning of the unity

which it is sought to establish between the Inns of Court, the great colleges, and the medical schools; to what extent their respective authorities are to be invited to part with any of their present independence, and what advantages are to be expected by those authorities to compensate for any sacrifice of their autonomy; whence the funds for new teaching institutions are to be derived, and what is the precise nature of the work they will have to do, are questions to which the discussions in this volume furnish no definite answer. As the record of a tentative and early effort after an ideal which will ere long doubtless find itself embodied in some practicable form, the volume will always have an interesting historical significance. The contributions to this volume of M. Dumont, whose lamented death so immediately followed his return to his native country, of Lord Lynton, on the necessity for a minister of public instruction in England, of Prof. Monier Williams, on the duties of the universities to our Indian empire, and of Mrs. Henry Sidgwick, on university education for women, are among the most important of the remaining contents of a singularly interesting and well-arranged volume.

The fourth section of the Conference concerned itself mainly with intermediate and secondary instruction; and the last volume, though somewhat miscellaneous in its character, records the proceedings of some of the most animated and generally popular discussions of the whole series. Chief among the topics here discussed will be found that of the Training of Teachers, and the share which the universities, special colleges and the State may severally take in the professional preparation of schoolmasters and mistresses. Profs. Meiklejohn and Laurie, Mr. Quick and some of the best known advocates of regular pedagogic instruction for teachers in secondary and higher schools were not only successful in enforcing their views, but have also brought down to the latest date the history of the efforts which have been made by the universities in this direction. On detached portions of the whole field of secondary instruction, the papers of Dr. Rigg, of Miss Beale, of Archdeacon Emery, Mr. Eve and Mrs. Bryant will be found to contain some fruitful hints; but for a sustained and coherent discussion on the larger subject of the relations of the State and of voluntary bodies to the organisation of English secondary education we must look to the important papers of Mr. Lyulph Stanley and Canon Daniel, who defended with conspicuous ability two opposite views, and who succeeded in evoking one of the liveliest and best-sustained debates of the week. In this section, as well as in all the rest, the contributions of foreign delegates, especially those from Holland, Belgium, the United States, France, and Switzerland added greatly to the variety and value of the proceedings.

As a landmark in the history of education in this country and in Europe generally, this publication will possess special interest for the future student of the progress of civilisation. He will see that many of the most important problems relating to public instruction in England yet remain unsolved; that there is great waste of resources, owing to the lack of harmony and

mutual understanding among various classes of authorities, and that much needs to be done to reduce chaos into order, and to place within the reach of all English citizens the help and guidance most needed in their practical duty and in their intellectual life. But he will also see signs of awakened thought and of rapid improvement. He will recognise on the part of English teachers and school authorities readiness to learn what is to be learned from others, and an earnest desire to do their work better. And if at the same time it should be perceived that we are at present moving somewhat uneasily about in worlds not realised, that some of our plans are crude and confused and our aspirations a little indefinite, it must, at least, be owned that discontent with all which we have yet achieved is in itself a hopeful sign of grace; and that in 1884 a substantial step was made towards the improvement of our educational machinery, and, what is of more importance, towards the perception with greater clearness of the ends which all educational machinery ought to subserve.

J. G. FITCH.

The Thoughts of Blaise Pascal. Translated by C. K. Paul. (Kegan Paul, Trench & Co.)

It, as may be hoped, M. Molinier's edition of the *Pensées* is definitive it is certainly reasonable that we should have a translation based upon it. Not that Molinier's edition ought to supersede the edition of Port Royal and those which are based upon it. The fault of that edition was not that in a mass of rough notes what was fragmentary was omitted, what was redundant was condensed, or even that what seemed relevant was added from minor and less fragmentary works, but that what was characteristic and shocking was softened down into what was safe and edifying. But after all the book which Pascal's friends made out of his remains is to all appearance better than the book he meant to have written would have been. Pascal's contribution to theology was very important, but it was very limited in extent. What was most characteristic was the contrast between the greatness and the littleness of man, and the inference that it had no explanation but the Fall, no remedy but the Cross. What was, perhaps, most effective at the time was the affectionate scorn of the frivolous way in which the "freethinkers" dismissed the whole subject as a hopeless puzzle, on the strength of a few cheap objections, without really considering it at all. They deserved to be told that as they had no choice but to bet, it was more reasonable to bet on the truth of Christianity than against it, especially as if they could but act steadily upon the opinion they had decided to back, they would before long be satisfactorily convinced that they were right. Pascal has practically no argument against a serious agnostic who is living a good life, and supposes that to be the only rational preparation for any other; but if he has no argument he has a theory. Such an one he thought was the worse, not the better, for his natural knowledge—what was gained by curiosity was lost by pride; that he found the evidence unconvincing was his fault, not his misfortune; for by the Divine appointment the evidence is so adjusted as to convince those

who approach it in the proper spirit, and to leave others in judicial blindness. Even to serious agnostics,* who hardly existed in the days of the Fronde, he has left one penetrating message: "The heart has its reasons, which reason does not understand." It is also instructive to all future apologists that Pascal should have deliberately refused to construct an apology for theism. He did not believe that such an apology could have any solid intellectual value, while he evidently believed that the argument for Christianity was convincing to an unbiassed mind, if such could be found in a world where all hearts were inclined one way or another—by grace or sin. It is noteworthy that he reject the argument from conscience quite as emphatically as the argument from nature—believe might be edified by both, unbelievers would be convinced by neither.

All this was sufficiently clear in the uncritical editions. What the critical editions help us to understand is the background which lay behind it, and the superstructure which was to have been built upon it. In secular matters, Pascal's determination to fall back upon unreasoned common-sense, and his cynical contempt for "les habiles," with their misplaced disturbing cleverness, were always plain enough; so was his view of miracles and of prophecy; but one sees better how much space in his mind was occupied by them, and by the sophistry about "diversion," to which it is answer enough that Lord Beaconsfield of all men could back himself against any man in the world to do nothing.

As to miracles and prophecy, Pascal never forgot that upon his principles the evidence ought not to be too clear. He dwelt with complacency upon the perplexing thesis that doctrine is the test of miracles, as well as miracles of doctrine; and he involved the argument further by his laborious and ingenious distinctions between the true miracle of the Holy Thorn and the future false miracles of Antichrist; while he liked to think that the prophecies of the glories and sufferings of the Messiah were as well fitted (before the event) to mislead the carnal as to enlighten the spiritual. For the rest, he built a great deal too much upon the traditional dates of Hebrew literature, always supposed that a prophet meant his words to be understood in the sense in which they were applied after the event, and never considered the scripture, which teaches that faith, like love, outlasts prophecy, as well as knowledge. Upon the whole, it was no loss to the world that the Port Royal editors left Pascal's borrowings from Raymond Martin where they found them: they have no value now. The discussion of miracles is more ingenious and more instructive. The definition of miracle is "an effect which exceeds the natural force of the means employed" is immeasurably preferable to those current now, which all turn upon "suspension" or "interruption" of the "laws of nature."

Mr. Paul's notes might sometimes have been a little fuller with advantage. There are allusions, for instance, to the calculating

* Montaigne was never quite serious, and decidedly objected to strip himself of his hereditary and rudimentary Christianity.

"machine" which are rather enigmatical; and, as Pascal clearly meant to build upon it almost as much as Babbage, it might be thought part of a translator's business to help the reader to guess at the underlying connection of fragmentary jottings. The translation is clear and readable, and perhaps a thought too careful. One misses the racy ease of the original, and half suspects Mr. Paul of falling into the error of the Port Royalists. If the famous *vous abêtira* only meant "you will lose your acuteness," not "make you a dull dog," Pascal's friends were not much to blame for leaving it out. Sainte-Beuve may have been right in thinking that Pascal in his rough notes put down emphatic expressions which he would not have passed for press. For instance, he might not have called the principles of geometry *gros* or *grossiers*; but, if his rough notes are to be printed and translated, perhaps they had better be translated in the rough, and one fancies that it is not exactly the same to be "practical" as to be *fin*. But enough of fault-finding. The frontispiece is admirable, with the look of beatified peace diffused over features which by nature were rather strong than sweet.

G. A. SIMCOX.

NEW NOVELS.

Lester's Secret. By Mary Cecil Hay. (Hurst & Blackett.)

Straight as a Die. By Mrs. Edward Kennard. (Chapman & Hall.)

Some Stained Pages. By the Author of "The New Mistress." (Ward & Downey.)

Nature's Nursling. By Lady Gertrude Stock. (Kegan Paul, Trench & Co.)

Skipper Worsé. Translated from the Norwegian of A. L. Kielland by the Earl of Ducie. (Sampson Low.)

The Dawn of Day. By the Author of "Thy Name is Truth." (Maxwell.)

MISS HAY is one of those novelists whom, if the critic does not love them (it would be improper, or at least indiscreet, for a critic to make a declaration of this kind in the case of a lady novelist), he certainly likes. A book of hers may not be a masterpiece, but it is pretty certain to be a readable piece of work. This is the case with *Lester's Secret*. The opening scene, which deals with a coach-top on a Dartmoor road, has a truth of description which appeals to the inmost bones of anybody who knows Devonshire, and who, while loving Devonshire as all men who know it must, is unfortunately not to the manner born of impregnability to rheumatism. Nor does the rest of the story shame the opening. There are, we think, rather too many characters—a not uncommon fault in writers who have more exuberance of invention than acquired discipline of workmanship. But this is almost the only fault. An interesting disputed inheritance, some nice young women, a virtuous hero, a villain with smooth manners and an affection for his mother, and several other agreeable personages and things diversify the pages. Where the author attempts social and political satire she is generally not very happy; but as nineteen novelists out of twenty are not very happy when they attempt social and

political satire, this should hardly be counted against her.

Mrs. Edward Kennard, also, is well known of her works, though we are not quite so sure that the "well" has an altogether complimentary meaning. The profane have charged Mrs. Kennard with being slangy, which is true; they have even gone so far as to speak of vulgarity, which is not true. To speak the cruel critical truth, Mrs. Kennard writes the ordinary kind of sporting novel rather better in some ways, rather worse in others, than the average male novelist writes it. She is precluded by knowledge from being so delightful as Ouida; by ignorance (and some other things) from being so delightful as George Lawrence or Whyte Melville. These limitations she must accept; but surely she might leave off attempting satire by means of the bracketed [?]. The novelist who wishes to be fashionable is not more surely convicted by calling his heroine Lady Constance Vavasour on this page and Lady Vavasour on that (which we are sure Mrs. Kennard would blush to do), or the novelist who wishes to be knowing in affairs of the kitchen and cellar by spelling Lafite with two t's (which we hope Mrs. Kennard would blush to do), than the novelist who wishes to be satirical is convicted of incapacity by this luckless typographic device. For the rest, *Straight as a Die* is a harmless and amiable book, though we decline to endorse Mrs. Kennard's opinion of the die-like straightness of a heroine who marries against her will a disagreeable man double her age. The fishing and riding scenes between Dulcie Shepperton and Bob Mornington (Bob is not the disagreeable man, far from it) are rather Arcadian; that is to say with that latterday type of Arcadia which the profane call slangy, and when they are very profane something else above noticed. The morals are quite unimpeachable, and we should feel no kind of dislike for anybody of either sex below the age of twenty who thought the book admirable.

Some Stained Pages deals with an art and mystery which has rarely been much dealt with in novels, perhaps for the very reason that it has so much to do with novels themselves. The hero is for many days of his life a practical printer, whereas almost all novelists that we can remember have stopped short at an occasional "reader" of an interesting kind, who is usually a broken-down poet or scholar of the rarest genius. The hero of *Some Stained Pages* has none of these adventitious claims to interest, but is simply a little boy, whose father and mother die leaving him a well-begun education but no fortune, and who, after a short experience of tyranny in a lawyer's office, drifts into paper staining—first of one kind then of another—as his livelihood. There is, of course, a good deal in the book besides the humours of "the case." Love-making and other condiments are dealt out in decent profusion; and, altogether, it belongs to an old, and not a bad, style of book: the style in which incident takes the place of analysis and humours the place of elaborate character drawing. The workmanship is not unlike Mr. Frank Barrett's, though it shows less satirical power and a still more conventional kind of

morality. As a fresh evidence of a falling back on the part of many novel writers on the good old lines whereon novel writing proceeded from Defoe to Marryat it is not unwelcome; and readers who care very little about the lines on which novels proceed so long as they like the proceeding, will probably find no fault with its three volumes.

Lady Gertrude Stock's is a thoughtful and well-intentioned book. Having occasion (quite legitimate occasion, as much of the scene lies in France) to introduce French words, Lady Gertrude, for the most part, has the consideration to translate them. Thus, when we come to "*L'amitié c'est l'amour sans ailes*," a note informs us that this means "friendship is love without wings." The translation is quite impeccable; and though some persons with a high stomach may resent it as an imputation on their ability to translate for themselves, there is much to be said for the practice from the critic's point of view. For instance, the general enforcement of it would probably keep a great deal of the French now inserted in novels out altogether, and the necessary turning to the dictionary might perhaps induce the novelists who at present talk about *bête noir* and *à l'outrance* to correct their French itself. Lady Gertrude Stock, however, does not appear to be in any danger of writing *bête noir*, and her book, though rather "young," is a book not to be evil spoken of. The heroine is the daughter of Lord Cyril Camion, a younger son of a Scotch marquis, who marries beneath him, goes to live in Florence, and brings up his one motherless child in a state of religious ignorance, from the perhaps rather illogical point of view that he himself is not good enough to teach her any religion. The scene shifts to Scotland and Brittany (by the way, "*Noirmoutier*," not "*Noirmoutiers*," is the proper form both in usage and reason) and Muriel Camion falls in love with a young Breton, who afterwards becomes a papal Zouave. There are passages in the book which have rather a tendency to raise a smile; but it is very unpretentious and singularly pure in tone, while its actual interest is at least equal to that of the average novel.

That two translations of Kielland's novel of Norse Dissenter life should appear almost simultaneously in English is only a fresh instance of a frequently recurring mystery. Lord Ducie has done his translation very well and readably, though to a foreign reader translated novels which, like this, turn rather on minute painting of manners and modes of thought than on incident, must always lie under a certain disadvantage. The powerful termination of the book, however, which is not unworthy of Dickens at his best, comes out very well here, and so do the characters of Sarah Worsé and the missionary Fennelos.

We are informed on the fly-leaf of *The Dawn of Day* that *Thy Name is Truth*, the author's former work, is a "great social novel." It is not before us, and we cannot say whether it is or not. But what we can say is that *The Dawn of Day* is neither a great social novel nor a great anything else, unless, indeed, some rude and unkind person should call it a great mass of rubbish. Whether the author is a sincere socialist or only a writer with a notion that socialism is in the

air, and will make a good subject for a novel, we cannot, of course, say; but whichever he is, socialism has very little to thank him for. His hero, Dr. Harman, who on succeeding to a baronetcy informs his friends that "the title is extinct," appears to have about as clear notions of matters political and social as he has of the meaning of extinction as applied to titles, or of the use of English generally. If this seems harsh it may be sufficient to quote Dr. Harman's opinion that "the inequalities visible in human nature all around were living fallacies which should have no existence were their foundations well examined," a sentence which well examined will perhaps be found to be as good an attempt at utter nonsense as need be expected. The holding and putting of political views, and of most views, is free in this country; but they can only be attended to when they are put in intelligible English.

GEORGE SAINTSBURY.

CURRENT LITERATURE.

Memoirs of Napoleon Bonaparte. By L. A. Fauvel de Bourrienne. Edited by R. W. Phipps. In 3 vols. (Bentley.) These three handsome volumes are substantially a reprint of the English edition of Bourrienne's *Memoirs* which was published in 1886, the translation, however, having been carefully revised, and much new illustrative matter having been added. The additions made by the former English editors have for the most part been retained. It is, perhaps, to be regretted that Col. Phipps has thought fit to omit from the text the passages which Bourrienne merely quoted from documents otherwise generally accessible. The present editor's point of view may be gathered from his statement that Napoleon, "if not the greatest, was at least the man most fully endowed with every great quality of mind and body the world has ever seen," and from the hope which he expresses that "another and happier Bonaparte may restore to France her lost children, may obtain for a grateful and satisfied land her natural and rightful boundaries; and then, while 'freedom crowns the edifice,' may unite the glories of the First Empire with the eventual and permanent peace which the first Napoleon could not give his country." We do not share either in Col. Phipps's estimate of Napoleon's greatness nor in his aspirations for the future of France; but these opinions are certainly no disqualification for the task of editing Bourrienne. The only respect in which the editor's partisanship seems to have operated unfavourably is that in the supplementary matter he has made less use than might have been wished of the important work of M. Lanfrey. Col. Phipps has no sympathy with the efforts made by extreme Napoleon-worshippers to discredit the authenticity of the memoirs. It may be safely affirmed that no work ever bore stronger internal evidence of its own genuineness than does this book. In his Preface, Bourrienne himself says, "I shall not insert a single reflection which did not occur to me at the very moment of the event which gave it birth." This statement is no doubt to be taken with some qualification; but that the profession is not wholly unfounded is strikingly, almost amusingly, shown by the marked change of feeling towards Napoleon which the *Memoirs* begin to exhibit from the page which relates the story of Bourrienne's own disgrace. Of the merits of Bourrienne's work it is not necessary to speak at length, as they are already familiar to all students of modern history. The writer was a man of uncommon penetration, and he enjoyed opportunities for intimate

knowledge of Napoleon's life and character such as no other person possessed; and the liveliness of his style renders the *Memoirs* interesting reading from the first page to the last. His judgments of persons and events are by no means free from strong bias; but the charge of deliberate misrepresentation has never been proved against him. The volumes are enriched with a large number of excellent portraits. Unfortunately the publishers have not thought it necessary to provide an Index, the place of which is not adequately supplied by the full analytical table of contents prefixed to each volume. It would have been well to furnish a genealogical table of the Bonaparte family. On the whole, however, this edition deserves very high praise.

The Little Schoolmaster Mark. Second Part. By J. H. Shorthouse. (Macmillan.) After having said that we should like to see more work of the sort of the first part of *Little Schoolmaster Mark*, we are grieved to have to say that the second part, published a year after the first, seems to us rather a mistake. Apart from the precept, "Leave well alone," there were several reasons which should have advised Mr. Shorthouse against giving us a second instalment of his little "Spiritual Romance." One of these is that the subject was far too slight to furnish out another volume, however small; another reason is that in the interval between the writing of the two parts, a certain alteration was likely to occur, and has occurred, in the author's manner of conceiving his situation and characters. The delightful legendary perfume of the first instalment—the something reminding one of such books as the *Fioretti di San Francesco*—has been replaced by a sort of metaphysical and pietistic unctuousness. There is an attempt to develop the personages of what we may call the legend of "Little Schoolmaster Mark," so quaint and charming in their decorative primness and unreality, into real living people; and what is much worse, living people embodying psychological problems. The whole legend, indeed, has been allegorised into a psychological problem. The cravings of an æsthetic nature, the cravings of a spiritual one, the influence of religion on art, of the love of solitude on religion: all these problems are given us instead of the princes and ladies and saints of the previous book—delightful creatures like the inhabitants of one of Fra Angelico's panels. Nay, the whole of the second part is a problem: the problem of the influence which a beautiful soul may exert after death. This is one of the most subtle, curious, and beautiful problems which psychology can offer the novelist; but for its solution we require a real novelist, not a writer, however charming, of spiritual romances. It puts one rather out of patience to see Mr. Shorthouse despatching such questions as the claims of the æsthetic and ethical parts of our nature with a few phrases of mysticism; but it is worse when the question of the influence of the noble dead upon the living—a phenomenon which all of us must know in some of its strange solemnity—is settled in a series of quasi-miraculous conversions of the kind in vogue in mediæval lives of saints and Spanish miracle plays.

Poland: an Historical Sketch. By Field-Marshal Count Von Moltke. Authorised Translation, with a Biographical Notice. By Emma G. Buehheim. (Chapman & Hall.) This essay was originally published in 1832, when Moltke was a lieutenant in the topographical department of the Prussian Generalstab. It seems to have attracted but little notice, and the translator states that it is not mentioned in any of the biographies of the author. It has recently been republished by Dr. G. Karpelen of Berlin, with Count Moltke's permission, in

the monthly review *Vom Fels zum Meer*. We cannot quite see that the book justifies the opinion expressed by the translator that, had the circumstances which directed Moltke's life been different, "the laurels which he won as a soldier might have been won as a writer." It is, however, an excellently condensed account of the constitutional history of Poland, and shows in a clear light the sources of the weakness which led to the downfall of the State. The actual history of the Partition, curiously enough, is passed over almost without a word of explanation. The translation reads very well; as to its faithfulness we are unable to express an opinion, not having seen the original. There seems, however, to be a slip in the first sentence: the word "result" should apparently be "cause."

Mythology, Greek and Roman. Translated from the German of Friedrich W. Nösselt by Mrs. Angus W. Hall. (Kerby & Eudean.) This translation is "dedicated, by the kind permission of the Prince and Princess Christian, to their daughters, the Princesses Victoria and Louise of Schleswig-Holstein," photographic portraits of whom are prefixed to the volume. Doubtless there are many readers for whom this singular proceeding will give attractiveness to the book; for our own part we confess that the effect is rather to excite an unfavourable prejudice. Mrs. Hall is quite right in saying that there exists in this country a need for a manual of mythology suitable for children; but surely the want might have been better supplied than by a translation of the work of Dr. Nösselt, who mixes up Greek and Latin mythology in a thoroughly unscientific fashion, and whose views respecting the origin of myths are decidedly old-fashioned. The translator does not appear to have any knowledge of Greek or Latin, and frequently retains such purely German forms as "Eumeniden" and "Kykloppen." The transliteration of Greek names is altogether capricious: we find Aeolos and Aeolus side by side with Daidalos and Daimon; sometimes we read of Hephaistos, and sometimes of Hephaestus and Hephaestus. It is difficult to say whether the many blunders are to be ascribed to Dr. Nösselt or to the translator, but we should guess that it is Mrs. Hall who is responsible for the constant spelling "Chronos" instead of Kronos. The book has, however, one excellent feature, which may be recommended for imitation to all writers of manuals of mythology for young people: the frequent introduction of quotations from the best modern English translations of the Greek and Latin poets. The volume is also handsomely printed, and there are several well executed illustrations in outline.

The History and Origin of the Law Reports. By W. T. S. Daniel. (Clowes.) Probably most intelligent laymen know something of the importance in English law that attaches to the reporting of judicial decisions, to which there is nothing analogous in any continental system of jurisprudence. It is, however, only members of the profession who will at once recognise from the title-page that the subject of Mr. Daniel's book does not cover the entire field of law reporting, but is limited to that recent development of it known as "The Law Reports" *par excellence*. So late as twenty years ago, the condition of law reporting—upon which, as we have already implied, a large part of the substantive law is based—was disgraceful. There were, indeed, at that time, two sets of reports in existence: the one called "regular," or "authorised," as possessing a certain measure of privilege and monopoly; the other set established by private enterprise in competition with the first. To describe the evils of this system, or rather lack of system, would be tedious. Suffice it to say

that they had long been universally recognised and deplored when Mr. Daniel, the author of the present volume, started in 1863 an agitation in favour of a scheme of co-operative reporting, under the control of an influential council of the profession, vested with a quasi-public character. In the face of much opposition, Mr. Daniel's continuous exertions were rewarded by the establishment of the now familiar "Law Reports" in November 1865. Their success was immediate, and has gone on increasing to the present day, though not to the exclusion of competitive enterprises. By success we would be understood to mean pecuniary profit and established reputation. Whether the "Law Reports" have satisfied the hopes of their original promoters in respect of improvement in the methods of reporting is a question we do not feel called upon to discuss. Mr. Daniel, at any rate, is entitled to regard with satisfaction the large proportions which his own child has obtained before the age of legal majority. In this volume he has collected all the materials that could be desired by the future historian of the subject.

WE have received from Messrs. Macmillan the *Statesman's Year-book for 1885*, edited by Mr. J. Scott Keltie, being the twenty-second year of publication, and the third year (we believe) under the present editor, who is to be congratulated upon the result of the thorough revision to which he has subjected the work. We would specially notice the tables and diagrams illustrating the colonial possessions of all European countries, originally compiled by Sir R. W. Rawson for his presidential address to the Statistical Society. Mr. Keltie has always shown himself so ready to correct mistakes that we venture again to call his attention to one or two minor matters. On p. 236, the new sinking fund instituted by Sir Stafford Northcote in 1875 is described not quite accurately. It is there stated that "the charge of the sinking fund . . . was fixed at . . . £28,000,000." The true state of the case is that the new sinking fund consists of the difference between the amount, whatever it may be, annually required for the interest on the debt and the fixed sum of £28,000,000 set apart each year on that account. Again, on p. 789 we read "The Lieutenant-Governor of Oudh is at the same time Chief Commissioner of the N. W. Provinces"—a statement which ought to be thus inverted, "The Lieutenant-Governor of the N. W. Provinces is at the same time Chief Commissioner of Oudh." These things, no doubt, are trifles; but the *Statesman's Year-book* needs to be above reproach.

NOTES AND NEWS.

MESSRS. BELL will shortly publish the first four books of the *Iliad* in English hexameters, by Mr. H. Smith Wright. The translator, formerly a scholar of Trinity College, Cambridge, is the son of the late Mr. I. C. Wright, who is also known as a translator both of Homer and Dante. By a special attention to accent, Mr. Wright hopes to have avoided the defects which are generally too apparent in English hexameters.

MESSRS. JAMES MACLEHOSE & SONS, of Glasgow, have in the press, and will issue in a few days, *The Social Philosophy and Religion of Comte*, by Prof. Edward Caird.

MESSRS. TEUBNER & Co. will shortly publish a volume of Greek lays, idylls, legends, &c., from recent contemporary poets, selected and translated by Mrs. E. M. Edmonds.

DR. ROBERT DICKSON, of Carnoustie, who has been for many years a collector of everything that relates to the early history of printing in Scotland, has prepared a little

volume on the subject, in collaboration with Mr. J. P. Edmond, to whom we owe *The Aberdeen Printers: Edward Raban to James Nicol, 1620-1736*. One of Dr. Dickson's objects is to make known the researches of M. A. Claudin, of Paris, who has succeeded in tracing the first Scotch printer, Andrew Myllar, to Rouen in Normandy, where his name appears in the colophon of a book dated 1505, three years before he and Walter Chepman set up the first press in Edinburgh. The book will be entitled *Introduction of the Art of Printing into Scotland*, and will be illustrated with some twenty-seven facsimiles of devices, titles, colophons, &c., and a complete page of Bishop Elphinstone's *Aberdeen Breviary* (1508), printed in colours. It will be published by subscription through Messrs. J. & J. P. Edmond & Spark, of Aberdeen.

For Good Consideration is the title of a new volume of essays, founded on legal maxims, which will be issued very shortly by Mr. Elliot Stock. The same house announces for immediate publication a new novel, drawn from Algerine life, entitled *Madame Naudet*.

MRS. SAMUEL A. BARNETT is engaged in the preparation of a reading-book on domestic economy, which will be shortly published by Messrs. Cassell & Co. under the title of *The Making of the Home*.

THE French edition of Mr. H. M. Stanley's book on the Congo, which, as we announced last week, is to be published in Brussels, will, we are informed, be translated by Mr. Gerard Harry, one of the editors of the *Independance belge* and of the *Mouvement géographique*.

ACCORDING to the Boston *Literary World*, Mr. Julian Hawthorne has written a new story entitled *The Trial of Gideon*, the scene of which is laid in the time of the Flood. In those early days it seems there was a tribunal before which would-be authors were obliged to submit their works. If the literary production was approved the rewards were great, but if disapproved the writer was put to death. "Gideon" writes a book, decides to take his chance, and passes the ordeal successfully. Messrs. Funk & Wagnalls will publish the book in the spring.

THE third and fourth volumes of the Duc d'Aumale's *Histoire des Princes de Condé* are announced for early publication.

MESSRS. W. SWAN SONNENSCHNEIN & Co. announce for early publication a volume of *International Sermons* by some of the most eminent preachers of the Episcopal churches of England and America.

"COUNT PAUL VASALI," whose lively sketches of Viennese society in the *Nouvelle Revue* have just been completed, announces that he intends shortly to commence a similar series on society in London.

AT a recent meeting of the Library Association the following resolution was unanimously carried:

"The Library Association beg to represent to the Controller of Her Majesty's Stationery Office the undesirability of issuing the volumes of *Calendars of State Papers* in the unsuitable binding which has been adopted in the case of the last volume just issued; and to point out that the new binding is not only not uniform with the old, but is inferior to it in character and appearance, and that the half-binding in cloth and paper is a very undesirable economy from the purchaser's point of view."

MESSRS. GRIFFITH, FARRAN, & Co., are issuing a shorter edition of the "Standard Authors' Readers." No alterations have been made in lessons, the changes being confined to the omission of the later pages. The appendices are continued in each book. The unabridged edition for those who prefer the longer books may still be had.

MESSRS. BEMBROSE & SONS have arranged with the Rev. William Arthur to issue a new and uniform edition of his works. The first volume will be a new work, entitled *Religion without God and God without Religion*, in three parts: (1) Positivism and Mr. Frederic Harrison, (2) Agnosticism and Mr. Herbert Spencer, (3) Deism and Sir James Fitzjames Stephen. This work will be followed by a new edition of the *Tongue of Fire*.

THE study of palaeography is receiving increased attention just now in Italy. A short time since a palaeographical school was founded at Naples, under the direction of the learned archivist, Dr. A. Miola. More recently the Pope has established at the Vatican a similar institution, which he has placed under the management of Father Carini.

A NEW one-volume novel, *Die Tolle Braut*, by Eugen Salinger, is announced for immediate publication by W. Sauerlander, of Frankfurt.

THE *Revue Politique et Littéraire* states that the MS. of two unpublished tales by Perrault has just been discovered. The titles are "Le Fée des Perles" and "Le Petit Homme de Bois." It is added that the MS. will be offered to the Bibliothèque nationale.

THE *Nuova Antologia* refers to a recent English pamphlet, *The Siege of London*, with the remark that it seems to have been suggested by "Disraeli's Battle of Porking"!

A DEFENCE of Prof. Drummond's *Natural Law in the Spiritual World* will be commenced in the *Expositor* for April, in reply to the attacks which have been made upon the author's views.

HERR ALBERT DUNCKER is preparing for publication the letters of Emmanuel Geibel to the Von der Malsburg family, together with several poems which have not hitherto been printed.

SEÑOR YRIARTE is at present in Italy, engaged in researches preparatory to his forthcoming work on the subject of Caesar Borgia.

WE have received No. XVI. of Mr. Wm. Griswold's well-known "Q.P. Indexes"—an index to fourteen leading British monthlies and quarterlies for the years 1882-4. The plan on which it is constructed is novel, and, for its special purpose, really admirable. In the first place there is a reference table, consisting of a list of the periodicals indexed, with numbers corresponding to the several monthly or quarterly issues; for example, the monthly parts of *Blackwood* published during the three years are numbered 1-36, those of the *Contemporary* 37-72, and so on. Then follows an alphabetical index of authors, each author's name being consecutively numbered, and followed by the numbers indicating the periodicals in which his articles appeared and the dates of publication. Lastly, there is an index of subjects, in which figures are used to indicate the names of authors and the magazines in which they have written. Thus, in the first index we find: "19. Arnold, Matthew, 126, 249, 252, 255, 260-1, 272," which informs us that articles by Mr. Arnold may be found in the *Fortnightly* for June 1882, the *Nineteenth Century* for May 1882, &c. Turning to the entry "Culture" in the index of subjects, we have "255 by 19," which, on reference to the key, we find to mean that an article on this subject by Mr. Arnold appeared in the *Nineteenth Century* for November 1882. A good deal of additional information is given by means of typographical devices which take up no room and suggest their meaning at a glance. The entire index occupies only thirty-six octavo pages.

Thiers, Guizot, Rémusat is the title of a new work which M. Jules Simon is on the point of completing.

THE work of the late Jules Vallès, *L'Insuburgé*, which appeared three years ago in the *Nouvelle Revue*, is to be brought out in volume form by Charpentier, of Paris. It seems it was the author's intention to subject the book to a thorough revision before republication.

THE *Magazin für die Literatur des In- und Auslandes* has the following odd remark on Mr. Edmund Yates's *Recollections*: "The whole book furnishes a new proof of the old truth how wretched a life it is to have to earn one's bread by writing." Mr. Yates will scarcely assent to this peculiar reading of the moral to be drawn from his volumes.

THE *New York Publisher's Weekly* contains the enigmatical announcement that Messrs. Winchell & Co., of Chicago, are bringing out "some games in the U.L.S.C. course of study—chemistry and Shakspeare—which are designed to meet an immediate want in that course."

A SECOND and revised edition of Dr. W. Baur's *Life of Baron von Stein* is to appear this month.

M. LUCIEN PERREY and M. Gaston Maugras have in preparation a work on the private life of Voltaire at Les Délices and Ferney (1754-78), drawn from unpublished documents.

A NEW novel, by Friedrich Spielhagen, *Die Heilquelle*, is announced to appear in the *Neue Preis Presse*.

THE publisher of the *Revue Critique* is about to issue a complete Index to that journal, from its commencement to the end of 1884. The price will be 10 frs., and the Index will be sent to press as soon as 200 subscribers have been obtained.

THE Senate of Hamburg has made a gift of 1,000 marks to Herr Karl Theodor Gaedertz, the author of *Geschichte des Niederdeutschen Schauspiels*, in acknowledgment of the value of his work in the illustration of the literary history of Hamburg. The present was made through the Hanseatic Minister in Berlin, where Herr Gaedertz resides.

M. BLAZE DE BURY has in the press a volume entitled *Alexandre Dumas, sa vie, son temps, son œuvre*.

THE Jewish Ministers' Association of New York and adjacent States, animated with the desire to advance the deeper study of Judaism, offers a prize of 200 dols. (£45), to be called the "Zunz Prize," for the best essay upon "Zunz, Progress, and Decline of Sadduceism." The treatment must be strictly historico-philosophical, and based on original research. The successful essay is to remain the property of the author, and the association pledges itself to purchase fifty copies at the published price when printed.

M. ANDRIEUX is writing a large book under the title *Les Religions laïques du XIX^e siècle*.

WE have to apologise for an unaccountable slip of the pen in our last week's paragraph, headed "Lady Martin on Shakespeare's Women," the epilogue therein ascribed to "Much Ado about Nothing" being, of course, the epilogue spoken by Rosalind in "As You Like It." Also, in regard of the three portraits engraved for Lady Martin's book, which we stated to be from portraits taken while the author was yet Miss Helen Faucit, we have just learned that the well-known half-length by R. Lehmann was painted since her marriage, and is, in fact, a comparatively recent work.

MAGAZINES AND REVIEWS.

Macmillan's Magazine is chiefly remarkable for heralding the return of Mrs. Thackeray Ritchie to the region of fiction. The beginning

of her new story, "Mrs. Dymond," shows that during the period of her silence she has learned to appreciate a wider range of character and greater skill in portraiture. An article on "Irresponsible Opinion" says many good things which tend to show that a man should understand the subject-matter concerning which he expresses opinions; but the writer preaches vainly to an untoward generation, whose ideal is that everybody should have an opinion about everything, whether he has knowledge or not. Mr. G. P. Macdonell deserves credit for an article on "Blackstone," in which he treats the great lawyer purely as an English classic, and deals with our law as a branch of literature. Mr. J. Theodore Bent, in a paper on "Old Mythology in New Apparel," collects some curious instances of Greek myths in Christian rites among the inhabitants of the Cyclades.

Blackwood's Magazine is noticeable only for a clever story, "Plain Frances Mowbray," which gives a lively picture of English life in Venice and of the good fortune of a matrimonial adventure.

In the *Deutsche Rundschau* Herr Herzog gives a vivid sketch of modern progress in an article on "Die Einwirkungen der modernen Verkehrsmittel auf die Culturentwicklung." His general conclusion is that the discovery of railways and the electric telegraph has tended to democratise society and substitute practical materialism for any moral ideal of life. Only when commerce has become truly world-wide, and national interests have ceased to jar and conflict, must we look for a world-state in which ideal ends again will meet with due recognition. Freiherr von Liliencron, in a paper on "Die Kunst der Conversation," undertakes the defence of German "Ernst" against French "esprit" as a basis for social life. An English bystander is probably inclined to suggest a happy blending of the two. Dr. H. Hüffer publishes some hitherto unprinted letters of Heine to his friend Johann Hermann Detmold. They are the scanty records of a friendship of thirty years, and are of great importance for Heine's biography, especially as regards his life in Paris and his relations to his wife.

DR. LUDWIG GEIGER has begun a new journal which promises to be of great literary importance, *Vierteljahrschrift für Kultur und Literatur der Renaissance*. (Leipzig: Seeman.) In the first number the editor contributes a very thorough study of the life and writings of Publio Fausto Andrelini, of Forlì, who taught in Paris from 1489 to 1518, and did much to quicken the impulse of humanism in France. Herr Grimm examines Vasari's authority for the statement that Michelangelo finished four statues of captives for the tomb of Julius II. He comes to the conclusion that Vasari was mistaken, and that only two, now in the Louvre, were really his work. Herr Zupitza criticises "Three Middle-English versions of Boccaccio's story of Ghismonda and Guiscardo"—one by Banister, a second by Walter, and a third anonymous. Besides these articles are published unprinted letters of Guarino and Renzolin. This new quarterly journal has every prospect of filling a decided need in literature, and bringing to light much new material for literary history.

VOL. VI. of the *Biblioteca de las Tradiciones Populares Españolas* is devoted to a traditional-topographical description and map of the town of Burguillos in Estremadura. In this way folk-lore joins hands with local archaeology. The idea is good, and well carried out; and yet we almost shudder at the amount of reading required, if every town and village of Europe is to be treated on this scale.

M. DE LAVELEYE ON J. S. MILL.

M. EMILE DE LAVELEYE has reprinted from the *Revue de Belgique* a paper entitled "Lettres inédites de Stuart Mill," which cannot fail to have much interest for Englishmen. It is published at Paris by Germer-Baillière. The letters themselves are not perhaps very important, except as throwing light upon the relations between the two men, for it appears that more than one of M. de Laveleye's best-known works was directly inspired by the suggestions of Mill. Concerning the burning question of the "unearned increment," it is curious to learn that Mill's doctrine, almost in the precise form recently promulgated by the President of the Board of Trade, has been incorporated in Belgian legislation since the beginning of the present century. The Law of September 16th, 1807, article 30, runs thus:

"Lorsque, par l'ouverture de nouvelles rues, par la formation de places nouvelles, par la construction de quais ou par tous autres travaux publics généraux, départementaux ou communaux, des propriétés privées auront acquis une notable augmentation de valeur, ces propriétés pourront être chargées de payer une indemnité qui pourra s'élever jusqu'à la valeur de la moitié des avantages qu'elles auront acquis."

We are sure that our readers will be glad to have before them in M. de Laveleye's own words his estimate of Mill as a man and as a social reformer.

"Mill parlait avec une admirable clarté, mais sans nulle chaleur. Sa voix, quoique grêle, portait loin, parce que le timbre en était élevé et mordant. Son argumentation était de la logique pure. Quelques faits indiqués mais peu développés. Quelqu'il parlât devant un auditoire démocratique, nul appel adressé au sentiment. Il voulait convaincre, éclairer, non émouvoir, entraîner. Son discours eût été mieux à sa place dans une académie de savants que dans ce meeting populaire. Mais il le voulait ainsi. Il eût rougi d'un succès dû à ce que nous appelons l'éloquence."

"Il m'engagea à aller le voir à Blackheath, près de Greenwich. Il y occupait une petite villa pendant les quelques mois qu'il passait en Angleterre. Il résidait la plus grande partie de l'année aux environs d'Avignon, où il avait acheté une propriété pour ne pas s'éloigner du tombeau de sa compagne adorée, qu'il allait visiter chaque jour. Ce n'est pas sans une vive émotion que je pénétrai dans la demeure du maître vénéré, dont les écrits étaient depuis longtemps ma lecture habituelle. Son accueil, extrêmement cordial, eût dû me mettre à l'aise; mais il y avait en lui une certaine dignité mélancolique qui imposait. Je le vois encore devant moi, comme si j'y étais. Le salon était sombre et sévère: à terre, un tapis turc aux nuances foncées; le long des murs, des bibliothèques basses, dont les tablettes étaient garnies de souvenirs et d'objets d'art; sur le fond obscur se détachait son grand front, chauve et pâle, et son profil aigu d'une extrême finesse. Les yeux étaient gris, pas grands, mais lumineux, d'une lumière grise et froide. Contrairement à l'habitude des Anglais, dans la journée, il était vêtu tout de noir, comme un pasteur. Portait-il ainsi, en ses vêtements, un deuil qui répondait à celui qu'il conservait si profond, si fidèle au fond de l'âme?"

"Je n'essayerai pas ici d'émettre un jugement sur les travaux du grand économiste et je ne pourrais, d'ailleurs, parler de la partie philosophique de son œuvre. Mais j'estime que, dans le domaine des sciences sociales, les deux auteurs à qui notre génération doit le plus de vérités utiles, sont Tocqueville et Stuart Mill. Tous deux ont examiné à fond le grand problème de notre époque, l'organisation de la démocratie. Seulement Tocqueville n'a pas bien vu les conséquences économiques des progrès de l'égalité, et ce qu'il en a aperçu le remplissait d'inquiétudes. Mill, au contraire, a nettement discerné l'approche d'une ère de réformes sociales, et il l'a saluée avec confiance, avec sympathie, parfois même avec enthousiasme."

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BERLIN, F. La introduzione della stampa in Milano. Milan. 4 fr.
- OLAFIN, S. Le Canada. Paris: Plon. 4 fr.
- DESCHANEL, E. Le Romantisme des Classiques. 8^e Série. Pascal, La Rochefoucauld, Boesuet. Paris: Calmann Lévy. 8 fr. 50 c.
- HAENITZ, L. Schriftsteller u. Buchhändler. Leipzig: Fock. 2 M. 40 Pf.
- LIPPMAN, F. Der italienische Holzschnitt im XV. Jahrhundert. Berlin: Grote. 18 M.
- PARIS, L. Le Théâtre à Reims depuis les Romains jusqu'à nos jours. Reims: Michaud. 7 fr. 50 c.
- SCHWITZER, Ph. Island. Land u. Leute. Geschichte, Literatur u. Sprache. Leipzig: Friedrich. 4 M.
- THURMANN, A. Ensaie Lombard. Paris: Ollendorff. 8 fr. 50 c.
- WALCKE, K. Richard Cobden's volkswirtschaftliche u. politische Ansichten. Hamburg: Nestler. 2 M.
- WISSELE, F. Ueb. einige beachtenswerthe geschichtliche Steine d. 4. Jahrh. n. Chr. 1. Abth. u. 3. Abth. 1. Hälfte. Göttingen: Dieterich. 5 M.
- ZOLA, E. Germinal. Paris: Charpentier. 8 fr. 50 c.

THEOLOGY.

- SCHMID, F. De inspirationis biblicorum vi et ratione. Berlin: Weger. 7 M. 20 Pf.
- SCHWARTZ, W. Indogermanischer Volksglaube: Ein Beitrag zur Religionsgeschichte der Urzeit. Berlin: Seehagen. 8 M.

HISTORY.]

- BIANCHI, N. La Politique du Comte Camille de Cavour de 1852 à 1861. Paris: Roux & Favale. 8 fr.
- CAUZY, L'Abbé. Histoire du Collège des Bons-Enfants de l'Université de Reims depuis son Origine (1553) jusqu'à ses récentes transformations. Reims: Michaud. 10 fr.
- OSORBERT, C. Frhr. v. Die alten Völker Oberitaliens. Italiker (Umbrier), Rätio-Etrusker, Rätio-Ladiner, Veneter, Kelto-Romanen. Wien: Holder. 9 M. 80 Pf.
- DERNIAU, J. Zur Geschichte v. Schönbrunn. Wien: Holder. 2 M.
- MAUPAS, M. de. Mémoires sur le Second Empire. T. II. L'Empire et ses transformations. Paris: Dentu. 6 fr.
- ROSELY DE LORQUIN, le Comte. Histoire posthume de Christophe Colomb. Paris: Didier. 7 fr. 50 c.
- ROUSSET, O. Le Marquis de Clermont-Tonnerre. Paris: Plon. 7 fr. 50 c.
- URKUNDBUCH, neues preussisches. Westpreussischer Theil. 3. Abth. Urkunden der Bisthümer, Kirchen u. Klöster. 1. Bd. 2. Hft. Danzig: Bertling. 10 M.
- WITT, Pierre de. Louis de Geer: étude biographique. Paris: Didier.
- WUSTENFELD, F. Die Gelehrten-Familie Muḥibbi in Damascus u. ihre Zeitgenossen im (XI.) (XVII.) Jahrh. 5 M. Jemen im XI. (XVII.) Jahrh. Die Kriege der Türken, die arabischen Imāme u. die Gelehrten. 5 M. Göttingen: Dieterich.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BERLSE, A. N. Funghi Moricoll. Parte 1. Milan: Hoepli. 5 fr.
- BUCHA, L. v. Gesammelte Schriften. Hrg. v. J. Ewald, J. Roth u. W. Dames. 4 Bd. Berlin: Reimer. 50 M.
- HENLIN, J. Das Wachstum d. menschlichen Nagels u. d. Pferdehufe. Göttingen: Dieterich. 10 M.
- KRAKER, A. Allgemeine Theorie der zwei- u. dreitheiligen astronomischen Fernrohr-Objective. Berlin: Reimer. 10 M.
- MAACK, F. Präliminarien zum Versuch e. Philosophie d. Gemüths. Ein Beitrag zur Erkenntnistheorie. Leipzig: Metzner. 3 M.
- MICHAEL, P. O. Vergleichende Untersuchungen ü. den Bau d. Hölzer der Compositen, Caprifoliaceen u. Rubiaceen. Leipzig: Fock. 1 M. 20 Pf.
- MOLLAT, G. Rechtsphilosophisches aus Leibnizens ungedruckten Schriften. Leipzig: Robolsky. 2 M. 20 Pf.
- RIEGER, K. u. M. TIPPKE. Experimentelle Untersuchungen ü. die Willensfähigkeit. Jena: Fischer. 2 M. 50 Pf.

PHILOLOGY.

- BALLAS, E. Die Phraseologie d. Livius. Posen: Jolowicz. 4 M. 50 Pf.
- BRÜCKEL, F. Thesische Inschriften ionischen Dialekte im Louvre. Göttingen: Dieterich. 2 M.
- KELLNER, F. Zur Syntax d. englischen Verbums m. besond. Berücksicht. Shakespeare's. Wien: Holder. 2 M. 50 Pf.

CORRESPONDENCE.

A TRACT OF BISHOP KEN'S.

Oxford: March 7, 1885.

In the Bodleian Catalogue, among other entries under THOMAS KEN, are the following:

- (1) *A Letter to the Author of a Sermon entitled "A Sermon preached at the funeral of her late Majesty Queen Mary," 1695.*
- (2) *A dutifull Letter from a Prelate to a Prelate, relating to matters of grand concern, 1703. [To it is appended A Letter from Mr. D——d to Dr. Tillotson to prove Non-Jurors no Schismatics.]*

The second tract is a simple reprint of the first,

with the addition of this letter. Now this tract is summarily rejected by Round in his Preface to the *Prose Works of Ken*. Anderson condemns it even more decisively in his *Life of Ken*, by a Layman (ed. 1851), p. 418. He remarks:

"It is a tissue of bitter obloquy against the Queen and the Archbishop, wholly inconsistent with the meek spirit of the author of the 'Practice of Divine Love.' It was not likely that he should now, for the first time, and on such an occasion, enter the lists of a political controversy. If anything could draw him out of his retirement into the din of a contentious world, this at least was a topic uncongenial to him. . . . In all his acknowledged writings, or in his correspondence, no expression can be found that is akin to the whole tenor of this Letter of vehement animadversion. Ken, therefore, we may be sure, was not the author."

In his second edition he treats of this tract at much greater length (vol. ii., pp. 656 seq.), having evidently re-read it in the interval, but rejects the suggestion of Ken's authorship as decisively as before, attributing it to Hickes.

The pamphlet, it might be urged, is curiously characteristic of Ken's attitude towards the Queen and Archbishop Tenison. The writer has but one fault to find with the former—her breach of the fifth commandment; but, as concerns the Archbishop, he is as severe as Ken was in the case of Bishop Kidder. A passage in Hearne's Diary, however, not quoted by Anderson, seems to me to put Ken's authorship almost beyond question. Hearne writes on February 7, 1709: "Mr. Dodwell tells me his Letter to Dr. Tillotson to prevent the schism is printed with Bp. Kenn's Letter to Dr. Tennison conc. the Death of the Princess of Orange." And, February 15: "The Letter above mention'd of Bp. Kenn, conc. the Death of the Princess of Orange, is thus intitled, *A Dutifull Letter from a Prelate to a Prelate, relating to matters of grand concern, &c.*" This letter to Tillotson was evidently published with Dodwell's full sanction and approval, and it is exceedingly probable that the "Prelate" was likewise consulted before his own letter was reprinted. Dodwell, an intimate friend of both, and the "great Lay Dictator" among the non-jurors, must surely have known whether the Prelate was Hickes or Ken. We have, therefore, Dodwell's authority (and higher we could scarcely have) for attributing this tract to Ken; and Hearne was, I cannot but think, fully justified, in his Catalogue of Dodwell's works prefixed to the Dissertation on Woodward's shield (see No. xxxvi.), in describing it without hesitation as a work of the deprived Bishop of Bath and Wells. C. E. DOBLE.

DEATH OF CROMWELL'S SON.

London: March 8, 1885.

It has hitherto been supposed that Cromwell's son Oliver was killed in the Civil War, though it has never been known where or when. The following extract from *The Parliament Scout* of March 15-22, 1644, settles the question: "Cromwell hath lost his eldest son, who is dead of the smallpox in Newport [Pagnet], a civil young gentleman, and the joy of his father."

After this we can understand better Cromwell's words in his letter to Walton (*Carlyle*, Letter xxi.), "Sir, you know my own trials this way." Incidentally, the quotation puts an end for ever to the pretensions of the *Squire Papers* to be genuine.

In a note to the letter quoted above Carlyle gives a statement of the imaginary Squire as given after Marston Moor, "I thought he," i.e., Cromwell, "looked sad and wearied, for he had had a sad loss; young Oliver got killed not long before, I heard. It was near Knaresborough, and 80 more got killed."

SAMUEL R. GARDINER.

TWO QUERIES.

Baroda, India: Jan. 3, 1885.

Will some reader of the ACADEMY kindly inform me who are alluded to in the two following passages?

- (1) "him of Cordova dead,"
(Ben Jonson, *Lines prefixed to First Folio Shakespeare*.)

- (2) "that Content surpassing wealth
The Sage in meditation found,
And walked with inward glory crowned."
(Shelley, *Stanzas written in Dejection near Naples*.)

My failure to find the needed information in the scanty library of an Indian bungalow is my apology for troubling the readers of the ACADEMY with such trivial queries. H. L.

ARETHUSA AND ALPHEUS.

London: March 3, 1885.

These further notes on the emergence of Alpheus after his long dive in pursuit of Arethusa may, perhaps, be admitted.

The Pindaric phrase, *Ἀλφειὸς Ἀρεθούῃ*, is rendered by Boeckh "requies Alphei," by Donaldson "the resting-place of Alpheus," so by Paley (1868), so by Myers (1874). Leopold Schmidt gives us the somewhat closer "Erholungsplatz," and Hartung the far remoter "Aufblick." Cary (1839), with nearly accurate sense for the entire passage, writes:

"Ortygia, thou all-hallowed breathing-place
Where Alpheus lifts his weary head;
Syracusa's bloomy grace,
Delos' sister, Dian's bed."

Watkins Lloyd, in *History of Sicily* (1872), p. 326, translates:

"Ortygia! sacred breathing-place of Alpheus!
Sprout of glorious Sicily! couch of Artemis!
Delos' sister!"

Cary's translation would have been better without the epithet "weary," and "Syracusa's bloomy grace" misses the local propriety of Pindar, who calls the islet Ortygia a sprout or offshoot of the glorious city of Syracuse, not, as Donaldson says, for reasons which equally applied to the four divisions of the city itself, but with reference to its peculiar position. Pindar, by calling Ortygia "sister of Delos," refers to it as still an island—an island of Artemis most peculiarly, her couch. This is reason good enough for believing that the female head on early Syracusan coins, which on the celebrated Demareteion is within a ring, which again is encircled by dolphins swimming freely round it, is the Artemis of the islet Ortygia. The nymph Arethusa might prefer a plausible claim, but that the symbol of Gelon's victory over the Carthaginians can scarcely be assigned to less than a superior goddess (see Mr. Percy Gardner's *Types of Greek Coins*). W. WATKISS LLOYD.

IL GIORNO DELLE VECCHIE.

Said: March 7th, 1885.

The Thursday of Mid-Lent (this year March 12th) is called in Lombardy *Il Giorno delle Vecchie*. The children run about crying out for the oldest woman, whom they want to burn; and failing to possess themselves of the original, they make a puppet representing her, which, in the evening, is consumed on a bonfire.

Here, on the Lake of Garda, the blaze of light flaring at different points in the hills produces a picturesque effect.

Jacob Grimm states that a similar usage exists at Barcelona, and among the Northern Slavs, who call the practice "*Babu rexati*"—"sawing the grandmother." They saw their doll in two and then drown it. It cannot be doubted that the old woman on all occasions represents winter, who has to be destroyed to allow the coming of the spring.

E. MARTINENGO-CRARESCO.

FINN AND GWYNN.

University College, Cardiff: March 7, 1886.

My letter on this subject, which appeared in the ACADEMY for January 24, was written in the hope that Prof. Rhys might favour us with his opinion on the question more at length. I may here be allowed to express regret that in the reference to the Bodleian MS. my words might be thought to suggest that Mr. Rhys was unacquainted with that MS.—a suggestion which was very far from my thoughts.

Prof. Meyer's learned contribution (ACADEMY, February 21), which he modestly describes as "remarks" on my letter, calls for a few words of comment. With what Dr. Meyer says about taking information at second-hand all will agree. But I cannot see the applicability of his remark that I rely on a statement of O'Curry's, "without asking where he got it, and what it is worth." I expressly stated, in O'Curry's own words, that he got his information from the Book of Leinster. The "worth" of the statement consisted simply in its accuracy, except in one particular, to which I also specially called attention; and, as regards that particular point, I preferred the form *smelt* to *smelt*, because I thought that (whether it was a misprint or a misreading on O'Curry's part) comparison with the Welsh *smyllt* showed it to be the correct form. It is quite possible that the scribe of the Book of Leinster made a mistake. But that readers might take the identification based on such an assumption for what it might be worth, I particularly called attention to the correction, already made in the Index to O'Curry's own work.

In my reference to the interchange of *b* and *m* assumed in connecting Baisene with Maceen the addition of the words "in the two languages" was perhaps unnecessary. I was thinking chiefly of the confusion of the two letters in Welsh, as illustrated by such forms as *smelt* for *both*. It may be difficult to determine exactly how early this confusion began; but it may well have begun early enough to account for the appearance of an original Baisene under the form Maceen in our existing MSS. And, as already suggested, the change in this case may have been facilitated by the existence already of a similar form for the Roman Maximiana. The identity of the names Nuada and Nudd is admitted, but an obstacle to the identification of the persons is found in the fact that Gwynn is the son of Nudd, whereas Finn is the "great-grandchild of Nuada's grandson." I must confess I cannot see in this any great objection to the identification. I cannot accord any of these legendary pedigrees with the authoritativeness of a modern register of births, and do not feel that a discrepancy with regard to the position of a particular name in the two lists is so material. And, according to Dr. Meyer himself, though the Irish hero has three distinct pedigrees assigned to him, he still remains one and the same Finn. Why, then, should the variation just mentioned in the Welsh and Irish pedigrees be so fatal an obstacle to the identification of Finn and Gwynn?

THOMAS POWELL.

THE HUNTING OF THE WREN.

Llanwrin, Machynlleth: March 10, 1886.

Referring to Lord Southesk's communication in the ACADEMY of March 7, I may say that Vallancey is altogether in error when he states that the Welsh call the wren "*bren*, king." In no part of Wales, and in no Welsh documents, is the wren ever called *bren*, a word, by the way, which does not exist in the language. *Brenia* is the ordinary Welsh term for king, but it is never applied to the wren or any bird whatever.

While on the subject of the wren, I may mention that something similar to the "hunt-

ing of the wren" was not unknown in the principality as late as about a century ago, or later. In the Christmas holidays it was the custom of a certain number of young men, not necessarily boys, to visit the abodes of such couples as had been married within the year. The order of the night—for it was strictly a nightly performance—was to this effect. Having caught a wren, they placed it on a miniature bier made for the occasion, and carried it in procession towards the house which they intended to visit. Having arrived, they serenaded the master and mistress of the house under their bedroom window with the following doggerel:

"Dyma'r dryw,
Os yw e'n fyw,
Neu'dderyn to
I gael ei rostio."

That is, "Here is the wren, if it is alive, or a sparrow to be roasted." If they could not catch a wren for the occasion, it was lawful to substitute a sparrow (*aderyn to*). The husband, if agreeable, would then open the door, admit the party, and regale them with plenty of Christmas ale, the obtaining of which being the principal object of the whole performance. The company then departed in a merry mood. Other houses in the district, if similarly circumstanced, would be visited on subsequent nights until the Epiphany, which was called "*distyll y gwyliant*," or ebb of the holidays, when all festivities connected with Christmas terminated.

D. SILVAN EVANS.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, March 16, 4 p.m. Asiatic: "The Northern Frontages of China, Part VII., the Shato Turks," by Mr. H. H. Howorth.
8 p.m. Victoria Institute: "Fossil Botany and its Bearing on Evolution," by Mr. W. P. James.
8 p.m. Society of Arts: Cantor Lecture, "Carving and Furniture," by Mr. J. Hungerford Pollen.
8.30 p.m. Colonial Institute: "Western Australia," by Sir F. Napier Broome.
TUESDAY, March 17, 8 p.m. Royal Institution: "Digestion and Nutrition," by Prof. Gamgee.
7.45 p.m. Statistical.
8 p.m. Civil Engineers: "The Construction of Locomotive Engines, and Results of their Working on the L. B. & S. C. R.," by Mr. W. Stroudley.
8 p.m. Society of Arts: "The Congo and the Conference in reference to Commercial Geography," by Commander Cameron.
8.30 p.m. Zoological: "The Collection of Birds made during the Voyage of the *Marchesa*," by Dr. F. H. H. Guillemand; "The Butterflies of Timor-Laut," by Dr. Meyer; "Notes on the Peruvian Cliff-Swallow," by Prof. W. Nation; "The Theory of Sexual Dimorphism," by Mr. Jean Stolsmann.
WEDNESDAY, March 18, 11.30 a.m. British Museum: "Egyptian Antiquities," by Miss Beloe.
7 p.m. Society of Architects.
8 p.m. Society of Arts: "The Rivers Pollution Bill," by Mr. J. W. Willis-Bund.
THURSDAY, March 19, 8 p.m. Royal Institution: "The New Chemistry," by Prof. Dewar.
4.30 p.m. Royal Society.
8 p.m. Linnean: "New Genera and Species of Hydroids from H. Galt's Collection," by Prof. Alcock; "Plants of Moresby, Basilak, O'Neill, and Margaret Islands, S.E. New Guinea," by Mr. Wm. E. Armit.
8 p.m. Historical: "The Development of the Fine Arts under the Puritans," by Mr. J. Foster Palmer.
8 p.m. Civil Engineers: "Inland Navigation," by Sir O. A. Hartley.
8.30 p.m. Antiquaries: "The Gate-House Chapel, Croxden, Staffordshire," by Mr. G. Wardle.
FRIDAY, March 20, 11.30 a.m. British Museum: "Egyptian Art," by Miss Beloe.
8 p.m. Philological: A paper by Mr. H. Sweet.
9 p.m. Royal Institution: "Liquid Films," by Prof. A. W. Riecher.
SATURDAY, March 21, 8 p.m. Royal Institution: "Richard Wagner," by Mr. C. Armbruster.

SCIENCE.

Scientific Papers and Addresses. By George Rolleston. Arranged and Edited by Wm. Turner, with a Biographical Sketch by E. B. Tylor. (Oxford: Clarendon Press.)

ADEQUATELY to review these two interesting and suggestive volumes would be nothing less than to review Rolleston. Every page in

the whole collection smacks intensely of that vivid, keen, acute, powerful, discursive, and (to say the whole truth) somewhat crotchety and oblique personality. The book is instinct throughout with the still persistent vitality of Rolleston's virile and unique genius. For he had genius—no man more powerfully impressed all who saw him with an abiding sense of that divine gift—and yet it was genius frittered away on an infinity of subjects that all, in the end, failed to build up for him in any way a lasting pyramid. His work lacked the needful uniformity and harmony of purpose. *Non omnis moritur*; but what survives of him survives rather in the minds and memories of those who knew him than in any distinct objective monument. His brief immortality will not perhaps outlive the last remnants of the generations that moved with him. This is a pity, indeed; for Rolleston's mind was one so wide and varied, that if it had only possessed the one deficient quality of concentration it might have done great and wonderful things in its own fashion. Unlike so many of the new and rising school of biologists, the vigorous Yorkshireman had interests and ideas far beyond the mere technical details of his own peculiar chosen science. A classical man by early training, he took to biology in mature days of pure predilection, and carried into his new work something of the literary grace and broader culture derived from his first and earliest sphere of serious study. Indeed, it was the very breadth and universality of Rolleston's interests that prevented him from stamping any more solid and permanent mark upon the world than the mark which he has left (alas! too sparsely) on the minds and modes of thought of the younger men of science trained under his eye at the Oxford Museum. In his later days, at least, it was almost impossible for him to speak publicly upon any subject under the sun without dragging in incidentally, in the course of his remarks, the unspeakable Turk, the wickedness of cremation, the evils of alcohol, the aspirations of the struggling Greek nationality, and all the other thousand-and-one questions of the moment on which his ardent nature always felt so strongly, and spoke so fluently, so fervently, and so well. It must be candidly confessed, however, that, on the whole, the contents of these two posthumous volumes are a trifle disappointing. They hold so much less of final value than one would have imagined must necessarily remain from so long, so useful, and so animated a life. Some excellent notes on the brains of men and other anthropoids; a valuable paper on the placental structures of the Tenrec; several masterly dissertations on prehistoric British skulls; an interesting discussion on the ancient Greek cat; a few admirable descriptions of archaeological researches; and some addresses and speeches on various occasions—these, strange to say, form the only available relics of the eloquent professor whom we all remember with so much respectful admiration and love; and they seem, indeed, but a pitiable fraction of his impressive individuality to hand down (on some musty shelf of a library book-case) to those who come after us, and who knew not Rolleston. After all, it was the character itself, rather than its mere external expression, that impressed itself so vividly on

the mind of every friend or pupil; and the mere character, even when so sterling, so noble, and so beautiful as Rolleston's, can hardly ever produce much effect beyond the comparatively narrow circle of personal acquaintances. The brilliant, exuberant, diffuse, and fragmentary intellect has left nothing worthy to speak for it hereafter. Dr. Tylor has prefixed to these too scanty remains a very interesting and appreciative sketch of Rolleston's personal life and opinions; and Prof. Turner has edited the entire collection with great care, accuracy, and judgment. Would there had been something more to edit—some great work thoroughly commensurate with the power and fertility of that quick, clear, and enthusiastic temperament!

GRANT ALLEN.

TWO BOOKS ON BUDDHIST LAW.

King Wagani's Dhammasattha. Text, Translation, and Notes. Edited by Dr. Forchhammer. (Rangoon.)

Notes on Buddhist Law. By John Jardine, Judicial Commissioner of British Burma. (Rangoon.)

It is well known that the English Government in India, desirous, and properly desirous, of interfering as little as possible with the ancient traditional customs of the people, has ordained that in all matters of inheritance and of marriage arrangements they shall be judged by their own law. It is not so well known how great are the difficulties in the practical carrying out of this laudable intention. As regards the Muhammadans the matter is comparatively easy. The Moslems have laws applicable, and intended to be applied, to the whole Moslem community; and it is not difficult to ascertain whether any particular individual belongs or not to that community. With the rest of our fellow subjects in India the case is far otherwise. They neither form one community nor is there any one authoritative system of law that is applicable, or was ever intended to be applied, to all the numerous and intricate divisions into which they are split up.

It is true that the English legislators, in establishing the important principle above referred to, speak of all non-Muhammadan natives of India as "Hindus"; and also that there is a system of law called in English text-books "Hindu Law." But the term Hindu, which is not found in native literature, is not only ambiguous, but also misleading. There are vast multitudes of people in India, not Muhammadans, to whom English writers do not hesitate to apply the term Hindu, who have never acknowledged as authoritative, nor adopted in their daily life, what the same writers would undoubtedly call Hindu law. Among the many nations, castes, clans, and sects in the great continent of India, there have from time immemorial, and do still, prevail customs regarding both marriage and inheritance utterly at variance with those recorded in the standard mediæval text-books of so-called Hindu law. And this is true not only, as is often supposed, of Jains, Buddhists, Sikhs, hill tribes, and so on; but also of many others who would certainly, by English writers, be called Hindus.

For the so-called Hindu law is a later digest of the various handbooks of established custom, written, since the rise of Buddhism, by Brahmans of different schools for their fellow Brahmans. Though these ancient handbooks speak incidentally of other ancient castes now nearly, or quite, extinct, they look at every question exclusively from the Brahman point of view; and the law based upon them would most ap-

propriately be called the Brahman law. As the ascendancy of the Brahmans in matters of religion spread gradually, and more especially after the fall of Buddhism, through the centre and south of India, the peoples who acknowledged them as the chief among religious teachers did not necessarily adopt their customs. The Brahmans themselves were supporters of local usages. Such usages continued often long after a particular tribe had been Brahminised—had become what would now be called Hindus; and very numerous must have been the cases like that of the Tamils of Ceylon, who are Hindus in religion, but follow the local law, the Tesavalammei, in their customs of inheritance and marriage.

Unfortunately, however, the Ceylon Tesavalammei stands alone as an example of a statement of what law, when it was not Brahman law, was actually current among Hindus. The Brahman literature is naturally silent as regards any other law than that by which the caste privileges of the Brahmans were so strongly supported, and hitherto no books of the Jains or Buddhists on legal subjects have been found, or even known to exist, in India. The Brahmans have succeeded in suppressing, within India itself, all the varied results of the famous school of Buddhist learning at Nālanda. What has been rescued of them in Nepāl or China gives us nothing, unless, perhaps, incidentally, on law. No Pāli law book is known of in Ceylon, though in the portion of the *Mahāvamsa* not edited by Turnour, a good Buddhist king is praised for judging according to Manu (India Office MS., chap. lxxx., v. 27), and though the Kandians have a very distinctive and settled set of legal customs which are still, in part, the *lex fori* of the country.*

Yet it cannot be doubted that the Buddhists in India did, in fact, have a system of law, based on Buddhist ethics, and therefore very different from the Brahman law, which alone has survived. We know from the elaborate code of canon law preserved in the Vinaya, which reached its perfection as early as the fourth century B.C., that they possessed, in a very remarkable degree, the judicial ability necessary for the framing of a system of civil law. And now comes the peculiarly opportune discovery of a number of Buddhist civil law works in Burma, themselves late in date, but founded on earlier works, and thus preserving to us an invaluable, if only imperfect, record of the lost Buddhist laws of India.

So long ago as the year 1852 Dr. Rost, the learned librarian of the India Office, had already brought one of these Pāli books, the *Manu-sāra Dhammasattha*, to the notice of European scholars; and in 1882 Dr. Führer, of Bombay, contributed an article to the *Journal* of the Bombay Branch of the Royal Asiatic Society on the same subject. Dr. Forchhammer now gives us the full text of another (unfortunately in the Burmese character and interlarded with a Burmese paraphrase); and Mr. Jardine, in his above-mentioned work, discusses, with much judgment and acumen, a number of very interesting points in the Pāli Buddhist law, more especially important from the point of view of the practical administration of that law in Burma. In 1883 Mr. Jardine further offered a prize of 1,000 rupees for the best essay on the sources and development of Burmese law, from the era of the first introduction of the Indian law to the time of the British occupation of Pegu. From advance proof-sheets of the successful essay, a forthcoming work by Dr. Forchhammer, it appears

* The authorities on Kandian law at present accessible to European scholars are very imperfect and fragmentary. It is much to be desired that someone in Ceylon would give us a full account of the whole of it as it existed before the English conquest of Kandy.

that the total number of the Buddhist law books is not inconsiderable. There are:—1. *The Dhammavilāsa* written about 1174, A.D.; 2. *The Wagaru Dhammasattha*, ascribed to King Wargaru of Martaban (1281-1306); 3. *The Manu-sāra*, above referred to, written at the close of the last century; 4. *The Manu Kyay*; 5. *The Manu Wannanā*; 6. *The Vinichaya Pakāsini*; 7. *The Moha Vicchedani*, and others, whose names are not specified. Some of these are in Pāli, some in Burmese. The views of law enunciated in them were derived by the Burmese from settlers from South India, who were probably in great part Buddhists, and who colonised the coast line of Burma during the centuries previous to the year 1000 of our era. The Buddhist books naturally ignore all the peculiarly Brahmanical side of the so-called Hindu law, and show no acquaintance with the commentaries and later digests on which that law, as now administered in our courts, so very largely, not to say exclusively, depends. But they do involve a knowledge of general principles found in the earlier Brahmanical works. For these and other reasons, both Dr. Führer and Dr. Forchhammer believe the Pāli Buddhist law to be derived, not from the existing code of Manu, but either independently from the pre-existing customs of which that Code is a summary, or from a recension of Manu older than that now extant.

It would be impossible to state as yet how far these conclusions will be finally accepted. But it would also be impossible to exaggerate the importance, either for the practical administration of law in our courts, or for the history of law in India, of these Buddhist works. I am making arrangements to publish the Pāli ones, as soon as possible, in the *Journal* of the Pāli Text Society, where in Roman type and with English translations, they will be accessible even to those European students of the history of Indian law who do not read the Burmese character. And it would be a most excellent thing if the rare knowledge of Dr. Forchhammer could be made more exclusively available for the study of this literature by the establishment of a chair of Pāli and Buddhist law in connection with the Educational Syndicate of Rangoon, or, better still, in connection with a University College to be established there.

T. W. RHYS-DAVIES.

CORRESPONDENCE.

FIRST AND SECOND PERSONS OF THE INDO-EUROPEAN VERB.

Oxford: Feb. 24, 1885.

Prof. Sayce, in his interesting contribution to the first number of the *Internationale Zeitschrift für allgemeine Sprachwissenschaft* (Leipzig, 1884), on the "Person-endings of the Indo-European Verb," considers that "the verbal conjugation was primitively *ἐγώ, φέρεις, φέρει*," and that "the first person singular of the verb was primarily a noun in the objective case. It was in fact, the object of the first personal pronoun." Referring to the second person singular he thinks that here "we have again a common nominal suffix, and our only hesitation would be as to whether we should regard this suffix as here denoting the subjective (or nominative case, or as being the suffix which we find in abstracts like *γίγν-ς*." The professor proceeds further to explain *ἐγώ, φέρω*, as "I (am) bearer." This is a decided advance upon the old theories of verbal formation; but it seems to me that the forms of the first and second persons admit of a much simpler explanation. We know that in all languages the first and second personal pronouns may stand for either gender, and, as a matter of course, are neutral this being the only gender they could take, and such in form the two pronouns evidently are.

e.g., Sanskrit *aham*, *tvam*. If, then, we take a verbal form such as *āyā* (for *āya*), we see that it has for its base *āya-*, the stem of *āyas*, "a leader, &c.," and that it is in reality the nominal predicate to the subject *āyā*, the copula being unexpressed. Hence, instead of *āyā* *āyā* for "I (am) a leader," we have the predicate in strict agreement with its subject, in *āyā* *āyā*. Now, in exactly the same way the second person arose; *āyā* is evidently derived from *āyā*, a form which occurs in *āyā*, "moving well, nimble." Here, again, *āyā* *āyā* would of course be inadmissible, since *āyā* is of the neuter gender, consequently we must read *āyā* *āyā*, i.e., "thou (art) moving, leading, &c." E. SIBREE.

"GILES" OR "GALIS" IN HINDUSTANI.

March 11, 1885.

In a review of Mr. Platts's Hindustani Dictionary in the ACADEMY of February 28, speaking of European loan-words, I mentioned *giles* (=braces) as a word of doubtful derivation. There is another form of the word often used—*galis*. I am indebted to Dr. D. Wright of St. Andrew's (formerly of Nepal) for the information that this is simply the Scotch "gallus," or "gallows," still used north of the Tweed for the southern "suspenders," or braces. As Dr. Wright observes, the presence of this distinctively Scotch word in the new Urdū or camp language of India is very significant of the preponderating nationality in the British occupation of that country. O. J. LYALL.

The word "gallows" in this sense is not peculiar to Scotland. In Yorkshire and the North Midland counties "gallowes" is the word always used among the common people.—ED. ACADEMY.]

SCIENCE NOTES.

On Tuesday the Convocation of Oxford University met to discuss the proposal to grant £500 annually for three years for the expenses of the new Physiological Laboratory. About seven hundred members of Convocation were present—the largest attendance that has been known for many years. After a stormy debate, the motion in favour of the grant was affirmed by a large majority—412 votes being given for the proposal and 244 against it.

PROF. HILLHOUSE will shortly publish, through Messrs. W. Swan Sonnenschein & Co., an English version of Prof. Strasburger's *Das kleine botanische Practicum*, itself an abridgment of a much larger work published in the spring of last year. The book is intended primarily for students and practical workers, and, commencing with the most elementary researches, with the aid of the simplest apparatus only, it is carried up to embryological and other complex work. The volume will be fully illustrated by woodcuts drawn by the author, who is adding fresh notes of most recent information.

M. CARTAILHAC, who is about to publish an important work on prehistoric remains in Spain and Portugal, has contributed to the *Matériaux pour l'histoire de l'homme* a chapter in advance entitled "Les Grottes artificielles sépulcrales du Portugal." In this paper he describes from personal investigation the sepulchral caves of Palmella, which are referred to a late period of the Neolithic age. Among the interesting relics accompanying the interments in these caves are some beads of a green mineral, probably akin to the callaita of Pliny, and similar to the turquoise-like mineral which occurs among the prehistoric remains in the Morbihan.

PHILOLOGY NOTES.

THE Public Orator of Cambridge, Mr. Sandys, has nearly completed a critical and explanatory edition of the "Orator" of Cicero.

PROF. GILDERSLEEVE has in the press an edition of the *Olympic and Pythian Odes of Pindar*, with introductory essay, dissertation on the metres, and notes, critical and explanatory. It will form part of Messrs. Harper & Brothers' "Classical Series for Schools and Colleges."

THE work entitled, *Sénèque et la Mort d'Agrippine, Etude Historique* (published under the pseudonym of H. Dachert), of which a notice appeared in the ACADEMY of last week, has now been acknowledged by its author, and appears with some additions and rearrangements under his real name, as *Etudes sur la Vie de Sénèque*, par P. Hochart (Paris: E. Leroux).

M. JAMES DARMESTETER has been unanimously recommended by the professors of the Collège de France for the professorship of Persian, and M. Louis Havet for the Latin professorship. The recommendations of the Académie des Inscriptions have to be given in during this month, and it is expected that the appointments will be made before Easter. M. Louis Léger has been appointed to the chair of Slavonic languages and literature.

WE have received from Srinātha Misra, an enterprising publisher at Calcutta, a new edition of the *Adhyātma-Rāmāyana*, with a Bengali translation by Nilakānta Tarkavagis. There have been several editions of this popular text, which originally formed a portion of the *Brahmānda-Purāna*, but this is the first accompanied by a Bengali translation. An English translation of it would be valuable, as giving an insight into the mystic worship of Rāma.

In the *Nordisk Revy* for February 28 is an article by Gustav Stjernström on Miss Otté's *Simplified Grammar of the Swedish Language*. Herr Stjernström refers with approval to our criticism of Miss Otté's two volumes in the "Simplified Grammars" series (ACADEMY, September 13, 1884), but considers our reviewer too indulgent in ascribing the defects of the books rather to hasty preparation and to the conditions imposed by the publisher than to the author's want of knowledge of the subject.

A NEW work, by M. Haillant, of Epinal, entitled *Essai sur un patois vosgien: Dictionnaire phonétique et étymologique* (Paris: Maisonneuve), is announced for publication by subscription. The book will consist of two octavo volumes of three hundred pages each, and the subscription price will be six francs.

THE *Literarisches Centralblatt* for March 7 contains a review by Prof. Schuchardt of A. Alexandroff's pamphlet (Warsaw, 1884) on the substitutions for the separate sounds and the sound-groups of the normal Russian language made in the pronunciation of a patient whose tongue has, in consequence of canceroides, been almost completely amputated. Excepting the labials, *p, b, m, f, v*, all these sounds and sound-groups are strangely modified, and *l* and *r*, especially between vowels, are often dropped altogether.

A GAULISH lady's golden ring, found in one of the eastern departments of France, has just been presented to the Académie des Inscriptions. It is octagonal, and bears the following inscription, four letters being on each of the first six faces, five on the seventh, and one on the eighth:

ADIA | NTVN | NENI | EXVE | RTIN | INAP | PISNT | V
That is: *Adiantunneni Exvertini Nappis Etnu*, "Nappis Etnu, or perhaps Nappisetu, (gave this) to Adiantunna (daughter) of Exvertinios." The lady's name may be explained by Welsh

add-iant, "longing," Irish *ét* "zelus," Sanskrit *yātma*. Her father's name, if we strip off the two prepositional prefixes, *ex* and *ver*, seems cognate with *etivus*, "strong, mighty."

In our report of the meeting of the Cambridge Antiquarian Society (ACADEMY, March 7), the words *vis obitu* in the second line of Prof. Clark's restoration of the Brough Inscription should read *res obitu*.

MEETINGS OF SOCIETIES.

BROWNING SOCIETY.—(Friday, Feb. 27).

MR. AUGUSTINE BIRRELL in the Chair. The first paper read was on "The Case of Louscha" (in "Ivan Ivanovitch"), by Mr. J. J. Britton. The writer took the view that Louscha, not being a heroine, but a common-place everyday sort of woman, had done all she could to save her children, and that it is unfair on the part of everyday, common-place people to blame her for not being a heroine. "It is not given to every woman, no, nor to one man or woman in ten thousand, to fight a Marathon against an army of wolves. Louscha, poor simple country village wife, was set abreast of an occasion which demanded a heroine—and she was none." Besides, "the wild frenzy and speechless horror of death may be reasonably held, by a thoughtful jury, to extenuate" what would be inexcusable under other circumstances. The men of the *Magnonists*, who killed the boy to save their own lives, were surely more culpable, by far, than Louscha; yet we acquitted them. We must believe Louscha's story, for it is manifest she had no time to concoct one. "On the whole, I hold Louscha guiltless—weak, but guiltless—and Ivan Ivanovitch a hot-headed and rash man." The poem itself is a masterpiece of vivid story-telling, the incidents take fast hold on the memory, and it reads well aloud.—The Chairman, after noting the fine artistic setting of the poem and the faithfulness of its localisation, deprecated the discussion of either Louscha's or Ivan's guilt in a spirit of *nisi prius*. The case must be tried before another and higher tribunal than the old Bailey. On the whole, he sided with Ivan. In a Russian village all were bound together by the closest ties, and had a corporate existence. Louscha would inevitably have found existence impossible among her old friends, and could not have gone away. She would in time have become the nucleus of an evil tradition. Ivan saw all this and more, and his sudden act was that of a social purifier. We cannot pity Louscha for the swift death that overtook her.—Mr. Furnivall had never had any doubt of the justice of Ivan's act. Louscha was not merely no heroine: she had violated the holiest instincts of motherhood; she was thus a monster, and deserved the swift death which had overtaken her.—Dr. Berdoe took the opposite view. He had such faith in the unselfishness of mothers, that he felt sure Louscha had not merely done all she could, but that what she had done came from no stifling of true instincts, but directly from the impulse of her truest instincts as a mother. His experience in the world had given him little faith in the verdict of men in such a case, and none at all in self-constituted social purifiers.—Mr. Gonner thought the case not one as between Louscha and Ivan, for the guilt of the one need not exonerate the other from censure. Louscha, he thought, had saved her own life at the sacrifice of her children's: this stamped her conduct with selfishness and reveals her guilt.—The second paper read was one by Mr. B. L. Moseley on Miss Alma Murray's performance of Constance in "In a Balcony" at the Browning Society's entertainment on November 28 last. The rôle is one worthy of a place beside Juliet and Shelley's Beatrice Cenci, and Miss Alma Murray's performance was worthy of the rôle. The speaker justified this opinion in considerable detail.—The short discussion which followed was in sympathy with the paper.—The third paper read was on "Cleon" by Mrs. Turnbull, who noticed the close resemblance in many respects, outward and inward, between that poem and the Epistle of Karahish: each exhibits a keen enquiring mind, enquiring after the same new manifestation of the truth; each is writing to a sympathetic friend, and each is typical in his way

of receiving the new truth, and in his way of presenting it. The key-notes are the same in each poem—Christ, and the Resurrection of the Dead. Both poems are in Browning's second or middle style, where, like other great artists, such as Beethoven and Turner, he concedes more to beauty of form and expression than in his third and later manner, where strength almost drowns sweetness. In "Cleon" Browning takes his friend Lancelotti's recommendation, and "atticizes," and has indeed caught much of the Greek spirit—its quiet grace and restrained feeling. The tone is calmly sorrowful, pathetic, only broken near the close by a sharp, poignant, but quickly subdued cry of despair. It is surely impossible not to discern that in this poem Browning keeps as vividly before him the materialism of the nineteenth century as that of the first.—The Chairman fully agreed with what was said in this very interesting paper as to the charm of style in "Cleon," in which sweetness and strength are so happily united. What is called "ecstatic poetry" is held in abhorrence by all good critics, but something approaching to ecstasy should be one of the effects of poetry.—The lateness of the hour precluded discussion of the paper. A cordial vote of thanks to the Chairman closed the meeting. It was announced that at the next meeting, on the 27th March, when Prof. Johnson's paper on "Sludge the Medium" would be read, Mr. J. Cotter Morison would take the chair.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, March 3.)

DR. SAMUEL BIRCH, President, in the Chair.—A paper by M. Edouard Naville, on the "Inscription of the Destruction of Mankind in the Tomb of Rameses III." was read.—Mr. E. A. Wallis Budge read a paper entitled "Notes on the Martyrdom of the Coptic Martyr Isaac of Tiphre." The MS. from which the Coptic text of this Martyrdom is taken is in the possession of Lord Zouch. It belongs most probably to the tenth century. As a whole the text is very perfect, a few clerical errors, and the omission of a word or two here and there, comprising nearly all its faults. The history of the Martyrdom of Isaac was written by a kinsman of his called Christopher, who, as he himself states, was an eye witness from the beginning to the end of his tortures and of his death, hence this contemporaneous account is peculiarly valuable. In the last century the Augustine monk F. A. A. George published in his "De miraculis Sancti Coluthi" some excerpts from the Vatican MS. No. 66, containing the "Martyrdom of Isaac," with a Latin translation, and in the year 1810 Zoega's Catalogue of the Coptic MSS. in the Borgian Museum appeared, containing two interesting extracts from the same source; but no complete copy of the text of the Martyrdom, nor a version of the whole of it, has appeared. Isaac the Martyr suffered and died during the reign of Diocletian, most probably in consequence of one of the edicts issued by this Emperor in the years 303-4 A.D. The history of Isaac's martyrdom was most probably written by Christopher shortly after it took place, and there is no doubt that a knowledge of it was general among the Egyptian Christians during the latter half of the fourth century. Lord Zouch's MS., containing the account of the martyrdom, was copied from a MS. dated in the 115th year of the era of the Coptic Martyrs—i.e., about the year 399 A.D. Isaac was a native of Tiphre, in the province of Garbiah, in the Buairite nome in the Delta. When he was twenty-five years of age, one night an angel woke him up, and told him to go and confess Christ to the Governor of Taubah. The holy man bade farewell to his parents, and set out to perform the command. When he arrived at Taubah, the Governor Culcianus was in his bath. When he came out and saw Isaac, the would-be martyr cried out that he was a Christian. After some conversation, the governor gave him into the charge of a soldier called Dionysius, telling him to keep guard over him while he went to Tanis. Shortly after, on a miracle being wrought by Isaac, the soldier was converted, and on his confessing it to his lord Culcianus, he was beheaded. Isaac was then taken to Peshati or Nicin, the metropolis of the Prosopite nome. There he was tortured by being immersed in a boiling cauldron; a miracle was wrought, however, and he was delivered from death. Culcianus now took counsel

with Arianus, the Governor of Hormes, who, having seen and heard the holy man, took him away with him to Hormes, a town sixteen days' distance by ship from Taubah. In the prison of this place Isaac found two other Christians, called Philoxenus and Surine. A day or two after his arrival he was tormented with all the hideous tortures which the cultured mind of the civilised Roman had invented to terrify the unhappy Christians. During the tortures some miracles were wrought, by which Isaac was a second time delivered from death; and the people of the city made an uproar, and wished to stone their governor. Isaac was then taken by ship to Taubah, where he suffered death by the executioner's sword.—The Rev. A. Löwy read his translation of a paper entitled, "The Weasel and the Cat in Ancient Times," by the Rev. Dr. Placzek, Chief Rabbi of Brünn (Moravia):—The weasel, *mustela* or *putorius vulgaris*, was in ancient times the predecessor of the cat in its functions of clearing the houses of mice and other vermin. Some nations, in view of the habits and the use of the weasel, transferred the name of this creature to the cat; and this transfer has led to several etymological puzzles. The Egyptian cat seems to have been a descendant of the *felis maniculata*. Its first ancestors have to be sought in Nubia. The first effigies of the cat were depicted on the monuments of Beni Hassan, 2500 B.C. The cat was kept, *inter alia*, for the purpose of killing poisonous snakes. The Egyptian cat, being a sacred animal, did not easily pass from Egypt into the possession of neighbouring Semitic nations. The biblical word *choled* (Lev. xi. 29), in the Aramaic version of Onkelos, *ahuida*, is rendered "weasel." The Septuagint translates it *γᾱλῆ*. Rashi explains *choled* by *mustela*. Etymological reasons justify these renderings. Other Aramaic names of the weasel the author derives from Greek words. In the second century of the Christian era the cat and the weasel seem to have been kept side by side in some of the Jewish houses. The Aramaic name of the cat was *shunra*, whilst its Neo-Hebraic name was *chathul*. Some fanciful derivations of *shunra* occur in the ancient Jewish writings. The names of the cat, Aryan and otherwise, help to indicate its migrations into different countries. Allusions to the natural history of the cat are scattered over various portions of the Talmud and the ancient expositions (the *Midrashim*) of the Hebrew Scriptures. These allusions were noticed in the present paper, and were highly characteristic of the tendencies of the ancients to combine the study of nature with a strong leaning towards incredible fictions.

ROYAL ARCHAEOLOGICAL INSTITUTE.—(Thursday, March 5.)

THE President in the Chair.—The Rev. Precentor Venables communicated an account of a fine pilaster, sculptured on three sides, of Roman date, recently found at Lincoln.—Mr. I. I. Carey submitted drawings of a singular wall painting in the Castal Church in Guernsey, with *les Trois Rois Morts et les Trois Rois Vifs*; also of a curious stone chest or coffin sculptured with mermaids, also preserved in Guernsey.—Mr. F. J. Spurrell reported the discovery of a large number of Deneholes near Grays and Tilbury, in Essex, which he invited the members to inspect.—Mr. W. T. Watkin communicated a list of Roman inscriptions found in Britain in 1884. This is Mr. Watkin's twelfth supplement to Prof. Hübner's work, and his ninth annual list.—Mr. J. L. Stahlschmidt read a paper on Church Bells, confining himself more particularly to those of pre-Reformation date and the progress made in dating them by the style of the lettering.—Mr. W. H. St. John Hope exhibited the corporation maces of Maidstone, and made some remarks thereon.—It was announced that there would be no April meeting owing to the first Thursday falling in Holy week.

PHILOLOGICAL SOCIETY.—(Friday, March 7.)

REV. PROF. SKERT, President, in the Chair.—Mr. Furnivall read a paper by the late Mr. C. B. Cayley, "On the Conditions of Onomatopoeia." Dividing imitative sounds into "mechanical" (from the impact and friction of bodies) and "organic" (from cries of animals, or semi-voluntary utterances of human beings), Mr. Cayley argued that

all explosives suggested impact—as Mr. Wedgwood said—that *p* was rough, *t* smooth, *p* and *t* percussive, *f* and *th* fricative, while *k* recalled the cries of birds, *g* represented a soft impact, *t* and *k* that of harder things; *f* was a soft fricative, *k* suggested the impact of an edged or pointed body, *r* the friction of smooth heavy bodies; *p* and *b* being soft, *m* and *w* were soft and smooth, *i* and *d* hard, *n* and *l* hard and smooth, *y* and *ng* sharp and smooth, *sh* sharp and rough, *th* hard and rough, *s*, *zh*, *z*, and *zh* hard and rough, yet with a certain lightness. This lightness of *s* Bacon had noticed in his anecdote of an old Frenchman who held that echoes were the work of spirits—you shouted *Satan*, but the echo returned only *sa-tan*, which was as much as *apaga*, "avoids"! Mr. Cayley then discussed the syllables *peg*, *tel*, *pek*, *kep*, &c., described Joseph Faber's "Talking Machine" (which Mr. A. J. Ellis thought very small beer), and, lastly, quoted some verses of the *Dies Irae* to illustrate certain vowel-effects.—The treasurer, Mr. B. Dawson, then read a short paper, "On the Revised Version of the New Testament," dealing principally with Acts xvii. He praised the accuracy of the revisers, but condemned their frequent "transversion" of the Greek: they sometimes followed the original word by word, regardless of the maxim "good Greek order, bad English." They had lost the old, free spirit of translation—of the English poetic feeling which had turned the foreign "seventy years" into our household "three-score years and ten."

FINE ART.

RECENT ARCHAEOLOGY.

Die Antiken Terracotten. Herausgegeben von Reinhard Kekulé. Band II., "Die Terracotten von Sicilien." (Berlin und Stuttgart: Spemann.)

Reisen in Lykien und Karien. Beschrieben von Otto Benndorf und George Niemann. (Wien: Carl Gerold's Sohn.)

A Descriptive Atlas of the Cesnola Collection of Cypriote Antiquities. By Louis P. di Cesnola. (Boston: Osgood.)

If it were not that praise admits of being easily condensed, any one of the three books placed at the head of this article would be entitled to a separate notice of some length. And this applies to the authors, artists, and publishers, with the difference as regards the last mentioned that in the two German works on our list the publication has been subsidised, and is, therefore, less of an enterprise than the *Atlas* of General Cesnola. We must discriminate also between the authors so far as to point out that in each case the task was essentially different, and that, therefore, no comparison, invidious or otherwise, is implied in placing them here together.

The *Sicilian Terra-cottas* of Prof. Kekulé will be a surprise to those who believe that there is no future for the reproduction of ancient sculpture except in photogravure or some such process. It is a vast book of etchings from the skilful hand of Ludwig Otto, and it is a guarantee for their faithfulness that Herr Otto had himself made all the preparatory drawings from the originals, sparing no time nor labour. Similarly, Prof. Kekulé has spent years of painstaking on his work, and the result is a delightful book, though not, perhaps, so novel and attractive as his previous costly volume on the *Terra-cottas of Tanagra*. In no branch of the minor arts in Greece was local taste more pronounced than in the making of terra-cotta statuettes. Those of Sicily have their special qualities no less than those of Tanagra; and for this

reason Prof. Kekulé has done well in keeping apart the products of the various local centres. On the other hand, there is obviously not much of local peculiarity in the archaic works of this class; and it is quite possible that on a comprehensive scrutiny the ancient terra-cottas, taken altogether, may be seen to fall, like vases, bronzes, and marbles, into several distinct artistic periods, which it would be well to recognise as affording a satisfactory classification. And, again, something could be said for a plan of publishing Greek terra-cottas, in which the uniformity of household taste throughout Greece, rather than the slight local peculiarities of the artists, should be forcibly illustrated, as, for example, by grouping together the whole of the subjects taken from the grotesque or amusing side of daily life. The cheapness of the material and the facility with which figures in clay could be produced, exposed the makers of them to a constant demand for subjects which would gratify those common household tastes, and, in fact, sacrificed a skilful body of men to a not very elevated range of desires on the part of the community. If the multitude of figures of this order were not itself sufficient to establish this argument, we should find a very strong confirmation of it in the circumstance that while among vases, bronzes, and engraved gems the designs are, as a rule, drawn from the regions of myth and legend, the terra-cottas, on the other hand, are conspicuous by the general absence of any informing impulse beyond that of a clever observation of forms and incidents of daily life. But, while the exceptions to this rule deserve to be kept apart, the plan of Prof. Kekulé is probably, for the present at least, much the preferable of the two. It accentuates the peculiar artistic tastes of different localities, and enforces by many examples this or that feature which might otherwise elude observation. That he has done his work excellently is only what was expected of him.

In the course of two expeditions, undertaken in the first instance to rediscover a sculptured monument in Lycia which a German traveller had seen and described many years before, it was thought advisable by Prof. Benndorf and his colleagues to take the opportunity of exploring generally that inhospitable, but interesting, land. The monument was found at a place called Gjölbashi, and its sculptures, now removed to Vienna, will form the subject of a second publication. The present volume gives an account of the explorations to which we have referred. In Prof. Benndorf the enthusiasm of archaeology, strong as it is, if we may judge from the hardships he has endured for it in former years in Samothrace and elsewhere, has not subdued an intense love for the beauties of Nature and for the simple habits of a people living under rude conditions. For this reason the descriptions of his journeys are unfailingly charming. The heaviest fatigues are relieved by a smile on the face of Nature; and these smiles are not rare any more than are the fatigues. Each section of the route has its jubilant effects of landscape, conveyed in expressive language to the pleasant accompaniment of excellently reproduced plates in heliogravure, with an occasional etching by Prof. Niemann, the architect of the expedition, whose skill as

an etcher has lately been displayed on a larger scale in his splendid work on the "Barocco Palaces of Vienna." It was not, however, to indulge a passion for the picturesque, nor even to show how the natural forms of the country and its rich vegetation must have forwarded its remarkable rise into civilisation in ancient times, that the Austrian Government provided Prof. Benndorf and his party with the means of their expedition. The primary object was archaeological exploration, and accordingly, as each resting stage is reached, we see all hands turned on to copy inscriptions and to sketch architectural or artistic remains. With great labour and learning, in the interval which has elapsed since the time of the expedition, the inscriptions have been edited and the architectural problems worked into shape wherever they presented a new feature of interest. As an instance, we may call attention to the special chapter on the tombs. For the variety and vast number of its tombs, Lycia has long been known. With façades like small Greek temples, they are cut by the hundred into rocky hill sides; they tower in the open country, or in the middle of a city, like great sarcophagi, with arched roofs decorated with sculpture, and frequently with inscriptions in the still unknown Lycian tongue; occasionally they rise on high square pillars like the Harpy tomb, the sculptures of which are now in the British Museum. It cannot be said that any one of these types of tombs is a direct outcome of the other. Those with the arched roofs owe their form to the principles of wooden construction, and may well have originated in the ordinary habits of the country. The others are true, each in their own way, to the methods of construction in stone; but whence the impetus to produce them came is not always certain. Lycia was long a satrapy of Persia, and included in its population a considerable Greek-speaking element. Like Cyprus, it was a meeting-place of different nationalities, and on this account was probably subject to various influences in the formation of its ideas of construction and in the choice of subjects to be represented in art. Yet in matters of artistic execution Lycia seems to have always allowed the Greek spirit to prevail. While the tombs of Lycia have survived in great numbers, their contents have vanished; and thus, as compared with Greece, where the painted vases, terra-cottas, bronzes, ornaments, and armour found in graves tell us something of the personality of the deceased, in Lycia we are confined altogether to the sculptured decorations outside the tombs. Prof. Benndorf does not here discuss and illustrate Lycian art generally; that we may expect in the second volume. But as occasion arises he deals with it in a manner sufficiently ample for his purpose. Altogether, the book is a magnificent record of travels in one of the most interesting of ancient countries.

The Museum of New York is unrivalled in the multitude and quality of its sculptures and antiquities from Cyprus. It owes this position to its present Director, Gen. Cesnola. By extraordinary strokes of good fortune, occurring now and then as the reward of many years of incessant and expensive excavation, he was able to form a collection which

has proved since then a constant and grateful source of new ideas to those who have been occupied with that most interesting period of Greek art—the period of its intimacy with the Phœnicians. The Cesnola Collection has given us, so to speak, the standard of Phœnician skill; with which it is now easy to trace the products of it wherever they occur in the ancient world; and they occur even in such strange places as early Etruscan tombs. No doubt, it was possible, previous to the excavations in Cyprus, to surmise that this and that object was a Phœnician product. But where so much remains to be done as in archaeology there is all the difference between a surmise and a certainty. If archaeologists owed Gen. Cesnola no other debt than this they would have good reason to be thankful. Apart, however, from the influence of the Phœnicians on Greek art and civilisation, it must be remembered that they were themselves also a great nation in antiquity whose civilisation in its turn has to be traced back to its beginnings. Without the New York Museum that could not well be done. With its aid much has already been accomplished; and it is to help forward the still unsolved problems that the *Atlas* has been projected. The present volume deals with the sculptures, and has this disadvantage—that a considerable part of them has already become familiar to students by means of engravings and photographs published in many quarters during recent years. It would have been more interesting had Gen. Cesnola begun with the less known parts of the collection, and furnished archaeologists at the start with perfectly new material, of which, if we may judge from the specimens lately engraved in Perrot's *Phœnicians*, there must be abundance. We accept, however, the order he has chosen all the more readily since we are now provided with a vast series of authentic reproductions. In one instance we confess to a disappointment—that is, in the smallness of scale with which the two marble sarcophagi are reproduced in pls. 74 and 149. Among the remains of archaic sculpture there are few things that possess more importance than these two works. It is to be regretted that they were not published on a larger scale, and this is particularly true of the sarcophagus on pl. 74, with its extremely beautiful and interesting low reliefs. The text which accompanies these 149 large plates is confined to a precise and exact description of the objects, such as students require. Besides this we have a historical introduction in which the early relations of Cyprus to Egypt and Assyria are sketched, perhaps, too briefly, but yet with an evident mastery of the subject. Then follows, equally too brief, an account of the excavations from which the collection was formed—a collection so overwhelming in the number and variety of its sculptures that we must admire the energy and care with which it is now being published hardly less than the ability by which it was originally brought to light from the soil of Cyprus.

A. S. MURRAY.

MUNKACSY'S "CALVARY."

THE success achieved by Munkacsy's "Christ before Pilate" was to a great extent deserved. Though a work of little refinement, it had the

courage of a bold realism, intellectually it was powerful, and as a composition it was singularly effective. It would be difficult to justify similar praise in regard to his "Calvary," which yet contains all the defects of the earlier work—the coarse modelling, the clayey flesh, the forced lights and darks, the vulgarity of the types, the theatrical design, the want of texture, the heaviness of the colour. Far from being worthy of its subject, it is scarcely worthy of the painter, whose realistic principles appear to have broken down before the awfulness of his theme. They are all very well for the mixed group of Sheikh and Rabbi, of Pharisee and Sadducee, of sightseer and ruffian, who are "going home." Here the artist is himself, and there is much to admire in the way of varied expression and natural gesture, the hate, the fright, and the bewilderment of the different men. But something more is wanted on the cross and at the foot of it, and it is here that Munkacsy fails hopelessly. He aims at something above realism and he attains only to theatrical pose and second-rate sentiment. The most powerful and successful figure in the whole composition is that of the executioner, who, pure brute as he is, stands with his ladder on his shoulder, puzzled at the commotion which is being made at such a very common incident in his profession.

NOTES ON ART AND ARCHAEOLOGY.

MR. BRITON RIVIERE will exhibit four works at the Royal Academy this year. The titles are "Vae Victis," "After Naseby," "Stolen Kisses," and "The Sheepstealer."

AN exhibition of photographs by amateurs will be held in New Bond Street next month. The photographs recently sent home by the late Mr. Cameron, the war correspondent, will be included in the exhibition, which will be divided into thirteen distinct classes. For the best pictures in most of these classes the London Stereoscopic Company have offered medals, and the value of the prizes will otherwise be considerable. Mr. Faed and Mr. Mason Jackson have consented to be judges.

MR. LOUIS FAGAN, of the British Museum, has nearly completed a *Catalogue raisonné* of the engravings by William Woollett. Its publication will signalise the centenary of the artist, who died on May 23, 1783. The work will be published by the Fine Art Society, and will supply a long-felt want. A collection of Woollett's engravings will shortly be exhibited by the Society.

THERE has been an almost uninterrupted series of exhibitions this winter at the Cercle Artistique, Brussels. At present, Mr. A. Bourotte covers a wall with the results of an Italian journey: bright little sketches in oil of Roman and Neapolitan street scenes, a Pompeian racecourse, and the rosy-blossomed hills of Ancona. A finished work, "Epilogue Judiciaire," is an excellent rendering of a home experience—a misty winter evening in Brussels. The cross lights of the flaring gas lamps are cleverly managed, falling on the roof of a prison van, surrounded by mounted *gens d'armes*, and on the eager faces of the crowd. Mr. H. van den Taelen is, like so many of the young school, a melancholy realist. His gloomy "impression" of a carpenter at work in a grey half-lighted shed, tallies ill with one's general recollections of carpenters' shops, all sunlight, whistling workmen, and fragrant yellow shavings. However excellently his old peasants convey the sentiment of their colourless poverty and dreary sordid labour, one objects to the prejudice that gives to their clothes, their dwellings, the very atmosphere

they breathe, but that one grey flat note of colour. Mr. Van den Taelen's peasants are the exact reverse of Ostade's or Brouwer's richly toned beer-quaffing boors, and Mr. Van den Taelen would seem to imply that in these days it is only the *bourgeois* who eat and drink too much. Mr. R. van Voightlander's pictures are more cheerful and well painted, though occasionally hard in tone.

AT the Roman Exhibition of Fine Arts, one of the works which have excited the greatest share of attention is a painting by Sig. Ademollo, of Florence, representing an incident in the Casamicciola calamity—the recovery of a child that had been buried for fifty hours under the ruins. The figures introduced are all portraits of the actors in the scene, and the execution of the work is highly praised.

AN exhibition has just been opened at Rome, devoted to objects illustrating the history of the city.

M. JULES ROUAM has in the press a new work, entitled *Eugène Delacroix*, par Lui-même, edited by M. G. d'Argenty. The volume will contain a portrait.

AN alleged painting of Vandyck, which has been purchased for the Antwerp Museum, has been submitted to a committee of experts, who have pronounced it spurious.

IT is in contemplation to establish a Museum for Casts at Vienna.

THE STAGE.

"MASKS AND FACES" AT THE HAYMARKET.

IF the success of "Masks and Faces," at the Haymarket, should be so great as to involve the presentation of no other play before the close of the Bancroft management this summer, Mr. and Mrs. Bancroft will at least have taken final leave of the public in the parts with which we best like to associate their names. More than once of late they have been disappointing. The actor was not quite up to the mark in "Diplomacy"; the actress is not a great "character" actress—her own individuality is too distinct to permit her to assume the perhaps nondescript individuality of cosmopolitan Countesses. But in "Masks and Faces" both artists are very fortunately placed—the parts in which both appear permit the exhibition of nearly all their variety, yet never once make a demand which could be properly fulfilled only beyond the limits of their admitted range. All that Mr. Bancroft can do quite admirably that is not done as Triplet, is to impersonate the weighty swell of a dozen years ago, and that, though an ingenious, is yet a comparatively trivial effort. And to say that Mr. Bancroft's art compasses but Triplet and the weighty swell is by no means to depreciate it, for in Triplet there is great, though not indeed infinite, variety. Mr. Bancroft, playing—if we may use a figure—upon the keyboard of the theatre, never rolls quite solemnly on the bass, never gambols quite merrily in the treble. But he is an artist of many notes, and Triplet suits him exactly; for Triplet's manliness in misfortune and his real cheerfulness limit the expression of his pathos, and the knowledge of his substantial troubles puts a curb upon the utterance of his joy. Nothing is violent, though nothing is insincere; nothing is intense, but much is touching. It is, in fine, a

well-wrought, delicate portrait. And—it has been implied already—Mrs. Bancroft is not less satisfactory. Mrs. Stirling was the original Peg Woffington; but it can never have been one of her most impressive parts. Mrs. Bancroft is the Peg Woffington whom the present generation will remember. Certain phases of the character not only permit but exact a levity which in Mrs. Bancroft, whether it is well-timed or ill-timed, a not too scrupulous or observant public invariably welcomes. It is here in its right place. And the seriousness which Mrs. Bancroft commands just about as surely, but which once or twice, as in the screen scene of the "School for Scandal," she has a little misapplied, is likewise in its place. And at the end, too, the actress reaches justifiably one point beyond seriousness—pathos. So that all her notes are sounded, and of discord there is no trace. It is a delightful performance.

There are three sources of interest in "Masks and Faces," and the existence of the three prevents any single one from dominating. There are the sorrows and vicissitudes of Triplet; there is the person of Peg Woffington pestered by Pomander, and thrown almost at the feet of Vane; there are the troubles of the young wife, Mabel Vane, who, because the play is decorous, and the public conventional, will be comforted at the close. But the renewed attentions of Mr. Vane must be sorry comfort for anybody, after all, when once his butterfly character has been appreciated and its shallows disclosed. Miss Calhoun acts the part of Mabel, who is seen to most advantage in the second act, in which are evidenced her kindness, her frankness, her simplicity. If in the third act, Miss Calhoun—while yet earnest and graceful—somehow misses just the note of a personal sorrow, of a vivid experience, in the whole of the second act she is as good as it is possible to be, and admirably fresh. For the true Mabel Vane's simplicity is not the simplicity of a baby out of Kate Greenaway: she is a hearty, well-developed young woman with all her wits about her; feeling keenly, but not feeling morbidly; thinking clearly, but thinking no evil. And this Miss Calhoun precisely shows: she is in the part completely. Vane is so very poor a character—even as a good-for-nothing, he is so thin and unsubstantial—that Mr. Barrymore's powers, whatever they may be, have no scope. Pomander is a small part perhaps for Mr. Forbes Robertson, but it is one in which he shows no deficiency. Mr. Brookfield and Mr. Kemble play two character parts: that of Colley Cibber in his old age, almost in his dotage, and that of one Mr. Surly, a Society critic whose reputation is based not on his being discriminating, but on his being disagreeable. Both actors present the most engaging studies of the *dramatis personae* they assume. Indeed "Masks and Faces"—and its present performance perhaps above all others—is rich in character pictures of last century life. This is another interest of the play, and it may be after all, not the least important. For if the interest in Triplet's troubles is genuine, the author's study of Peg Woffington—at the moment of her life, presumably, when she had just ceased to be the mistress of Garrick—is not absolutely thorough. Our sympathies go chiefly with Mabel Vane, and are, of

course, meant to go with her. Yet, when she withdraws with her recovered lord—who will break out again before very long, in Huntingdon—and Peg Woffington, who loved him too, and foolishly, is left alone, Peg Woffington asks, "What will become of me? What am I to do?" The curtain falls, and nobody has answered Mistress Woffington's question. **FREDERICK WEDMORE.**

STAGE NOTES.

THERE is a singularly sensible stage article by Mr. Hamilton Aidé in the March number of the *Nineteenth Century*, which is doubly welcome after the foolish contribution of the present Lord Lytton. Mr. Aidé does not deal with Lord Lytton at all. Lord Lytton has been sufficiently dealt with and disposed of already. He treats, instead, the general question whether the stage is a profession worthily inviting young gentle people to its ranks, and, incidentally, he answers something of what Mr. Burnand lately said in its disparagement, and replies effectively to what was for once the ugly cynicism of the always frank Mr. Hollingshead.

LAST week we noticed at length the performance of Browning's "A Blot in the 'Scutcheon," by Mr. Lawrence Barrett's company in New York. We learn that the play will be given this month in Boston. Mr. Barrett's engagements in America will prevent his appearance in London this year.

MUSIC.

RECENT CONCERTS.

THERE was an interesting, if not very exciting concert last Saturday at the Crystal Palace. A concert-overture (No. 5 in A), by Mr. T. Wingham, was given for the first time. The themes are melodious, the form exceedingly clear, and the orchestration bright and showy. The composer writes in a natural and flowing style, and his music is therefore pleasing, and, of its kind, satisfactory. Madame Agnes Millar, a pupil of Herr Reinecke, and afterwards of Madame Schumann, performed Beethoven's pianoforte concerto in C minor—an early but fine work of the composer's which is too seldom heard. The lady played in a quiet but intelligent manner. The opening Allegro was certainly given without the *brío*, but in the two following movements Madame Millar was heard to greater advantage. She afterwards gave some short solos. The D minor symphony of Schumann was magnificently performed by the band, under Mr. Manns's direction: it is pleasant to note the earnestness with which he conducts Schumann's music, and the eagerness with which it is followed by the audience. The vocalists were Madame Sophie Lowe, Miss Sherwin, and Miss Lena Little.

THE last Monday popular concert may be briefly described. There were two favourite quartets, Beethoven in E flat (op. 74) and Haydn in D (op. 64, no. 1), both admirably interpreted with Herr Joachim as leader. Mr. Max Paner played Mendelssohn's "Scherzo a Capriccio," in F sharp minor, and also his "Andante and Presto Agitato." He was more happy in the letter than in the spirit of the former; the second piece he gave with great spirit, and at the close was recalled three times. The encore was thus forced on him; he played Mendelssohn's "Scherzo" (op. 16, no. 2). Herr Joachim interpreted with his usual success Spohr's *Scena Cantante*. Mr. Santley was the vocalist; he sang Schumann's fine scena "Belshazzar," and the difficult accompaniment was cleverly

interpreted by Mr. Sydney Naylor. Mr. Santley also sang Gounod's "Le nom de Marie."

WE generally attend the performances of the Hackney Choral Association, but neither time nor space will admit of our noticing all the good work which is being done in the cause of musical art by suburban choral societies. Last Tuesday we heard the first half of the performance of "The Rose of Sharon" at the Bow and Bromley Institute, under the direction of Mr. McNaught. It was rather bold of the conductor to announce a work of this kind for an East-end audience; for, although the oratorio has met with great success at St. James's Hall and at the Crystal Palace under the composer's immediate supervision, it cannot yet be regarded as a popular favourite. The performance on Tuesday was in many respects very good. There are some first-rate singers in the choir, there is no lack of energy, and, since we last heard them, they have much improved in the matter of delicacy and in attention to marks of light and shade. Mr. McNaught deserves praise for the way in which he is training the Bow and Bromley choir. The solo vocalists were Mrs. Hutchinson, Miss Hilda Wilson, and Messrs. Lloyd and Watkin Mills.

THE Heckmann quartet party gave their third and last concert at the Princes' Hall on Tuesday evening. The programme was entirely devoted to Beethoven. Frau Heckmann played the C minor variations and, with her husband, the Kreutzer Sonata; in the latter work both performers dispensed with the book. The lady plays neatly and intelligently, but lacks the strength and technique which are requisite for so long and difficult a work. The concert concluded with the great Quartet in C sharp minor (op. 131). At the close the players were much applauded. The four artists, by constantly working and performing together, interpret the music, as it were, with one mind and one spirit. Their visit to England has been a short but apparently a successful one. The hall on the last evening was crowded.

J. S. SHEDLOCK.

RECENT MUSICAL PUBLICATIONS.

Musical History. By G. A. Macfarren. (Edinburgh: Adam & Charles Black.) The writer informs us in the Preface that this little book is a reprint, with amplifications, of an article in the current edition of the *Encyclopædia Britannica*. Within a very short space the author has compressed a large amount of information. He "attempts to sketch in broad outline the history of music in Europe during the last twenty-five centuries." He commences with Pythagoras and ends with Sir Arthur Sullivan. It is comparatively easy to condense musical history before the Renaissance, which awoke "the long sleeping past," but exceedingly difficult, with limited space, to do justice to the ever-increasing number of noted musicians since that period. Sir G. Macfarren has a very terse and, at times, forcible style; and when he is discoursing of knotty points of Greek music, church modes, or of the old contrapuntists; or when, in connexion with the names of Rameau or Alfred Day, he is discussing questions of theory, we find all he has to say of great value and interest. But we cannot accept his "outline" of the history of musical art since the time of Beethoven. Indeed, one or two of his statements about the Bonn master are, to use a mild expression, strange. He devotes eighteen lines to Mendelssohn, and eight to Schumann. The proportion is scarcely a fair one, and, indeed, if the names were transposed, the Mendelssohn paragraph relating to Schumann, and vice versa, each man would be better, if not

quite accurately, described. Our author's admiration for Mendelssohn, indeed, transcends all bounds, for on p. 127 he speaks of that composer's youthful work, "Son and Stranger," as a "prodigy of genius and mastery." We could point to many a line, and take exception to the opinions expressed, but we pass on to what appears to us the chief blot in the book. Of course it is well known that Sir George is no admirer either of Wagner's music or of his theories. His very antipathy to the composer ought to have made him weigh carefully every word which he wrote about one of the most notable men of the nineteenth century. The paragraph on p. 132, however, shows not only that he can see nothing great in Wagner, but that he has done his best to prevent others from understanding and appreciating the art-work of the Bayreuth master. We regret this, for on musical subjects generally Sir G. Macfarren is an authority; and an article written for the *Encyclopædia Britannica* will be read by many as gospel. Wagner's career was a remarkable one; he had, it is true, some kind friends, but many enemies. In spite of every difficulty he struggled manfully onwards, producing works which, by their very power and originality, produced opposition begotten of ignorance and jealousy; but he lived to see his art-work understood and admired throughout Europe and America. Take, for example, London. Has Sir George ever seen the crowded theatres when Mr. Carl Rosa or Herr Richter announces a Wagner night? Has he ever heard the applause when, at the Richter and at other concerts, Wagner music is performed? Has he read what many men of judgment and position have written about Wagner? One would imagine not, or surely he would not merely have made a few depreciating remarks about the composer, followed by an expression of regret at having spent "so many words" on an "individual" whose notoriety he admits is great, but whose merit he regards as small. Sir George is free to hold whatever opinions he likes about the so-called music of the future, but he was bound to give a fair, dispassionate account of Wagner; and this, we maintain, he has not done. It is not only in what he says relating directly to the subject, but in many other ways in various parts of the book that he shows the bias and bitterness of his mind. It is curious that he only notices Wagner's great contemporary, Berlioz, in the roll of names at the end of the volume. In a foot-note (p. 36) mention is made of various schools for musical education, but nothing is said either about the Guildhall School or the Royal College of Music. Again, in the account of English Opera, the writer ought not to have omitted his own name from the list given. In 1846, 1849, and at later dates he produced many successful works.

J. S. SHEDLOCK.

MUSIC NOTES.

THE first number of a new periodical, entitled *The Quarterly Musical Review*, appeared last month. It is published by John Heywood, Deansgate, & Ridgefield, at Manchester, and edited by the well-known musician and writer, Henry Hiles, Mus.Doc. This new journal is established "for the advance of musical culture." No. 1 contains articles by Mr. W. A. Barrett and Mr. H. Fisher on "Native Musical Art," and on "Educational plans in Music Teaching." Mr. F. Corder contributes a clever, racy, though somewhat radical, article on "The Future of the Symphony." This, and the interesting article on "Modulation" by the editor seem to provoke controversy, into which, however, we are told "the *Review* will not be suffered to degenerate." We sincerely hope the journal will be so conducted as to command itself to musicians generally.

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Marius the Epicurean, his Sensations and Ideas. By Walter Pater. In 2 vols. (Macmillan.)

ONE is strongly reminded in this book of Mr. Pater's—the most important and sustained work that he has yet offered to the public—of an earlier fragment, of "The Child in the House," which he contributed some six years ago to *Macmillan's Magazine*, and which has not yet been republished. In "The Child in the House," in the young "Florian Deleal," we find the initial sketch—truly a "finished" one—for this portrait of "Marius the Epicurean." The sketch, as is the way with artists, is altered, expanded, traced in fuller detail in the picture; yet, substantially, the personality portrayed is the same, though changed in aspect, by this or that new disposition of light or shadow, by this or the other new environment of time and circumstance, which, in our "each and all" of things, modifies and alters the subject. Florian was an English child. The career of his soul was followed no further than the period of early youth. The things that moulded him were, of course, no formal philosophies—nothing in the remotest degree doctrinal—but only the unconsciously received impressions of external things, impinging, moment by moment, upon his original and sensitive nature—these and the instructions of his elders, which also were received in a childlike, and so unconscious, way. The career of Marius, on the other hand, is detailed in fullest circumstance from childhood to death in early manhood, and the record deals not only with the influences received passively by the open mind of childhood, and their effects, but also, with the conscious acceptance and consequent operation of various systems of belief—of one and the other accepted form of philosophy.

The Marius of the present book is a young Italian, born towards the end of the reign of Antoninus Pius. The place which for him serves the same true, quiet uses of a home that the "old house" in England did for Florian is his ancestral dwelling, half villa, half farm, nested safely on the slopes of Lana. Here he leads a secluded childhood, his mind, originally grave and earnest, being turned yet more strongly into its natural bent by the peace of the country which surrounds him, by the influences of the old-world religion in whose ceremonies he performs, as head of his family, an official and priestly part, and by the earnest words that fall at times from the lips of his devout and pure-minded mother.

A visit to the temple of Aesculapius among the hills of Etruria, made for the cure of some trivial malady, marks the culminating point of the influence upon him of his ancestral religion: and, after the death of his

mother, he passes to the town of Pisa, to begin his school life, to be environed by an altogether new set of surroundings, and subjected to what they bring.

Here his great friend is one Flavian, a youth of beautiful figure and brilliant parts, a boy prematurely touched with the vices of manhood, and representative, in some sort, of that more ignoble development of Epicureanism in which it becomes a doctrine of mere revolt and indulgence, in contrast to that high, restrained, and temperate form of the philosophy which was that of the master himself, and which became that of his follower Marius. In the company of Flavian, Marius studies Greek, is initiated into the things of literature and art, and begins to partake of the many-coloured experiences of the actual life that surrounds him. Gradually

"he was acquiring—what it is the chief function of all higher education to teach—a system or art, namely, of so relieving the ideal or poetic traits, the elements of distinction, in our every-day life—of so exclusively living in them—that the unadorned remainder of it, the mere drift and *débris* of life, becomes as though it were not. And the consciousness of this aim came with the reading of one particular book, then fresh in the world, with which he fell in about this time.

It was the *Metamorphoses* of Apuleius, whose strange, beautiful, romantic tales the two boys read in company, and of whose "Cupid and Psyche" the author gives us a lovely English version.

Time goes on; and presently Flavian is smitten with the plague and passes away. The grief for the loss of his friend leads Marius to the study of the old and the contemporary philosophies, that he may find "what they had to say concerning that strange fluttering creature" the soul of man, and its fate; and so it seemed, at first, as if his care for poetry were gone; but, really, he was secluding himself

"in a severe intellectual meditation, the salt of poetry, without which all the more serious charm is lacking to that imaginative world, which, for him, had revealed itself earlier in a spontaneous surrender to the dominion of outward impressions."

The next chapter of his life opens with the summons which calls him to Rome in the capacity of an amanuensis to the emperor; and during the journey he meets with the young centurion Cornelius, who becomes his friend and a powerfully operative figure in his life. To the noble personality of Marcus Aurelius Marius finds himself strongly attracted. He discovers in him just such an exceptionally perfected example of the best issues of a Stoic's creed, as he himself had become of the Epicurean's, a man in whom, moreover, the fruit of philosophic culture derived an added sweetness from the commingling with it, in lingering traces, of some such simpler ancestral faith as, in his own case, had cast over his Epicureanism a solemnity which gave to it a finer grace. And yet something was wanting in this truly imperial Stoic. Was not his creed defective somewhere; did it not possess too little potency to develop all the brighter possibilities of the man's nature? And daily Marius becomes more firmly entrenched in his own mode of regarding the spectacle,

the experiences, of life. "To live in the concrete; to be sure at least of one's hold of that"—this must be his aim. Once he was present at the amphitheatre, and there sat Aurelius, "for the most part, indeed, actually averting his eyes from the show, reading or writing on matters of public business, yet, after all, indifferent." Ah! and had this good man's vaunted Stoicism carried him no further on the road to perfection than this? If the emperor had been even as himself, "a humble follower of the eye," had he but simply seen the shows of visible things, and simply received their instinctive and immediate teaching, would this indifference have been possible? Must he not then have felt every wound of bleeding beast even as though it pierced his own breast?

Yes, and for Marius his own simple philosophy of sight seemed, at times, to carry him into very holy places, into a recognition, more intimate and personal than any merely pantheistic one, of some "presence not to be put by"—such as Wordsworth, too, in his day, was conscious of in his communings with material things—of some unseen friend ever by his side, shaping all his ways to a right and orderly issue. The feeling would come to him, intermittently at least, in this and that accepted season. He would be sitting in an olive-garden near Rome, on a day when all in earth and heaven were in gentlest equilibrium, in sweetest play and interchange of mutual help. And then, reviewing his past life, so filled with gracious experiences, it would seem as though

"Through a dreamy land he could see himself moving, as if in another life, detached from the present, and like another person, through all his fortunes and misfortunes, passing from point to point, weeping or delighted, escaping from various dangers. And the vision brought, first of all, a forcible impulse of nothing else than gratitude, as if he must actually look round for some one to share his joy with—to whom he might tell of it as a relief. . . . In his deepest apparent solitude there had been rich entertainment. It was as if there was not one, but two wayfarers, side by side, visible there across the plain, as he indulged his fancy. A bird came and sang among the wattled hedge-roses; an animal feeding crept nearer; the child who kept it was gazing quietly; and the scene and the hour still conspiring, he passed from that mere fantasy of a self not himself, beside him in his coming and going, to those divinations of a breath of the spirit, at work in all things, of which there had been glimpses for him from time to time in his old philosophic readings—in Plato, in Aristotle, and others—last but not least in Aurelius. Through one reflection upon another, he passed from those instinctive feelings or divinations, to the thoughts which articulate and give them logical consistency, and formulate at last, out of our experiences of our own and the world's life, that reasonable *Ideal*, which the Old Testament calls the *Creator*, and the Greek philosophers *Eternal Reason*, and the New Testament the *Father of Men*—as one builds up from act and word and expression of the friend actually visible at one's side an ideal of the spirit within him."

And now Marius is brought into something like connexion with the Christian community which lived, greatly secluded, in Rome, and of whose very existence he had hitherto been hardly aware. But, all unknown to him, Cornelius was a member of

this community; and the virginal joy which seemed to illumine the confurion's youth with a more than earthly brightness, a joy regarding whose source his friend had often wondered, was now explained and reflected by the expression which he saw on other Christian faces—heard in their songs even—

"an expression not altogether of mirth, yet of a wonderful happiness—the blithe expansion of a joyful soul in people upon whom some all-subduing experience had wrought heroically, and who still remembered . . . the hour of a great deliverance."

As he makes closer acquaintance with the members of the community, their attractiveness for him grows and deepens. Still, and to the very last, he regards Christianity mainly as a spectacle from the outside; into its very life he hardly penetrates. Had he been confronted with the stern doctrines which lie at the root of the Christian philosophy, with its first and final dictum that he who loves his own life will lose it, his sensuous nature must have started back astonished and repelled.

But longer life was wanting for Christianity to reveal itself to him in its entirety. Rumours come to the Church in Rome that persecution has blazed forth afresh in Lyons and Vienna, and a profound melancholy seizes on Marius at the thought of all this vast increase, through the mere wanton cruelty of man, of the world's inevitable grief. Watching the triumphal return of Aurelius from the Northern wars, he turns away from the pageant in loathing, and returns to his quiet country home, where a vague suspicion grows upon him that his end is near, that he will probably be the last of his race. Under the influence of this feeling he enters the mortuary chapel of his ancestors, and solemnly consigns to the earth the urns that contain their ashes. He then starts on his return to Rome, in company with his friend Cornelius. On the way they are seized by the populace, whom the horrors of a plague and the occurrence of an earthquake have stung into violent hatred of the Christians, whose impiety, they believe, has drawn down the wrath of the higher powers. Appealing, as Roman citizens, to be tried in the capital, the two friends are hurried on to Rome; but during the journey Marius bribes the guard and arranges the escape of Cornelius, ostensibly that he may use his influence in high quarters and procure the release of both. Left alone, and subjected to the hardships of the journey, the health of Marius speedily fails. He is abandoned by his escort at some hamlet by the way, and there dies, tended by the Christians of the place, anointed with their consecrated oil, and with the mystic bread of their sacrament laid between his lips: thus initiated, not unworthily, into their company, for in the final action of his life he had embodied, though but half consciously, their central doctrine of self-sacrifice. He had indeed laid down his life for his friend.

Such is a slight sketch of the life of "Marius the Epicurean"; one very inadequate indeed, for no brief *resumé*, that will be at all satisfactory, can be given of a true and finished work of art, in which each slightest touch adds something to the general effect, in which no single word fails of its definitely calculated result. With comparatively little action,

with hardly any display of the more ordinary human emotions—with, for instance, scarcely a reference in it to sexual love, the book never fails of interest. It is attractive through the author's vivid sense of beauty, through his constant mode of throwing even the processes of thought into a concrete and pictured form. Its personalities seem not quite the historical Stoic Aurelius, hardly the possibly historical Epicurean Marius: they are raised a little, refined on a little, set on a somewhat higher plane than that of mere actuality. They come to us with a certain sense of strangeness: homely touches, here or there, make us recognised their human nearness; yet their treatment is as far removed as it could well be from the crude realism that is so commonly substituted for delicate artistry, and the cry for which is one of the most unreasoning of the cants of our time.

The exposition of Epicureanism which these "sensations and ideas" of Marius present is more complete than any the author has hitherto given; fuller, also, of "gentleness and sweet reasonableness," more fairly perceptive of the difficulties and weaknesses of a philosophy which manifestly is a scheme of things that possesses the strongest personal attractions for the writer, and the most serious claims, in his view, to be considered as a guide towards a right practice of life. He admits that a career ordered with the aim of making each moment rich, many-coloured, and full of exquisite experiences, is open to the constant dread, to the final certainty, that the last of all these moments may come, must come; and surely it can be no perfect philosophy which leaves its followers liable to be startled by each possible chance of every day, by every falling stone that grazes their heel, and which permits their whole life to be shadowed with the terror of its certain end. We have no due prominence given to the fact that this delicate Epicureanism is possible only to the few, and that even they at any moment may be prevented by disease or mischance from participation in it; nor does the author lay sufficient stress upon the dangers that beset such a life: the temptation to seclude one's self in some lovely "palace of art," regardless of surrounding misery—a danger from which Marius was saved mainly by the exceptionally sweet admixture in him of the original constituents of his nature. Again, the favourite doctrines of the book—that the means, not the end, is the main thing, that life should be a jealous calculation of loss and gain, so that each moment may yield its utmost, its most refined, product—do these not smite on the very face the highest life of man? Can all this preoccupation with self have any absorbing place in a right human life? Is it not in quite another fashion that the chosen spirits of the race have lived, with a fine unconsciousness which hungered and thirsted after righteousness itself, and not after any exquisite moments that righteousness might bring either now or in the future? And surely an absorption in some high and impersonal aim, the kindling of a man's whole soul and effort towards it, delivers him, as nothing else in the world can, from the fear of death, so that, as Lord Bacon says, when his end comes, he is like one smitten down "in hot blood," in the fervour of battle; he falls, yet feels no wound.

No, the Epicureanism which finds such calm and delicate exposition in the book can be no permanent dwelling-place of the human spirit. It may, indeed, afford a healthful corrective to many crude and unlovely tendencies of modern thought. In a mood of wise eclecticism we may receive much from it, may linger for a while in its charmed and golden, though enervating air; but if we would preserve our spiritual health we must press onwards, and breathe the more bracing atmosphere of sterner upland places.

As we should expect from the philosophy of the book, which is so constantly occupied with the concrete, the visible, the tangible, its descriptions of men, of landscape, are especially varied and beautiful. For instance of this we may turn to the chapter which describes the feast given in honour of Apuleius: a very Tadema in its perfection of finish, in its legitimate and artist-like use of archaeological knowledge for the purposes of mere present beauty; a Tadema, too, in its delighted preoccupation with the lovely details of precious objects of still-life, with the "togas of altogether lost hue and texture," the "crystal cups darkened with old wine," and the "dusky fires of the rare twelve-petalled roses."

As an example of the pregnant brevity with which Mr. Pater can reproduce a landscape, we may take the following—a view from the house of Cecilia, the Christian widow of Rome:

"The orchard or meadow through which their path lay, was already grey in the dewy twilight, though the western sky, in which the greater stars were visible, was still afloat with ruddy splendour, *seeming to repress by contrast the colouring of all earthly things, yet with the sense of a great richness lingering in their shadows.*"

And the landscape is always linked—as nature, to be intimate and touching, must ever be—with humanity. The passage continues:

"Just then the voices of the singers, a 'voice of joy and health,' concentrated themselves, with a solemn antistrophic movement, into an evening, or 'candle' hymn—the hymn of the *kindling of the lamp*. It was like the evening itself, its hopes and fears, and the stars shining in the midst of it, made audible."

Before closing, a word should be said as to the style of the book—a style of perfectly finished beauty, full of an exquisite restraint, and, after all, only the fitting and adequate expression of the exactest thinking. The author's style is like that of his own Fronto, in whose lectures, he says, "subtle unexpected meanings were brought out by familiar words." It is so easy and apparently unlaboured in its flow that it seems like mere spontaneous talk—only become strangely select, as though ordered, by some happy chance, with uncommon sweetness. The wise labour that has been spent upon the book has effaced all marks of labour; but undoubtedly, each sentence has been often touched by the file which, to use an expression that the author is fond of repeating, adds more than value for each particle of gold which it removes. As we read the page characterised by such unfailing fitness of phrase, finished from their first to their final line with a flawless perfection which on demands in the brief lyric of a master, but

hardly looks for in a prose work of extended length, we find far more than the justification of the author's long cessation from slighter literary efforts—a continued silence which has been felt, at least by some lovers of sweet and sifted English, as nothing less than a real personal loss.

J. M. GRAY.

The Limits of Individual Liberty. By Francis C. Montague. (Rivingtons.)

THIS is a very suggestive and thoughtful book upon a subject of profound interest to Englishmen. It is of the order of works which may be called reflective: that is, without pretending to be a formal philosophy, it approaches with philosophic temper and method theories, and ideas, and projects current in politics. Mr. Montague writes a very clear-cut and forcible style, rich in concrete illustration, and often eloquent. The only fault of it is that it is too sustained—has too few ups and downs. One result is that the book needs to be read more slowly than most people like, but not more than it deserves. The range which it covers is of course more or less the same as that of Mill's famous essay and Sir J. F. Stephen's well-known book, from which Mr. Montague has learnt much; but it treats the problem from a different point of view.

The doctrine of liberty as stated by Mill is still almost an article of faith. No real proof was ever given of it, but it won assent because it satisfied the intellectual needs of a time of privilege and artificial restraints. Even now, in spite of Sir James Stephen's objections, drawn from facts and common sense (not without something of the brutality of common sense), it has not been really shaken by argument. But there are signs that it is wearing out. A long series of legislative acts, both here and abroad, have flatly contradicted the belief that the state is no more than the policeman of society. Some people have been set thinking by this, and, consequently, there are fewer now than before who are certain of the ordinary doctrine. But there is as yet no popular theory to take its place, and Mr. Montague's book may help to supply the want.

Mr. Montague rightly holds that for a theory of freedom, which is "a theory of the relations subsisting between the individual and society," we must first understand what the individual and society really are. These two words illustrate a disadvantage attendant on the enormous merit which our great English philosophers had of writing the ordinary plain language of the people. Common words were used without examination, and when restricted to any one sense received credit for their other associations. Thus society could be supposed to be an aggregate of individuals, which gave it its character, because these individuals were tacitly credited with qualities with which we are familiar in the full-blown member of a state. The contention of this book is that we must make no such assumption, but take the individual for what he is.

But before this analysis Mr. Montague shows in an excellent chapter (ii.) how this belief in the individual as the independent unit of society grew up and developed. It has had a long history. It began with the

mediaeval separation of things temporal, which was the business of the State, from things spiritual, which concerned only himself and God, or the Church. It was accentuated by the doctrine of private judgment held by the Reformation. Bacon introduced this way of thinking as a definite method into English philosophy, and after running through many phases it was made popular as a theory of society by the teaching of the economists. Nowadays this, which we may call the Protestant theory of politics has been modified in the light of science, and is held as the sociological theory which regards society as evolving from the individual by a natural process.

A great variety of arguments is brought to bear (chap. iii.) on this theory, to show that the character of the individual does not explain society, but rather the reverse is true, or the two are, in fact, inseparable. You may look at man's bodily constitution, or at his language, or his law, or science, or art, or religion, and all alike show that if you take away what he owes to others, either because he wants them, or they want him, there is nothing of him left. This goes to prove that the progress of the individual and society must be studied together, because what distinguishes the members of a society from those of a natural organism is that each of the former is imbued with the idea of the whole in which he lives. This, we suppose, is what is meant by calling him rational and conscious, and it is a real answer to Mr. Spenser, though his disciples are sure not to accept it, because their master is not really so one-sided and consistent as Mr. Montague thinks, but many-sided and inconsistent.

Here is a point of view from which to treat the questions raised by Mill's essay, and chaps. v., vi. and vii. deal with these questions of Individuality, the Function of the State, and Liberty of Action and Discussion respectively. Plainly, the answer must be very different from the current ones. Society can now no longer be regarded as existing in order to keep in check persons who, but that they are so quarrelsome and grasping, might be left to themselves: it is their educator. "The rule of life is not competition, but co-operation"; and the state does not regulate the former, but organises the latter. It has to further the life of its members, and it does so by helping them to do what they cannot do for themselves. In doing this, it must, of course, be guided by practical considerations of how far the citizen really is impotent, and, in any case, it will try "to raise his ideas more than his condition; not to supersede his energies, but direct them into nobler courses." A host of practical consequences seem to Mr. Montague to follow from this. He would have state education—primary and secondary—a national theatre, cheap houses for the poor, a graduated taxation, and, especially, he would have an endowed church. Here there is room for many opinions. With respect to the last point, Mr. Montague would endow not one sect only, but all sects which have a real community of belief. This would include in England, "all the great Protestant sects, though perhaps not the Catholic or the Jewish Church." The argument is forcibly put, but we think that—both here and on p. 169, where it is said, in favour of a state

church generally, that men need a church because they are doomed to fail in carrying out the ideal—the distinction is overlooked between religion, as such, and the church, which is organised religion. Men need religion in fact because of the ideal, but they need a church in order to communicate it. The argument, thus put, does require a national church, but hardly several.

The central question—how far action and discussion should be unrestrained—is solved similarly (chap. vii.). Mr. Montague's answer is not very different from that of Sir James Stephen. The distinction of self-regarding and social acts is, of course, untenable on his principles, and he connects it ingeniously with the notion of a social contract. Equally inconsistent with these principles, as, indeed, with common sense, is the belief that the state must not remove from the individual temptations to go wrong or chances of failure. He would leave the individual unrestrained enough for responsibility, without allowing him to claim a freedom which he may use to immoral purposes. When and how the state may interfere will be a matter for the practical consideration of the statesman. He will take into account such things as these: how rough the procedure of punishment really is, what chances there are of successful coercion in any given state of public opinion; whether differences of circumstances may not demand different action for different individuals, and the like. In the matter of discussion this will practically mean complete liberty, except in cases of flagrant incitement to immorality. But in other matters the results may be very different, and in any case we shall have a right theory of why it is proper to abstain from interference.

We have here one general criticism to make after having thus attempted to describe the position taken up in this book. It is suggested by a certain want of connexion between this last chapter and the more valuable one which precedes it. Mr. Montague has explained what the individual and the state really are, and he has accurately defined the limits of individual liberty. But he should have cited a clear statement of what liberty itself is apart from its limitations. It is plainly something positive with him—different from the merely negative license to follow your own ideas of what suits you best. We are left to infer that liberty is, negatively expressed, that absence of restraint which is compatible with the moral purpose of the state, or, positively expressed, that it is the rational pursuit of a rational end which the state commends and on occasion enforces. Mr. Montague would not have made his work too abstract if he had added a few paragraphs in explanation of this point.

It is asserted on p. 99 that the spirit of competition is simply the love of money. We demur to this as a misstatement of a truth. Competition among the labourers is the necessity of living, among others it is sometimes the love of importance and status, and sometimes it is the love of money; but it is always the sign of a low ideal and of a disorganised society. The organisation of our society is, in fact, only a mechanical one, and we are shapeless, and do not care very much for one another. Doubtless Mr. Montague is right in attributing to this and to our "un-

conscious materialism" the lack of individuality which Mill deplored. But our space will not allow us to quote from his eloquent vindication of the social sentiment as the real nurse of greatness (chap. v., and especially pp. 119-124), or more than refer to his last chapter, in which he proves that it does not imply bureaucracy, which is only the accident of Continental history. S. ALEXANDER.

Selections from the Letters and Correspondence of Sir James Bland Burges, with Notices of his Life. Edited by James Hutton. (John Murray.)

VERY great interest must always attach to the foreign policy of the younger Pitt. Its importance is manifest, from its result of involving England in the greatest war of modern times; without a thorough knowledge of it, it is impossible to estimate Pitt's greatness, or to compare him with his father, Castlereagh, Canning, or Palmerston; and, above all, it would be hard to understand the position of England in the new Europe, which arose after the great French Revolution, without examining minutely Pitt's attitude towards the new ideas. Sir James Bland Burges was Under-Secretary of State for Foreign Affairs under both Pitt's Foreign Secretaries, the Duke of Leeds and Lord Grenville, during one of the most momentous periods in the history of the world—from 1789 to 1795—during the years which witnessed in France the spread of revolutionary ideas, the overthrow of the Monarchy, the Reign of Terror, the victories of Dumouriez and Pichegru, and the establishment of the Directory; and it is with the most profound disappointment that historical students will read this volume and find that it contains nothing whatever of importance. It is not, of course, Mr. Hutton's fault that Sir James Burges was so wrapped up in himself and his interests and petty political intrigues that he does not seem to have understood the greatness of the events which were passing around him, and that as editor he had only had materials placed at his disposal out of which he could make an interesting, not a valuable, book. This is the more disappointing in that vanity and weakness by no means prevent a man who has been mixed up in great political transactions from leaving valuable information about them. Burges's first patron, who introduced him to political life, was Francis, fifth Duke of Leeds, a man as vain and weak as himself, and yet he left the most valuable political memoranda, which were last year edited for the Camden Society by Mr. Oscar Browning, of which the importance becomes more and more evident on a more minute examination.

Who, then, was this Sir James Bland Burges, who held such an important office at such a critical period, and yet looked upon it only as a step to a baronetcy and a sinecure post at Court? He was the only son of Cornet George Burges, who was military secretary to Gen. Bland in Scotland, and afterwards secretary and receiver-general at Gibraltar and a Commissioner of Excise for Scotland, by the Hon. Anne Somerville, daughter of the tenth Lord Somerville, and was born at Gibraltar on June 8, 1752. He was educated at Edinburgh University, Westminster School, and University College, Oxford, where his

tutor was Mr. William Scott, afterwards Lord Stowell, and, after making the grand tour of Europe, was called to the bar in 1777. In June 1777 he married the Hon. Elizabeth Noel, daughter of Lord Wentworth. A little later he was made a Commissioner in Bankruptcy, and in 1780, the year after the death of his first wife, he married Anne, daughter of Col. Montolieu, Baron de Saint Hypolite. He paid far more attention to the duty of making valuable friends than to reading law, and attached himself to the young Marquis of Carmarthen, who was heir to the dukedom of Leeds, and believed to have a great future before him, in the hope of entering Parliament through his means. He had made the acquaintance of Mr. Pitt during the Gordon riots at Lincoln's Inn, and when the "boy," as his enemies called him, took office in December, 1783, with Lord Carmarthen as Secretary of State, Mr. Burges interested himself greatly in the gallant struggle against the overpowering parliamentary weight of the coalition. In his autobiographical notes he takes credit to himself for discovering that the Mutiny Bill was not a money bill, and for suggesting the idea of the famous Sinking Fund to Mr. Pitt from his old friend, Mr. Lamb; and, as a reward, he was returned to the House of Commons, in the interest of Lord Carmarthen, as M.P. for Helston in January, 1787. His first year or two in Parliament are really the most important of his whole career; he became a violent supporter of Warren Hastings, and until this correspondence was published was chiefly known to the general reader as the "Mr. Burgess" who rose to answer Sheridan's great speech in the Commons, and who would move for the bill of costs of the Hastings trial. In 1789 he was appointed Under-Secretary for Foreign Affairs under his friend, Lord Carmarthen; and here, just when it might have been expected that he would do great things after his exhibition of independence in the House of Commons, the interest of his life diminishes and disappears. Enough has been said about the disappointing nature of this part of his public correspondence. He seems to have been a hard-working head-clerk, with a great idea of his own importance, but no real understanding of the great events passing about him. On the resignation of the Duke of Leeds, as Lord Carmarthen had now become, for reasons which are fully analysed in his Political Memoranda, Mr. Burges was induced to remain in office under Lord Grenville in 1791. For a time the two got on well together; but Lord Grenville was far too able a man to bear very long with a vain nonentity like Mr. Burges, and in 1795 he was given to understand that his place was wanted, and offered the mission to Copenhagen or Berne. These foreign appointments, however, he refused; but he made good terms for himself, and retired with a baronetcy, the office of Knight Marshal of the Household, and a pension of £1,500 a year. From this time forward, for the last thirty years of his life, he lived on the fortunate result of his eight years' political life, chiefly occupied in writing immense epics, such as "The Birth and Triumph of Love," "Richard Cœur de Lion," "The Exodiad," and the "Dragon Knight," which nobody now even remembers.

His eldest son was killed at the storm of Burgos in 1812, and his second son was wounded at Waterloo; and he himself, after a romantic third marriage with an early love, Lady Margaret Fordyce, and succeeding to the name and property of a Mr. Lamb, an old army agent and friend of his father's, died on 11th October, 1824. Such was the life and career of Sir James Bland Burges (Lamb), Bart., Knight Marshal of His Majesty's Household, a vain and empty man, who was soon found wanting in the important business of politics, but who took good care, in vulgar parlance, to feather his nest.

It has been already said that the Burges Papers are without any historical value. They will never take their place beside the Wickham Papers, the Auckland Papers, the Political Memoranda of the Duke of Leeds, or such storehouses of facts as the Cornwallis Correspondence and the Castlereagh Despatches; but, nevertheless, they are decidedly worth reading, and full of interesting passages. Such, for instance, are the stories of the poverty and rich marriages of the tenth Lord Somerville, the captivity of Mr. Curgenven with the pirate Angria, the night marriage of Cornet Burges with the Hon. Anne Somerville, the interview of James Bland Burges with Pope Clement XIV. when on the grand tour, the condition of Lincoln's Inn during the Gordon riots, and Mr. Pitt's defeat of Gibbon in argument; interesting also is the account of Col. Simcoe's government of Upper Canada, Sir William Hamilton's description of the life of the Duke of Sussex at Naples, and the reception of Emma, Lady Hamilton, there, as well as the romantic career of Sir John Braithwaite, and the true story of the destruction of the 37th Regiment in Flanders through the drunkenness of the Duke of York and the adjutant-general, Sir James Craig. Special notice, too, should be taken of the assertion that Pitt changed his attitude with regard to the impeachment of Warren Hastings at the instigation of Dundas, who feared the substitution of Hastings for himself at the Board of Control, and of the very valuable pages on the condition and comparative rank of the King's and Company's officers on the coast of Coremandel, for which some information has been supplied by Mr. E. J. Wade, miscalled Mr. E. M. Wade, the accomplished assistant librarian at the India Office. In conclusion, it may be said that Mr. Hutton has managed to compile a readable book out of the papers placed at his disposal, but he has certainly not distinguished himself as an editor. Numerous mistakes of fact might be noticed in his foot-notes; for instance, on p. 255, he repeats the old mistake, which has been corrected hundreds of times, that the *Vengeur* went down in the battle of June 1; he insists on calling Mr. Erskine Sir Thomas Erskine on p. 155 and in the Index; on p. 285, he calls Bunbury, the caricaturist, Banbury; on p. 34, he remarks that Mr. Burges got a *testamen* at Oxford instead of a *testamur*; and on p. 160, he exhibits his political predilections in this truly extraordinary remark from an editor of historical papers: "Nowadays the views expressed by Mr. Burges would by a certain faction be derided as Jingoism—their elegant synonym for English manliness."

H. MORRIS STEPHENS.

The Discoveries of America to the Year 1525.
By Arthur James Weise. (Bentley.)

THE scope of this book is so wide, and it embraces such a vast field of literature, that it would be quite useless to attempt a detailed review of its contents. It is indeed itself a review, which, careful and elaborate as it undoubtedly is, is yet by no means exhaustive, of the various statements of historical writers concerning the voyages of the persons whom they believed to have been the discoverers of certain parts of the coast of America between Baffin's Bay and Tierra del Fuego. The author tells us that the writing of this work required the personal examination of many old and rare books, manuscripts, and maps, besides the perusal of a large number of recent papers and publications relating to its subject, and it is indeed abundantly evident that he has spared no pains in his laborious undertaking. In some cases extracts are given either in the language of the writers or in faithful translations, so that the intended significance of the information can be perceived, and students will thus be in a position to form their own impartial and unbiased conclusions. Mr. Weise is evidently a man of great research, and he has thus been enabled to bring together a great amount of curious and rare information, which is illustrated by twelve copies of rare maps, and further enriched by copious annotations, the whole forming either a valuable work of reference or an introduction to more extended study.

The space devoted to pre-Columbian times naturally bears a small proportion to the rest of the volume, and it is possible that some persons of a fanciful turn of mind may be found, even in such a matter-of-fact age as the present, who in their heart of hearts will wish that Mr. Weise had told us a little more about the ancient red race and the wonderful vestiges of an antique American civilisation which yet remain. From the first voyage of Columbus downwards we are on more or less solid ground; but before the advent of that great adventurer the known world was but an island of light amid a mysterious region of darkness, which fancy might, and did, people at will with all manner of strange beings. The old romance has long since vanished from our prosaic world; but the charm of legendary associations which clings to the Middle Ages still enables us to look back to the dawn of history as a kind of relief to the imagination. It is, however, no fancy, but an undoubted fact, that in the early ages America was one of the inhabited parts of the earth; and Mr. Weise unhesitatingly adopts the theory, which has lately found some favour in America, that the circumstantial account of the lost Atlantic island given by Plato in his "Critias" rests on genuine historical tradition. He states, with amusing naïveté, that when,

"about 570 years before the Christian era, Solon, the celebrated legislator of Greece, visited Egypt . . . the erudite priests of the country . . . communicated to him what they had learned from the records concerning the ancient peoples of the earth. . . . The sage of Greece was so deeply impressed with the unquestionable value of this strange information that he committed it to writing."

and the MS. "at last became the property of

his descendant Plato, the Greek philosopher." In order "to give publicity to Solon's valuable compilations, Plato, a short time before his own death, wrote that part of the unfinished dialogue entitled 'Critias, or the Atlantic' [sic], in which appears the earliest known account of the ancient people of the western hemisphere." Mr. Weise also gives a literal translation of a large part of the "Critias," the contents of which he finds no difficulty in accepting as history; and he even goes so far as to see in the origin of the population of Atlantis from the marriage of Poseidon with a mortal woman an actual tradition of the unions between the sons of God and the daughters of men as related in Genesis. It is, of course, an extraordinary coincidence, that when the Spaniards began to explore the interior of the continent of America, they not only found populated provinces, great cities, temples, palaces, aqueducts, canals, bridges, and causeways, but they also discovered the vestiges of an aboriginal people, among which were many massive tablets of stone covered with hieroglyphic inscriptions (now hopelessly undecipherable), picturing a past civilisation, for the rise and growth of which modern archaeologists have not yet satisfactorily determined dates. And, when we consider the startling apparent confirmation which Plato's description of Atlantis received from these discoveries, it is not surprising that many persons should have been led to the conclusion that he actually had the authority of historical tradition for his remarkable statements. If, however, Mr. Weise enters into this fascinating dreamland with a confidence not likely to be generally shared by classical scholars, he does not permit himself any further indulgence in the realms of fancy; and, on reaching the Middle Ages, he becomes at once a sober-minded and critical historian. Many distinguished writers have endeavoured to show that the early voyages of the Northmen, originally undertaken in search of booty, led, in course of time, not only to the colonisation of Iceland and Greenland, but even to the discovery of America and the exploration of a part of the coast of the present territory of the United States. Mr. Weise points out, however, that these asserted discoveries rest more upon conjecture than evidence; and he considers that the statements contained in the sagas respecting the great number of eider ducks, the natives who were frightened by the bellowing of a bull, the skin-boats used by them, the want of food by the Northmen, their eating the flesh of a stranded whale to escape starvation, and the sarcastic language of the song sung by Thorhall concerning Vinland being a land of wine, clearly establish the fact that the country or region discovered was very near the Arctic circle. With regard to the much-discussed site of Vinland, Mr. Weise agrees with Mr. Haliburton, who read a paper on the "Lost Colonies in British North America" to the geographical section of the British Association at Montreal, that it is much nearer Greenland than Rhode Island, and he considers that attempts to elucidate the exact duration of the shortest day from the vague signification of the words *eyktar-stad* and *dágmála-stad* are futile and unsatisfactory.

It is, as we have already said, quite impossible to notice in a single review the

details of the chapters devoted to the numerous voyages of discovery which followed the magnificent achievements of Columbus; but they are all worthy of attentive perusal, and all are marked by scholarly research and discriminating criticism. The copies of rare maps which illustrate the text form by no means the least attractive feature of this interesting book, and among them is a part of the unique and peculiarly shaped map made by the German cartographer Johann Ruysch, which appeared in an edition of Ptolemy, printed at Rome in 1508, and was the earliest engraved chart containing the fields of discovery entered by Columbus, Cabot, Cortereal, Vespucci, and other early explorers of the coast of the so-called "New World."

GEORGE T. TEMPLE.

NEW NOVELS.

Wyllard's Weird. By M. E. Braddon. In 3 vols. (Maxwell.)

Tie and Trick. By Hawley Smart. In 3 vols. (Chapman & Hall.)

A Dead Past. By Mrs. H. Lovett Cameron. In 3 vols. (White.)

Affinities. By Mrs. Campbell Praed. In 2 vols. (Bentley.)

When We Two Parted. By Sarah Doudney. (Maxwell.)

Major Frank. By A. L. E. Bosboom-Tous-saint. (Fisher Unwin.)

The Money Makers. (New York: Appleton.)

It would almost seem as if the author of *Lady Audley's Secret* had written *Wyllard's Weird* expressly to prove that her hand has not lost the cunning which first gained her popularity. It is not only the old story of the double life of crime and domestic happiness kept going by a strong will, but it is, if possible, too much of a *tour de force* in this particular line of fiction. Julian Wyllard, who belongs to the heroic or Henry Dunbar order of villany, is compelled by the usual cruel fate to murder not one person but three, and this is obviously one too many. The amateur detective work in which Edward Heathcote engages, and by means of which he finally runs to earth the man who had married the woman he had himself been betrothed to, absorbs one's attention exclusively from the opening chapter in which a girl is thrown from a railway carriage to the penultimate one which sees her assassin commit suicide by poisoning himself to avert a lingering death by Miss Braddon's favourite description of paralysis. One has but little patience with the by-play and with the study of the subordinate characters, that are as a rule found so enjoyable in Miss Braddon's works. Perhaps, too, the by-play is not so good, and the subordinate characters are not so well drawn as in some other of her books. Hilda Heathcote, sister to the man who runs down Julian, and loves Dora, Wyllard, is, indeed, as charming a South-country English girl as even Miss Braddon has drawn. But the portrait of Bothwell Grahame, her lover, and the cousin of Dora Wyllard, wants finish. When he is asked questions in connection with the murder that the novel starts off with, his behaviour is that of a surly cad rather

than of a distracted lover. There is, too, an unnecessary amount of vulgarity in, and connected with the surroundings of, Lady Valeria Harborough, the Anglo-Indian adventuress with whom Grahame is entangled. Miss Braddon, moreover, makes Julian Wyllard a trifle too eager in the beginning of the story in his pretence of seeking to discover the murderer of poor Léonie Lamarque. It suits his purpose, no doubt, to let suspicion rest on Bothwell Grahame; but he commits a mistake in asking the help of his friend Joseph Distin, the criminal lawyer, to trace the crime home to its author. Knowing Distin so intimately as he did, he ought to have been certain that such an indomitable and artistic investigator was bound, sooner or later, to aid in his own discovery. Finally, Edward Heathcote's reasons for taking up the work that Distin had failed to accomplish are rather Quixotic. But once his quest is begun, Miss Braddon is at her best, or rather, at her earlier best. One follows Heathcote in his travels as one follows Dick Turpin's ride to York in *Rookwood*. Miss Braddon has never manifested greater skill than she has here done in showing the murderer of Léonie Lamarque to be the same as Georges, the mysterious "American" who startled Paris by the murder of his actress-wife and her lover, and, further, in identifying Georges—the cool financier by day, the pilgrim of passion by night—with Julian Wyllard, the model country gentleman, and the most devoted of husbands. In the course of the story, too, she gives us some pleasant Bohemian, but not too Bohemian, interiors in Paris. *Wyllard's Weird* is, all things considered, quite as readable as any of the earliest efforts of its author; but it does not in style or variety of either action or character reach the level of *Ishmael*.

Tie and Trick is a good rattling novel of its sort, and none the worse that it is a slight departure from Mr. Hawley Smart's usual sort. He describes it as "melodramatic," and it is certainly not all "pigskin and willow." The characters in it are transferred almost *en masse* from the house of a rather horsey English squire to the lair of the prince of Italian brigands, who had figured as a guest at the country house, and the bulk of the story is occupied with their adventures. Mr. Smart exhibits a magnificent disdain for probability in bringing about such a situation; but his readers will excuse this for the truly Braddonian skill in plot-construction which he exhibits. The second and third volumes are occupied mainly with the manoeuvres and counter-manouvres of Patroceni, the prince of brigands already mentioned, and Leroux, the prince of Neapolitan thief-takers, which end in a conflict between them and in happiness for every one that deserves it. Mr. Smart has devoted so much attention to the Italian adventures of his country-house party, that he has not given his wonted attention to their characters. Maude, the heroine, is not lively enough, and Hammerton, the scoundrel, descends to the lowest depths of card-sharpping far too suddenly. Undoubted humour is shown, however, in the sketches of Jim Glanfield, the athletic, good-hearted Englishman whose only language is sporting slang, and the widow, Mrs. Fullerton. Sir Jasper,

the father of Maude, is a good example of the familiar compound of warm-heartedness and buckskins, although it must be admitted that he is rather hasty in coming to the conclusion that his intended son-in-law, Cyril Wheldrake, is a swindler. The true strength of *Tie and Trick* lies in its action, which is unquestionably good.

There is power in *A Dead Past*—Mrs. Lovett Cameron always exhibits power—but the story is unpleasant if not unwholesome, and the plot is essentially common-place. Brian Desmond marries Kitten Laybourne, who is suddenly thrown upon his protection as his ward, while he loves Rosamond Earle, a married woman. The usual risky "business" is placed on Mrs. Cameron's stage. Kitten Desmond leaves her husband's roof on learning his secret, and her disappearance is complicated by the fact that she is ardently, though, of course, under the circumstances, platonically loved by Roy Grantly, the companion of her childhood. She dies; and Rosamond Earle, set free by the death of her husband, does not marry Brian, who, in the end of the third volume, gives up passion for Parliament. Yet Kitten, the child wife, and her father, the eccentric old naturalist, are so well drawn that it is difficult to keep patience with Mrs. Cameron for not treating them better.

Affinities is a puzzle. If Mrs. Praed means in it to burlesque "odid force," spiritualism, mesmerism, "moral dynamics," aestheticism, worship of Baudelaire and Gautier, and all the fads and crudities of the hour, she has attained a wonderful success. Mr. Gilbert has, as yet, given us nobody to equal Madame Tamvaco, the grotesque sybil of *Affinities*, while Mrs. Rainshaw, the young wife of an Indian officer, who tries to look "intense," and to dress in accordance with her looks, and who is yet a great deal of a rattle and not a little of a hoyden, is a very cleverly executed portrait, as is also a pretty, prosaic, and imitative Australian, Mrs. Bearfield. But if Mrs. Praed is in earnest, then she has written one of the most nauseous stories of the time. A more detestable creature has probably never made his appearance, even in fiction, than Mr. Esme Colquhoun, dabbler in poetry and saw-mills, with his long hair, herculean shoulders, sensuous Greek features, &c., &c., who, while fortifying his coffee with cognac, talks animalism under the guise of art, and who, in love with one woman, mesmerises another, a poor fragile half crazy creature, into marriage for the sake of her money, makes her write repulsive poetry under his influence, and finally "wills" her death. It would further be almost impossible to conceive anything more morbid—a stronger word might be used—than the "revelations" Colquhoun's wife makes to a male "friend" with whom death only prevents her from eloping. As for the ghastly dream of Major Graysett, and its ghastlier realisation, the less said the better. *Affinities* may be a psychological study, and, as such, therefore defensible. The burlesque theory is the preferable one to take of it.

It is pleasant to pass from Mrs. Praed's society—all cigarettes and abstinatious morality, in spite of its rich brocades and "jewelled bodices cut low"—to the three love stories redolent

of country life which Miss Doudney has rolled into one volume, under the title of *When We Two Parted*. There is, perhaps, too much of both church and chapel in it; but it is in the author's best style. The contrast between the rival school-girls—the unselish Kathleen Netherdale and the passionate Zoe Delmont—is admirably brought out. Then the diffculties of Lydia Meade, the daughter of a Dissenting minister, who touches the fancy of an actor, serve to exhibit, though not in too repellent a fashion, the pettier aspects of Nonconformity. But the most enjoyable of the three stories, here combined rather than united, is that of Mrs. Gosse, the hard-worked and docile "companion" of the hot-tempered Zoe, and Giles, the man whose life she has "spoiled." The only fault to be found with *When We Two Parted* is that it is too much of a good thing.

Major Frank is a simple Dutch story of "The Taming of the Shrew" order. There are not too many characters in it. Indeed, "Major Frank" herself, a carelessly brought-up girl, who, in spite of her tomboy ways, has a warm heart, her lover, and a bearish friend of her father's, who is yet the good angel of the household, absorb all attention. There is obviously not a little quiet humour in the author, and she manages the incident of an impossible will with great skill.

The unknown author of *The Money Makers*, which is described as "A Social Parable," undoubtedly shows power in it, especially in the manner in which he contrasts Alfred Carew, the morally strong, and Archibald Hilliard, the morally weak though brilliant, journalist, who are the sport of fate, and in the portraits he draws of Aaron Grimstone, an American millionaire, and his susceptible daughter Eleanor. But his power is not kept well in rein; he indulges far too much in high-set sentiment and in lurid Franco-American English like "flamboyant." The story is painfully spun out; and, long before its close, the reader gets tired of unscrupulous newspaper editors and syndicates. Yet the writer of *The Money Makers* is tolerably certain to write a good, if not a great, novel some day.

WILLIAM WALLACE.

RECENT VERSE.

Sonnets. By E. H. Brodie. (Boll.) In a volume containing no fewer than 144 sonnets we naturally expect to find many examples which fail to satisfy; but after a somewhat careful examination of Mr. Brodie's little book we must say that we are as much delighted as surprised to find how astonishingly small is the proportion of weak and ineffective work—how notably high the general average of conception and execution. There is not, we think, a single sonnet which, like some of the sonnets of Milton, Wordsworth, Keats, Rossetti, and Mrs. Browning, at once takes the imagination and memory into a delicious captivity from which they cannot escape, even if they would; but there are many which are so winning and delightful in the simplicity and adequacy of their rendering of thought and emotion, that we return to them again and again, and find new pleasure in every perusal. In a very modest and extremely interesting preface, Mr. Brodie makes but one claim for his sonnets—that "from the slightest to the deepest they are at least spontaneous"; and this claim is abundantly justified. Spon-

tance is, of course, a very valuable, and far from common quality; but a man may write quite spontaneously and still lack either something to say, or the art of saying it, so it is all the more pleasant to meet a poet like Mr. Brodie, who is at once wealthy in matter and capable in manner. The first and second series deal with places, and comprise some of his finest work; then we have some political and historical sonnets; then a series "On the Poets" which is full of fine insight; then another series on "The Year's Changes," and finally the miscellaneous and occasional sonnets. One of these last, "Three Wonder-Worlds," ends with the couplet—

"Then went I straight into another land,
Shakspere and Wordsworth taking either hand."

and here Mr. Brodie indicates the two primary sources of his inspiration. He is, however, under a far greater obligation to Wordsworth than to Shakspere; for the Rydal poet has impressed himself not merely upon his expression but upon his thought and emotion, and many of the sonnets, especially those grouped as political and historical, are almost too Wordsworthian. We will only add that the volume deserves a welcome, not only from sonnet-fanciers, but from all lovers of poetry.

Tares. (Kegan Paul, Trench, & Co.) When we speak in terms of praise of a volume of verse of the minor class, we sometimes make the obvious mental reservation that, the pretensions of the volume being secondary, the measure of approval must also be read as relative and comparative. No such mental reservation is ours when we say that this anonymous booklet of verse is as full of the genuine ore of poetry—lofty, serious, and impassioned—as anything of the same proportions which the present writer has recently encountered. The pervading feeling of the book would be Tennysonian if it were not quite so melancholy, and, indeed, hopeless. The technical quality of the verse seems to us to be distinctly high. Condensed, forcible, even vigorous, exact, and often masterful is the handling of words in this little book. Higher than such merit, high as it must be considered, is the strong vein of poetic feeling. If this is the book of a young writer, we have no hesitation in saying that it is work of the greatest promise, and that something better must follow it. We should say that the dominant sentiment of the book is distinctly feminine, and, notwithstanding many minor indications of the male sex of the writer, we should surmise either that this is the writing of a woman of rare delicacy of womanly feeling, or that it has been given to the author to approach the feminine attitude of mind as few men have approached it. The following is representative of the somewhat lugubrious philosophy of the writer, but, as poetry, it is in no wise superior to its companion poems:

"NIRVANA.

"Sleep will He give His beloved?
Not dreams, but the precious guerdon of
deepest rest?
Aye, surely! Look at the grave-closed eyes,
And cold hands folded on tranquil breast.
Will not the All-Great be just, and forgive?
For he knows (though we make no prayer nor
cry)
How our lone souls ached when our pale star
waned,
How we watch the promiseless sky.
Life hereafter? Ah no; we have lived enough.
Life eternal? Pray God it may not be so.
Have we not suffered and striven, loved and
endured,
Run through the whole wide gamut of passion
and woe?

Strangest illusion! Sprung from a fevered habit
of hope,
Wild enthusiast's dream of blatant perfection
at best.
Give us darkness for anguished eyes, stillness for
weary feet,
Silence, and sleep; but no heaven of glittering,
loud unrest.
No more the life-long labour of smoothing the
stone-strewn way;
No more the shuddering outlook athwart the
sterile plain,
Where every step we take, every word we say,
Each warm, living hand that we cling to, is
but a fence against pain.

And nothing may perish, but lives again?
Where?
Out of thought, out of sight?
And where is your cresset's flame that the rough
wind slew last night?

We should like to meet this writer again with a
maturer, and therefore a brighter, outlook in
life and hope.

An Irish Garland. By Mrs. S. M. B. Piatt.
(Edinburgh: David Douglas.) This is a charming
little book, and we could wish it were much
longer. Rarely, indeed, has so much thought
and feeling been put into verse of the secondary
order with more flow and felicity of diction.
The influence of Mrs. Browning is perceptible,
and still more obvious is the influence of Mr.
Browning. There is a tender little poem on
the grave of Charles Wolfe, who wrote the
masterly "Burial of Sir John Moore." Two
poems introducing Raleigh and Spenser are
equally happy, though we have some reluctance
in accepting the view put forth of the
poet's conduct in relation to the dreadful
calamity and dastardly outrage which resulted
in the death of his child. Such of us as are
familiar with Landor's "Spenser and Essex"
—surely one of the noblest of the Conversations—
are loath to look unfavourably on the
poet. We can sincerely recommend Mrs.
Piatt's pretty, thoughtful, and tuneful volume.

The Children Out-of-Doors. By Two in One
House. (Edinburgh: David Douglas.) In
this companion volume to the volume just
noticed Mr. Douglas has given us a pretty
selection of verses by Mr. and Mrs. Piatt.
English readers will be glad to welcome these
true, if by no means pretentious, poets. The
intention in this case is to appeal for the for-
saken poor children of the streets. Very tender
are some of these slight lyrics, and though they
lack the literary grace and body of the *Irish
Garland*, they have a charm of feeling that is
altogether their own. Delicate sensibility,
adequate powers of rhythmic expression, and
wholesome sentiment, distinguish them.

Poems. By Edward Henry Noel. (Elliot
Stock.) The writer of these poems is no longer
living, and the compilation has been made by
his friends. That they are often so good as to
approach excellence very closely, that they
breathe a lofty spirit and bear the clearest
evidence of sweetness of character in the writer,
that they are melancholy in tone and yet not
without joyful strains, seems to be all that
remains to say about them. The arrangement
and classification leaves nothing to be desired.
The section devoted to poems of later life is
very touching.

A Heart's Life, Sarpedon and other Poems.
By Ella Sharpe-Youngs. (Kegan Paul, Trench
& Co.) Passion is the distinguishing feature of
this volume. Human passion is strong in such
poems as the two "To Vaughan," which have
the ring of a real sorrow. Love of Nature is
seen on nearly every page. That the author is
a devout worshipper at the shrine of Shelley
would be sufficiently obvious without the help
of the two poems she writes in the poet's praise.
"A Heart's Life" is a poem of emotion. As a

narrative of even the slenderest interest in
point of fact and incident, it is by no means
strong. The book altogether is manifestly the
work of a lady of culture and feeling.

Poems Lyrical and Dramatic. By Evelyn
Douglas. (Triibner.) We find considerable
merit in Mr. Douglas's poems. That the
author has the gift of fluent and musical
expression is not his sole recommendation. He
has no little reading, some powers of original
thought, and imagination of the secondary
order. His poetry is too frequently disfigured
by that defect of much contemporary poetry
which arises from a desire to make words do the
business of the brush in addition to its own
business of narration. Thus we find to be by
no means uncommon such mixed metaphors as—

"Over the purple silence of the sea."

The German poets of the latter half of the last
century and first quarter of the present century
have contributed to the impulse that has made
Mr. Douglas a poet. Edgar Allan Poe has also
been a potent influence. The following is a
closer echo of "Ulalume" than is quite neces-
sary or entirely just:

"And I passed on a ledge of the crags and looked
over the dizzy dim verges,
Looked on the rounded white flanks and the
tangles of moon-coloured hair,
On the storm-tossed tangles of hair,
On the shoulder's rich swell, and the side's
silver sweep, and the breast's snowy surges,
And shuddered, and sickened, and swooned with
the giddy sweet wine of despair,
With the drowsy sweet wine of a sadness at
things too ineffably fair."

The author is certainly not seen at his best in
imitative writing like this. He ought to know
that such "arabesques" as the piece entitled
"The Judgment Day," have no place in art.
They are things of nought.

Songs in many Keys. By the Rev. Charles
D. Bell. (Nisbet & Co.) Canon Bell's poetry
is of an unambitious and homely order. That it
is not great work no competent critic will think
it necessary to prove. But the inspiration is pure
and true, and the execution is often distinctly
felicitous, and always sweet and musical. The
poems on the sea do not appeal to us as much
as those on the lakes and mountains. Canon
Bell has already won some reputation as a poet
of Wordsworth's country. His fellow canon
of Carlisle, Canon Dixon, a poet of very high
claims indeed, might well give us some descrip-
tive writing of that lovely country which would
be, or ought to be, imperishable.

Midas. By the late William Forster. (Kegan
Paul, Trench & Co.) The author of this poem
died on the day he completed the rough draft
of it. *Midas* is of the nature of a dialogue on
the socialistic problems of the hour. It takes a
lofty view of the possibilities of the world's
future, and prophesies a time when the ran-
corous discords between class and class will be
banished before universal harmony and peace.
To say that this, in the writer's view, will be
an epoch of labour is enough to show that Mr.
Forster's sympathies lay strongly in the direc-
tion of socialism as Mr. William Morris under-
stands it. Many digressions on the grosser
tendencies of the age occur in the course of the
long poem, and some of these have force and
truth.

Waifs and Strays. By Lady Florence Dixie.
(Griffith, Farran & Co.) Lady Florence Dixie
tells us, on her title-page, that these poems were
written when she was a child, between the years
1870 and 1873. We are not informed as to the
date of the author's birth, and are therefore
unable to arrive at a definite idea what the word
child is intended to mean. We are consequently
incapable of making the due and exact allow-
ance for the writer's youth. In the absence

of such data, we must simply regard the poems as juvenile productions. As such they are creditable. *Wife and Strays* is of the nature of a string of poems, telling the story of a pilgrimage through France and Switzerland to Italy. A number of parenthetical observations are made in passing, the most noticeable of these being, perhaps, that the body of Napoleon III. will not be allowed to rest at Chislehurst, France—though at present "fallen and low"—being about to awake to a sense of her duty to the man who is "not the man of Sedan." Lady Florence Dixie lost a gifted brother at Matterhorn in 1865. The allusions to this brother may have some pardonable excess of eulogy, but they are full of strong and tender feeling.

Poems. By Owen Christian. (Kegan Paul, Trench, & Co.) These poems are evidently the work of a man of the world who has seen a good deal of life, and thought much on the more superficial side of life's many problems. The atmosphere is that of London, and the bustle, noise, smoke, unreality, stern fact, shams, joys, and sorrows of the mother of cities are well echoed and reflected in these pages. "The Devil's Sermon" is a bitter little tirade on the mockeries of a society in which "What's he worth?" is the first question. "Gray's Inn" is also a bright poem, reminiscent of student days in chambers. Mr. Christian may be a young man. We should, nevertheless, say that he has lived a good deal, and that to some purpose. "Butcher Jim" recalls Bret Harte, but lacks his dramatic force. A poem on Alexander Smith is disappointing. The author's brief prose note on the touching history of the Glasgow poet who was petted and rejected by London tells the story better than his long poems.

A Summer Christmas. By Douglas B. W. Sladen. (Griffith, Farran, & Co.) Mr. Sladen's fecundity is considerable. The apparently paradoxical title to the volume bears the explanation that the Christmas described is an Australian Christmas. The poem is of the nature of a novel in rhyme. The incidents are not very numerous or very enthralling, and the intention is not so much to narrate any one story as to tell a number of stories. That is to say, that the vehicle of narrative form is used in order to string together a number of poems of varying interest. The connecting links please us better than the jewels which they connect. The pictures they afford of life in an Australian sheep run are fresh and wholesome. The author has some acute perception of character. His Hudibrastic verse is free and flowing; and though it does not make great claims as poetry, it is more satisfactory than anything else in the volume. Mr. Sladen is, as we say, a fecund writer; but while he can give us fresh pictures of unfamiliar life we shall not tire of his many books.

The Log o' the "Norseman." By J. W. Gilbert-Smith. (Kegan Paul, Trench, & Co.) Mr. Gilbert-Smith gives us here another volume of Byronic verse. As poetry there is not much to say about it in addition to what we have said of its predecessors, namely, that it is fluent and musical, sometimes forcible and occasionally felicitous. We have not yet been able to recognise that vein of ore which, according to numerous "press opinions," is expected to enrich English poetry. The author is quieter, maturer and saner than in some earlier books. The "Log" is a series of descriptive and reflective poems of travel, interspersed with sonnets and lyrics, and strung together into a work of continuous interest. Many observations on politics, philosophy and art are made by the way, and from these we gather that Mr. Gilbert-Smith is not what is called aesthetic, not an admirer of Mr. Brad-

laugh, but a devoted worshipper of the ex-Empress Eugénie. We cannot recall any thought of striking value or originality, but the presentment is usually bright enough to atone for any lack of novelty in the conception. To say that the author's model has been "Childe Harold" or "Don Juan," or both, is enough, perhaps, to imply that it is deeply charged with personal feeling. We find nothing to object to in this personal element. It is usually manly and unaffected, though we fear we must add that the latter merit is not always conspicuous among the author's claims to attention.

Camilla and Gertrude. By Florence H. Hayllar. (White.) This book contains one poem that is at least musical, and, in parts, truly and tenderly felt. The poem is entitled "No," and is of the obvious love burden. The rhymed poems are throughout much better in point of technical quality than the poems in blank verse. How little the unrhymed lines of the poem that gives the title to the volume are justified in assuming the name of blank verse may be gathered from the following opening passage:

"In an old castle, which had faced the storms
Of full three hundred winters, and which now
Stood, with half-fallen bowers, a preacher grey,
Telling of earth's decay, and how all things
Must pass away, there lived," &c.

The three rhymes of *grey*, *decay*, and *away* ought at least to have been rigidly pruned away.

A Christmas Faggot. By Alfred Gurney. (Kegan Paul, Trench, & Co.) The poems comprising this volume have appeared from time to time in the magazine published in connection with the church—St. Barnabas, Pimlico—of which Mr. Gurney is vicar. They are, therefore, devotional in character. They are also, in some degree, symbolical and mystical. These latter characteristics might, perhaps, be inferred from the Blake-like design on the cover. Mr. Gurney has evidently been a good deal under the influence of that earlier phase of Rossetti's art—both in printing and poetry—which dallied with spiritual mysteries, and sought to give them a visible embodiment. The author comes somewhat late as a disciple of the revival of mediæval feeling, which began in this country forty years ago; but he has the distinction of being more attracted by the spiritual than by the aesthetic side of that revival.

The Dream to Come. By William Hunt. (Sampson Low.) The merit of these poems is not great. The author has a high and, perhaps, an amusing notion of the poet's function. He tells us to

"ask no more how poet's sing;
Their strife, to please mankind,
While only angels can behold
The workings of their mind."

We are compelled to admit that we are not to be numbered among the angels who can "behold the workings" of Mr. Hunt's "mind." If we were required to write a treatise on that latter substantive, we fear we should be tempted to imitate the laconic style of the famous chapter on snakes in Iceland. The volume contains some interesting illustrations.

Euphrenia. By William Sharp. (Kegan Paul, Trench, & Co.) Mr. Sharp—not, we need hardly repeat, Mr. William Sharp, well-known as Rossetti's friend—wrote this poem thirty years ago, and now, a year after his death, his son publishes it. The story embodied is the somewhat familiar one of love, seduction, desertion, and poverty, with final poetic justice. The "indirections" are emphatic Toryism of an antique type, having nothing in common with that modern product—Tory Democracy. The verse is not remarkable, but the intention is evidently praiseworthy, and the writer was clearly a worthy man.

NOTES AND NEWS.

THE new volume (the fifth) of Prof. Mommsen's *History of Rome*, which has just been issued, and which treats of "The Provinces from Caesar to Diocletian," will, in accordance with the author's wish, be translated into English by Prof. Dickson. We are sorry to hear that Prof. Mommsen's health is so much impaired that he intends to spend several months in Italy.

MR. OSCAR BROWNING has in the press *The Diplomatic Correspondence of Earl Gower*, English Ambassador at Versailles from 1790 to August, 1792, edited from the originals in the Record office, with introductions and notes.

PROF. LUMBY's edition of *The Acts of the Apostles*, in "The Cambridge Bible for Schools and Colleges," is nearly ready, and another volume of the same series, *The Epistles to the Ephesians, Philippians, Colossians, and Philemon*, by the Rev. H. O. G. Moule, is in the press.

WE hear that two experienced clerks in the Foreign Office are engaged on a history of British diplomacy.

THE Autobiography of Sir Henry Taylor, which we some time since announced as preparing for publication, will be ready in a few days. It was begun in 1865, continued as leisure permitted until 1877, and then privately printed for communication to a few friends. The work was intended for posthumous publication, and it was not until the end of 1884 that the author, who is now in his eighty-fifth year, was induced to consent to its being brought out during his lifetime.

MR. CHARLES WELCH, the Sub-Librarian at the Guildhall Library, is preparing for publication his collections for a bibliography of the London Livery Companies.

MR. J. W. CLARK's new edition of the late Prof. Willis's *Architectural History of the University and Colleges of Cambridge*, continued to the present time, is nearly ready.

MR. F. LOWREY, who is assisting Miss Devey in preparing a short biography of the late Lady Lytton, requests us to state that he will be glad to receive any authentic particulars of that lady's life, especially relating to the period 1829-1834. Communications may be addressed to Mr. Lowrey at 1 Brick Court, Temple.

MR. J. G. SCOTT has written a book on Tongking, giving a brief history of that country and its inhabitants, and a full account of the Franco-Chinese complications. Under the title, *France and Tongking: a Narrative of the Campaign of 1884, and Occupation of Further India*, this work will be published in a day or two by Mr. T. Fisher Unwin. Mr. Scott was present, as a newspaper correspondent, at the capture of Langson, and is now with Gen. Négrier's division.

THE third fasciculus (containing the "Sanctorale") of Messrs. Proctor and Wordsworth's reprint of the *Sarum Breviary* is nearly ready for publication.

The Praise of Gardens is the title of a volume of extended quotations from the writers on gardens and gardening, from the earliest times to the present day, arranged and put into English by Mr. A. F. Sieveking. The work will be issued by Mr. Elliot Stock.

EARLY next week the Religious Tract Society will publish a book, entitled *Work and Adventure in New Guinea, 1877 to 1885*, by the Revs. James Chalmers, of Port Moresby, and W. Wyatt Gill, of Rarotonga. Mr. Chalmers has explored the whole coast over which the British Protectorate has recently been proclaimed. He is known by the nation from Bald Head to East Cape. He speaks their language, and gives in the book an account of their life and habits, and of the progress of missions among them.

The volume will contain two maps and many illustrations from original photographs and sketches.

At the end of the present month will be published the first number of a new illustrated magazine, entitled *The People's Penny Magazine*. The new monthly is intended for popular reading, and will contain, in addition to a serial story and a short tale, articles of social interest, poems, and papers on topics of the day. The illustrations will be by Messrs. G. A. Storey, W. Small, F. Barnard, and others. Mr. E. Curcio will be the publisher.

We understand that the widely circulated rumour of a visit to this country by Mr. Walt Whitman is at least premature.

MESSRS. HURST & BLACKETT have in the press the following novels: *In the Golden Days*, by Edna Lyall, in three volumes; and *Lazarus in London*, by F. W. Robinson, in three volumes.

MR. CHARLES MARVIN has in the press, for immediate publication in a popular form, a little work, entitled *The Russians at the Gates of Herat*. Messrs. Frederick Warne & Co. are to be the publishers.

MR. JAMES WEIR, of Regent Street, will shortly publish a new novel, entitled *The Tenants of Beldornie: a Romance of the South Coast*, by Rosa Mackenzie Kettle.

MESSRS. J. & R. MAXWELL announce the early publication of a new novel, *Countess Daphne*, by "Rita."

A THIRD edition of *Simson's Syllabic Shortland*, to be printed from specially-engraved metal type, is in preparation.

THE German edition of Mr. Farjeon's *Great Porter Square* is being published by Messrs. Englethorpe of Stuttgart. A fifth edition of this novel is in the press here.

THE Council of the Society for the Preservation of the Irish Language have issued their report for 1884. The Commissioners of National Education have placed the society's first, second, and third Irish books upon the list of publications used in their schools. The number of scholars in the national schools who were examined in Irish during the year ending October 31, 1884, was 116, out of whom ninety-three passed. The council consider that this result, though showing a large improvement when compared with those of previous years, is still far from satisfactory when the number of Irish-speaking children in the schools is taken into account. They also express surprise and regret that teachers in Irish-speaking districts do not make greater efforts to obtain certificates, seeing that it would be far easier for them to obtain certificates in Irish than in French, for which they are only allowed 5s. a pass, whereas they receive 10s. a pass for Irish. The recommendation of the council is that teachers should be permitted to present children for examination in Irish on conditions similar to those granted for passes in English—i.e. that payments should be allowed on condition of pupils passing their examination in the first, second, and third Irish books respectively, and that Irish should be permitted to be taught in school hours. A provisional certificate should also be granted. The council regret that a professor of Irish has not yet been appointed to the Central Training Establishment, Marlborough Street, or the St. Patrick's Training College, Drumcondra, for the purpose of giving the masters in training an opportunity of acquiring a knowledge of Irish. The society has had considerable success in its efforts to induce the Poor Law and Prison Boards to appoint Irish-speaking officers in the institutions under their charge. The council report the establishment of several classes for Irish in

various parts of the country, and they mention that at the University College, Liverpool, Dr. Kuno Meyer has a class on Wednesdays for the study of the Middle Irish tales, for the benefit of those who possess a knowledge of modern Irish.

MR. JAMES PATON, Curator of the Industrial Museum and Corporation Galleries, Glasgow, is a candidate for the Directorship of the Edinburgh Museum, rendered vacant by the late sudden death of Prof. Archer.

A NEW weekly devoted entirely to the interests of the fishing population of the country, and to be entitled *The Fisherman*, is to be published in April next by the Fraserburgh Printing Company.

MR. BROTHERS, of Manchester, proposes (if sufficient subscribers can be obtained) to issue, during the present year, a photo-lithographic reproduction of the Earl of Crawford's copy of the famous Gutenberg, or "Mazarin" Bible. This copy is said to be no less perfect in condition, and to be "taller," than the one which brought so high a price at the Syston Park sale. The proposed edition is to be strictly limited to the subscribers, and will be in two vols. folio, containing 1,282 pages exclusive of the introduction. Mr. W. E. A. Axon is to be the editor.

AT the meeting of the Académie française on March 12, it was decided, after some debate, that the subject of the prize poem for 1886 should be "Pallas Athene." This selection was proposed by M. Taine, and seconded by M. Renan. Among the candidates for the vacant chair of M. About are M. de Bornier and M. Eug. Manuel.

MR. EDWARD SOLLY will, in the next number of the *Antiquary*, give an interesting literary biography—that of "Henry Hills, the Pirate Printer." Dr. Gross will contribute a paper on "The Affiliation of Mediaeval Boroughs." An article will also appear drawing attention to the monstrous proposal to destroy several of the York churches, and urging the attention of English antiquaries to this subject.

THE first series of *Estudios criticos sobre la Historia y el Derecho de Aragon*, by the historian, D. Vicente de Lafuente, has lately appeared at Madrid.

HERR W. FRIEDRICH, of Leipzig, will publish shortly a history of Russian literature, by Alexander von Reinhold, forming vol. vii. of the series, "Geschichte der Weltliteraturen im Einzeldarstellungen." The prospectus, issued by the publishers, claims that the book will far surpass in completeness and accuracy all previous works on this subject.

THE *Tägliche Anzeiger*, of Thun, states that the much talked of historical museum for that town is about to be commenced.

AT the meeting of the Society of Arts on Wednesday, March 26, Mr. A. J. Ellis will read a paper on the "Musical Scales of Various Nations." The paper will be illustrated by playing the scales, and occasionally strains on properly tuned instruments, and will form a continuation of the paper on the "History of Musical Pitch," read by Mr. Ellis before the society in 1880. It is the result mainly of an examination of native instruments and performers, by which the exact pitch of the notes used was determined by Mr. Ellis and Mr. Hipkins, and will exhibit the scales in use in ancient Greece, in Arabia, India, Java, China, Japan, and other countries. The chair will be taken by Sir Frederick Abel, the Chairman of Council of the society.

Russische Leute: eine Sommerfahrt, is the title of a book by Fr. Dornburg, shortly to be published by Springer, of Berlin.

A NEW volume by Maximilian Schmidt, *Kulturbilder aus dem bayerischen Walde*, will be published immediately by Schottländer, of Breslau.

ON Tuesday last the Mayor of Manchester publicly presented "an old stocking," enclosing a cheque for £650, to Mr. Ben Brierley as the result of a subscription. Mr. Brierley is one of the most prolific of writers in the Lancashire dialect, and at the same time one of the most successful delineators of country types which are disappearing, or have disappeared, under the new conditions of the present day. There were half-a-century ago villages of handloom weavers living secluded from the bustle of the world, familiar with hard times, but full of humour, frolic, and quaint phrase. These are the people whom Mr. Brierley has painted with great fidelity and acceptance.

WITH reference to the Countess Martinengo-Cesaresco's letter on the *Gloria delle Vecchie*, the Rev. J. van den Gheyn, of Louvain, writes to call attention to the full treatment of this subject contained in W. Mannhardt's posthumous work, *Mythologische Forschungen*, pp. 296 to 350, where is collected a large amount of information about customs prevailing among nearly all peoples relative to the "old man" and the "old woman"—representing, according to Mannhardt, the personified genius of vegetation.

ORIGINAL VERSE.

LAMENT FOR KING IVOR.

Place: the south-west coast of Ireland.

Time: the middle of the ninth century.

Author: the hereditary bard of a Kerry clan.

Cause of making: to lament his king slain in battle with Danish vikings.

Thou golden Sunshine of the day of peace!
Thou livid Lightning of the night of war!
Hearing the thunder of thy battle-car
Who could endure to meet thee in the press!
Who dared to see thine eyes aflame in fight,
Thou Stormer through the whistling storm of
darts?
Poured of panic into heroes' hearts!
Our Hope, our Strength, our Glory, our Delight!
Thy soul is striding down the perilous road.
And see, the ghosts of Heathen whom thy spear
Laid low, arise and follow in their fear
Him who is braver than their bravest god.
Why is thy soul surrounded by no more
Of thine adoring clansmen? "You had been
Full worthy," wouldst thou answer, hadst thou
seen
The charge that drove the pirates from our shore.
But thou wast lying prone upon the sand,
Death-wounded, blind with blood, and gasping:
"Go,
Two swords are somewhat; join the rest; I know
Another charge will beat them from the land."
So when the slaughter of the Danes was done
We found thee dead—a stare with sunken eyes
At those red surges, and bewailed by cries
Of sea-gulls sailing from the fallen sun.
We kissed thee, one by one, lamenting sore:
Men's tears have washed the blood-stain from
thy brow:
Thy spear and sword and our dear love hast thou:
We have thy name and fame for evermore.
So sang the warriors to their clouded Star,
King Ivor, as they hept his cairn on high,
A landmark to the sailor sailing by,
A warning to the spoiler from afar.

WHITLEY STOKES.

MAGAZINES AND REVIEWS.

THE *Expositor* under its new editor sustains its old reputation for width of view, with the additional merits of more diversified contents and somewhat more provision for philological students. Prof. F. Drummond's second paper

in the February number appeals to progressive, not necessarily, however, to radical theologians; but why does he ignore the fact that the principal stages in the transformation of the Bible were all but complete before the Darwinian epoch? Historical criticism, in the hands of Herder and a crowd of followers, had taught cultured theologians all, and more than all, than the "scientific spirit" has as yet revealed to Prof. Drummond in the Old Testament. Mr. Beet's first two papers on the "Aim, Importance, and Best Method of Systematic Theology" will receive fresh light from the next instalment, which will deal with the question of method. Mr. G. A. Simcox's paper on "Canon Mozley" will keep before our young and predominantly philological students of philology the ideal of a widely cultured theological thinker. Prof. Warfield's article on "Gregory's Prolegomena to Tischendorf's New Testament" (February) and Prof. Fuller's first paper on "The Book of Daniel in the Light of Recent Research" appeal to the trained student of Biblical texts. Prof. Fuller's tone is dispassionate, and rises above that of the ordinary English advocate of conservative views touching the Bible. The surveys of recent English Biblical literature are adequate to the wants of those who have little time for study, but wish to follow the course of English theology.

Le Livre for March contains a short, but interesting, note on the autographs of Cornille, the extraordinary differences of which as published must have struck not a few students. The writer, M. Trianon, however, falls into a trap himself by talking about a "colonie anglaise et Jacobite" in 1649. But the note, in probably indicating a Cornille not hitherto known, is valuable. A longer, but less seriously bibliographic, paper precedes this from the pen of M. Claretie, who chats agreeably about his own books. It is illustrated with a full-page portrait of its pleasant writer.

The Theologisch Tijdschrift for March is a good number. Dr. Matthes concludes his very thorough study of the Book of Joel, which he places in the reign of Artaxerxes I. or his successor, Darius II. (424-5); Dr. Koster begins a comparison of the Biblical and the cuneiform narratives of a deluge; Dr. Houtsma attempts to correct the text of Hab. ii. 4, 5; and Dr. Blom (died February 17) discusses the intention of the Apocalypse. Two able and original works—Guyan's *Esquisse d'une morale sans obligation ni sanction*, and Walz's examination of the Church-doctrine of Scripture on Scriptural grounds (*Die Lehre der Kirche von der H. Schrift*, &c.)—are reviewed, and various "Hebraica" and "Judaica" noticed by Dr. H. Oort. Among the latter are Conder's *Heth and Moab*, which is appreciatively, but discriminatively, treated. Rabaud's history of the doctrine of inspiration in French-speaking countries (important) is noticed at the end.

The chief articles in the *Revista Contemporanea* of February are an archaeological discussion, by Romero y Barros, of a marble sarcophagus with figures, found near Cordova. This he decides to belong to the commencement of Visigothic, rather than to the ultimate decadence of Roman, art. Muñoz Peña treats of the idea of honour in early Castilian literature, taking, as his first examples, Bernardo Carpio, Fernan Gonzalez, and the Cid. There is a pleasing biography of Palissy, and an enumeration of his writings by Olmedilla y Puig, and a laudatory résumé, though with some reserves, of Hirn's scientific synthesis of the universe, by Alvarez Sereix. Dealing more with subjects of the day are a lecture on the telegraph and telegraphic services in Spain, by Carlos Vincenti, indicating much-needed reforms; a letter on the University question, by Javier Ugarte;

and a discussion of recent legislation on military tribunals, by Peña y Cuellar.

The Boletín of the Real Academia de la Historia for February has a valuable account, by F. Ramirez, of the *Códices Mexicanos* of Fr. Bernardino de Sahagún. It seems that neither Lord Kingsborough's nor Bustamante's edition is printed from the last revised MS. of the author, which is now apparently lost, but from earlier rough copies of the author and others made subsequently. F. Fita has some remarks of interest on Latin inscriptions from Pino (Zamora), assigning forms in "isocor" to an Iberian origin, not to Latin analogies. "El Judio Errante de Illescas" (1484-1514) does not refer to the Wandering Jew, but is an account from the Inquisition of the singular wanderings of a converted Jew. The apostolic letters, dated November 1, 1885, of P. Leo XIII., forbidding all contradiction of the identity of the relics found at Compostella with those of S. James the greater and of his two disciples, Athanasius and Theodore, close the number.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BERNARD, A. Les deux Chambres: leur histoire, leur théorie. Paris: Cornu. 8 fr.
CHESSELY, V. J. J. Rousseau à Venise, 1748 à 1744. Paris: Fischbacher. 5 fr.
DEHNBERG, F. Russische Leute. Berlin: Springer. 4 M.
DESBOIS, Th. La Légende tragique de Jordano Bruno: comment elle a été formée, son origine suspecte, invraisemblance. Paris: Thorin. 1 fr.
FAIRBES, G. E. Die ältesten Todtenbücher d. Benediktinerstifte Admont in Steiermark. Wien: Gerold's Sohn. 8 M.
ILBERG, J. Friedrich Theodor Hugo Ilberg. Erinnerungen an sein Leben u. Wirken. Leipzig: Teubner. 2 M.
KATALOG d. künstlerischen Nachlasses u. der Kunst- u. Antiquitäten-Sammlung v. Hans Makart. Hrg. v. A. Streit. Wien: v. Waldheim. 10 M.
LINDAU, P. Aus der neuen Welt. Briefe aus dem Osten u. Westen der Vereinigten Staaten. Berlin: Salomon. 5 M.
OCHSLEHNER, A. v. Dürer's apokalyptische Reiter. Berlin: Besser. 2 M.
PUYMAIGRE, le Comte de. Folk-Lore. Paris: Didier. 8 fr. 50 c.
RUHLAND, G. Das natürliche Werthverhältnis d. landwirtschaftlichen Grundbesitzes in seiner agrar. u. socialen Bedeutung. Tübingen: Laupp. 8 M.
SAINT-CHOIX, A. Lambert de. De Paris à San Francisco: Notes de Voyage. Paris: Calmann Lévy. 3 fr. 50 c.
VAST-BROUARD. Le chef de gare. Paris: Ollendorff. 3 fr. 50 c.

HISTORY, ETC.

- BARTHELEMY, Ch. Le Consulat et l'Empire. Paris: Blériot. 3 fr.
BAUMGARTEN, H. Geschichte Karls V. 1. Bd. Stuttgart: Cotta. 10 M.
ERDMANNDOBERFFER, B. Aus den Zeiten d. deutschen Fürstentums. Heidelberg: Winter. 1 M. 30 Pf.
GERSH, F. Le Canada et l'émigration française. Paris: Chailamel. 8 fr.
GILBERT, O. Geschichte u. Topographie der Stadt Rom im Alterthum. 2. Abthg. Leipzig: Teubner. 8 M.
KILÉ, J. Hagenau sur Zeit der Revolution (1787-99). Straßburg: Schmidt. 5 M.
MONTMONTA. Vaticana historiam regni Hungariae illustrantia. Series 2. Tom. 1. Relationes oratorum pontificiorum. 1594-26. Budapest. 20 M.
NEUMANN, O. u. J. PARTSCH. Physikalische Geographie v. Griechenland m. besond. Rücksicht auf das Alterthum. Breslau: Koebner. 9 M.
STIEVE, F. Wittelsbacher Briefe aus den Jahren 1590 bis 1610. 1. Abthg. München: Franz. 8 M. 40 Pf.
STUDEN, G. Giesener, auf dem Gebiete der Geschichte. III. Beiträge zur neuern Geschichte v. W. Oack. Giesener: Bicker. 1 M. 80 Pf.
WOLF, G. Aus der Revolutionszeit in Oesterreich-Ungarn (1848-49). Wien: Holder. 2 M. 40 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BAMMERT. Ueb. des mathematische Unendliche. Tübingen: Fues. 2 M.
BEET, P., et R. BLANCHARD. Elements de géologie. Paris: Masson. 7 fr.
COMMER, E. System der Philosophie. 3. Abth. Paderborn: Schöningh. 8 M. 20 Pf.
GIERH, F. Quadratura circuli demonstrata. Würzburg: Woerl. 2 M.
HAKEDT, E. Frhr. v. Bahnbestimmung d. Planeten "Adria". 3. Thl. Wien: Gerold's Sohn. 4 M.
HANN, J. Die Temperaturverhältnisse der österreichischen Alpenländer. 1. Thl. Wien: Gerold's Sohn. 1 M. 60 Pf.
JAGNAUX, R. Traité de Minéralogie appliquée aux Arts, à l'Industrie, au Commerce et à l'Agriculture. Paris: Doin. 30 fr.

- MEYER, A. B. Album v. Philippinen-Typen. Berlin: Friedländer. 80 M.
NEUMANN, F. Vorlesungen üb. theoretische Optik. Hrg. v. E. Dorn. Leipzig: Teubner. 9 M. 80 Pf.
PLATONIS Meno et Euthyphro. Incerti scriptoris Theages, Erastae, Hipparchus. Rec. A. R. Fritzsche. Leipzig: Teubner. 6 M.
RIS, P. Die Entstehung d. Gewissens. Berlin: Duncker. 4 M.
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CORRESPONDENCE.

DEATH OF CROMWELL'S SON.

Trinity College, Cambridge: March 15, 1885.

Unless Prof. Gardiner has other reasons for discrediting the *Squire Papers* than the fact that a newspaper report of the death of Cromwell's eldest son does not agree with the account given in Cornet Squire's Diary, I think he is not justified in so sweeping an assertion that the quotation which he gives "puts an end for ever to the pretensions of the *Squire Papers* to be genuine." It is not contrary to experience that newspaper reports are inaccurate; and even if it were proved by the registers of Newport Pagnell that young Oliver died of small-pox, and was not killed in the skirmish at Knareborough, as the diarist had heard, it would at most prove that Cornet Squire's information was incorrect.

I have in my possession a letter addressed by the owner of the diary to Carlyle, in which he describes its contents, evidently believing it to be the genuine handiwork of his ancestor. It will be clear to anyone who reads this letter that at any rate the writer was quite incapable of executing such a piece of literary forgery, even if he had had a motive for doing so. And the conviction of his perfect honesty in the matter is confirmed in my own mind by what I have frequently heard the late Mr. Edward Fitzgerald say of his interview with him at Yarmouth. Mr. Fitzgerald was the "intelligent friend" referred to by Carlyle in his article on the *Squire Papers* in *Fraser*, although the sentences which Carlyle marks in inverted commas, as if they were quotations from some communication of Mr. Fitzgerald's, were only Carlyle's version, after his manner, of what Mr. Fitzgerald had told him. I have besides some MS. notes by Mr. Fitzgerald relating to the question, and giving particulars of which Carlyle did not think it necessary to publish any account, but which show that his belief in the integrity of his unknown correspondent was well founded. That this belief was shared by Mr. Fitzgerald I know well, and, therefore, if the *Squire Papers* are not genuine, they must, so far as we can see, have been fabricated by some one who palmed them off upon the Squire family for no reason that is at all obvious.

I do not say with regard to these documents *credo quia impossibile*, but because it seems impossible to account for their existence except on the theory that they are genuine. A.

Carlyle puts it: "If their history on that hypothesis is very dim and strange, on the other hypothesis they refuse, for me at least, to have any conceivable history at all."

WILLIAM ALDIS WRIGHT.

THE ABERDEEN POLL-BOOK.

Aberdeen: March 6, 1885.

In the notice of "A Statutory List of the Inhabitants of Melbourne, Derbyshire, in 1695," by Mr. Chester Waters, which appeared in the ACADEMY of February 28, it is referred to as the first of such lists that has been printed. This, however, is a mistake.

The Act under which that list was compiled did not, of course, extend to Scotland; but in the same year, 1695, a similar Act, called "The Act for Pole-Money," was passed by the Scottish Parliament. By virtue of it there was made up "The Book or List of Rateable Persons within the Shire of Aberdeen and Burghs within the same." It is a volume of 1,641 small folio pages, which was found about 1840 in the library of the late General Gordon, of Cairness, in this county. At the general meeting of the County Commissioners of Supply, held in April, 1842, it was resolved to print this list, which was accordingly done, under the editorship of the late eminent antiquary Mr. John Stuart, of the Register House, Edinburgh, in two volumes quarto, uniform with the publications of the Spalding Club. To show the value of this work—the only one of the kind in Scotland so far as I know—I quote Mr. Stuart's abstract of the contents given in his Preface:

"The record may be said to illustrate, more or less, the following points:

"The entire value and divisions of every landed estate in the county.

"The name of almost every possession or farm; and the names and number of the persons employed in its cultivation.

"The name of every landowner, and the number and names of his family and household, together with the valued rent of his lands, and the proportion thereof paid by each of his tenants.

"The amount of capital possessed by every merchant and trader.

"The rate of wages paid to servants of every sort.

"The number and names (with the exceptions specified in a former part of the Preface) of the inhabitants of every burgh, village, parish, barony, farm, croft, or possession.

"The occupations of the people, their ranks and classes; and the number of them engaged in agriculture, in handicraft, in trade, and in the learned professions."

Mr. Waters's list comprises one parish only. The Aberdeen Poll Book embraces almost the entire county.

ARTHUR D. MORICE.

M. DE BOURBRIENNE'S MEMOIRS.

London: March 16, 1885.

In your review of the new edition of this work, in the ACADEMY of last Saturday, you refer to the want of a genealogical table of the Bonapartes. It is right to the editor of the present edition to say that such a table was prepared. In order to give it some value beyond the skeleton pedigrees already accessible in so many other works, great pains were taken by Colonel Phipps to give all the details of the collateral branches and issues of the different marriages. The table when completed (and written in very small writing) measured fourteen feet seven inches across in the manuscript, and could not be sufficiently reduced to bring it within the scope of the present volumes without sacrificing some of its more valuable features. It has been carefully preserved, and will, it is hoped, appear some day in a work upon the Napoleonic period which Colonel Phipps has long been engaged upon.

THE PUBLISHERS OF THE WORK.

KIELLAND'S "SKIPPER WORSÉ."

16 Portman Square: March 16, 1885.

My attention has been called to a criticism of *Skipper Worsé* in the ACADEMY of March 14.

The critic assumes that "two translations of Kielland's novel of Norse Dissenter life" have appeared simultaneously. This is not the case, as the two translations to which he alludes—viz., *Skipper Worsé* and *Garman and Worsé*—are distinct books.

Mr. Kettlewell, of Harptree Court, Somerset, translated the latter, which was published by Messrs. Kegan Paul, Trench, & Co. some weeks since. This book is a sequel to *Skipper Worsé*.

Your critic, on examining Mr. Kettlewell's admirable translation, will find that *Garman and Worsé* treats of a more recent period, and that the Norwegian Dissenters, or Haugians, do not appear in it. It is true that two or three of the characters in *Skipper Worsé* reappear in *Garman and Worsé*, much as Trollope reserved a few characters for his next novel.

Otherwise, the two books, though both treating of Norwegian life, have but little in common. It is of importance to Mr. Kettlewell and myself that this error should be corrected.

DVOIE.

TWO QUERIES.

Storrington, Sussex: March 17, 1885.

In answer to my old friend "H. L.'s" queries in the ACADEMY for March 14, I may suggest that Ben Jonson's "him of Cordova dead" is doubtless the younger Seneca. The allusion occurs in a list of Latin tragedians, and it will be remembered that the tragedies ascribed to Seneca had been translated into English before Shakspeare's time, and had a remarkable influence upon the earlier Elizabethan drama; and although Jonson had emancipated himself from the yoke of Seneca (see among others Cunningham's Memoir, p. clxv., edition of 1875), the name would naturally be one of the first to suggest itself to him. It is worth noticing that Shakspeare had already been compared to Seneca by Meres in 1598 ("As Plautus and Seneca are accounted the best for comedy and tragedy among the Latines, so Shakspeare among the English is the most excellent in both kinds for the stage"); and Polonius's "Seneca cannot be too heavy, nor Plautus too light," as well as Ben Jonson's further mention of Plautus in his "Lines," suggest the same contrast for a second and perhaps a third time. Seneca was born at Cordova about 3 A.D.

"Him of Cordova dead" seems, perhaps, rather feeble as an epithet for one who had been dead for more than fifteen centuries; but even if a Latin were not obviously intended, I can recall no modern writer who could be meant, unless, indeed, it were Cervantes (d. 1616), whose single tragedy, the "Numancia," is so highly praised by Hallam, and of whom Bouterwek has said that under certain circumstances he might have been the Aeschylus of Spain. Cervantes was born at Cordova; but Ben Jonson, who had small French and less Italian (see Drummond's *Conversations*, iv.), had probably no very profound acquaintance with Spanish, or with the "Numancia," and the hypothesis is wholly improbable.

As to Shelley's "Sage with inward glory crowned," I should write the word with a small s, as most editions I think do, and protest against the description being appropriated to any philosopher in particular.

G. A. GREENE.

THE HUNTING OF THE WREN.

Queen's College, Cork: March 15, 1885.

The letter of the Rev. D. Silvan Evans has especial interest for me, as it curiously confirms the explanation of the custom which I sug-

gested in the ACADEMY (May 10, 1884). On the analogy of the Magyar custom described by the Rev. W. H. Jones, it occurred to me that, originally, the wren-boys visited the houses of the newly-married only, and that we had an indication of this in the doggerl verse—

"Though she is little, her family is great, so rise up, landlady, and give us a treat!"

the allusion to the fecundity of the wren being a good wish for a numerous progeny for the "landlady."

Mr. Warde Fowler, referring to this suggestion (ACADEMY, June 14, 1884), said that he had found one or two other traces. Although I have made many inquiries, and, by the kindness of friends, have obtained copies of wren songs from various parts of Ireland, I have been unable to gain any further evidence in this country. Everywhere the begging visits are made with unwavering impartiality to every house alike. Perhaps a malevolent Saxon might say that the innate mendicancy of the Irish led them at an early period to adopt a more lucrative, if less orthodox and archaic, form of the ceremony.

Whatever aid can be got from the Greeks and Romans is rendered very obscure by the names *δρχιλος* and *τράχιλος* being seemingly used indiscriminately, and each of them being employed as a name for several birds. For instance, Spohn, *De extrema Odyssee parte*, p. 123, says the *δρχιλος* is a bird of ill-omen at weddings, quoting a corrupt fragment of Euphorion, which he reads

ποικίλος ἄντα μαλ' ὀρθρὸν δρχιλος ἔττη
Κυλίκου, ἐν δ' ἔεισε κακὸν γάμον ἔχουμένη κρέε.

(The MSS. reading is *δν δ' ἔεισε*, for which Schneider, *Arist. Hist. An.* iv. 6, gives *ὀδδῖ*. In this case, the *δρχιλος* need not necessarily be an ill-omen). He also quotes from Festus Avienus (*Prognostica Arati*, 473), "*Orechilus infestus si floricornis hymenaeis ima petit terrae*." The words *ima petit terrae* forbid us identifying the bird here described with the wren. We know that *τράχιλος* was the name of a kind of sandpiper mentioned by Aristotle as frequenting the seashore. From the interchange in use of *δρχιλος* and *τράχιλος*, perhaps we are justified in regarding the *orchilus* of Festus as some such bird as the *τράχιλος* (sea-bird) of Aristotle. This, then, throws additional doubt on the *δρχιλος* of Euphorion.

Keeping clear of sun-myths as things too high for me, I would call attention to three characteristics of the wren which afford a simple explanation of his fame: (1) The crest on its head; (2) it is the smallest European bird; and (3) its fecundity. From (1) it obtained its title *βασιλεὺς*, *βασιλίσκος*, *rex avium*, *regulus*, &c. Then, from being contrasted with the real king of birds (*cf.* Pindar, *Pyth.* i. 13) arose one of that common class of stories in which intellect triumphs over brute strength, *e.g.*, the "Hare and the Tortoise," "Odysseus and Polyphemus." Hence springs the tale of its gaining by cunning its kingship. The earliest allusion to it as king I can find is in Aristophanes' "Birds," 568, *βασιλεὺς ἐστὶ δρχιλος ὄρνις*, and Aristotle is the earliest author I can find who alludes to the eagle story (*Hist. Anim.* ix. 12), *καλεῖται (τράχιλος) πρέσβυς καὶ βασιλεὺς· διὰ καὶ τὸν ἀετὸν αὐτῷ φασι πολέμειν*. As regards (3) fecundity, it was, and is, proverbial, *cf.* Aristophanes' "Wasps," 1514-15, *δ καρπὸς δ' μακάριε τῆς εὐπαιδίας· ἴσον τὸ πλῆθος κατέπρεσεν τῶν δρχιλων*, where there is also an allusion to its diminutive size.

There is an Irish rhyme—

"The wren, the wren, and her twelve men,"—which may be added to the lines of the wren song quoted above as showing that its prolificness was regarded as its special trait.

It would thus be a suitable symbol at weddings, especially if we suppose there was a punning derivation for *δρχιλος*, just as the crow

(perhaps a similar pun) was regarded as the symbol of sterility, and was driven away by the marriage song, *ἐκέρπει, κόρει, κοράνην σὺν κόποις τε καὶ κόραις*.
WILLIAM RIDGEWAY.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, March 23, 8 p.m. Inventors' Institute.
8 p.m. Society of Arts: Cantor Lecture, "Carving and Furniture," by Mr. J. Hungerford Pollen.
8.30 p.m. Geographical: "Geographical Notes on Herat and the Valleys of the Hari-Rud and Murghab," by Major T. H. Holdich, with an Introduction by General Walker.
TUESDAY, March 24, 3 p.m. Royal Institution: "Digestion and Nutrition," by Prof. Gamgee.
8 p.m. Anthropological: "The Inhabitants of New Ireland and its Archipelago," by Mr. A. J. Duffield; "Methods of Testing the Sight of Civilised and Savage Peoples," by Dr. Brudenell Carter and Mr. C. Roberts.
8 p.m. Civil Engineers: "Electrical Regulation of the Speed of Steam Engines and other Motors for driving Dynamos," by Mr. P. W. Willans.
WEDNESDAY, March 25, 8 p.m. Literature: "The Nature of Thought, considered chiefly from the Physiological Point of View," by Mr. Perry W. Ames.
8 p.m. Geological: "The Relationship of *Ulodendron* (Lind. and Hutt.) to *Lepidodendron* (Sternb.), *Bothrodendron* (Lind. and Hutt.), *Sigillaria* (Brongn.), and *Rhytidendron* (Boulay)," by Mr. Robt. Kidston; "An almost perfect Skeleton of *Rhytina Stelleri* obtained by Mr. R. Damon from the Pleistocene Peat Deposits on Behring's Island," by Dr. H. Woodward.
8 p.m. Society of Arts: "The Musical Scales of various Nations," by Mr. A. J. Ellis.
THURSDAY, March 26, 3 p.m. Royal Institution: "The New Chemistry," by Prof. Dewar.
4.30 p.m. Royal Society.
8 p.m. Telegraph Engineers: "The Seat of Electro-Motive Force in a Voltaic Cell," by Prof. Oliver J. Lodge.
8.30 p.m. Antiquaries.
FRIDAY, March 27, 8 p.m. Quekett Microscopical Club.
8 p.m. Browning: "Sludge the Medium," by Prof. E. Johnson.
8 p.m. Civil Engineers: Students' Meeting, "The Compound Principle as applied to Locomotive Engines," by Mr. Fred. Platt.
9 p.m. Royal Institution: "The Motor Centres of the Brain and the Mechanism of the Will," by Prof. V. Horsley.
SATURDAY, March 28, 3 p.m. Royal Institution: "Richard Wagner," by Mr. C. Arnbruster.
3 p.m. Physical: "Calculating Machines," by Mr. Jos. Edmundson, illustrated by a collection of machines lent by their owners.

SCIENCE.

M. Tulli Ciceronis ad M. Brutum Orator.
Recensuit F. Heerdegen. (Leipzig: Teubner.)

THE MSS. of the *Orator* of Cicero, like those of the *de Oratore*, fall, as scholars are well aware, into two main groups: (i.) the *codices mutili*, containing about a hundred sections (§§ 91-191) in the body of the treatise, and then passing on, without a break, to the last eight sections; and (ii.) the *integri*, containing the whole work. Foremost in the former group is a MS. of about the ninth century, which was preserved in the monastery of Mont St. Michel, until the suppression of the French monasteries in 1792 led to its being removed, with many others, to the neighbouring town of Avranches, whence it is now known as the *codex Abrincensis*. One of the MSS. so transferred proved to be the *Sic et Non* of Abelard, which was afterwards published by Victor Cousin; and it was under a commission directed by Cousin in 1840, when he was Minister of Public Instruction, that a report on the libraries in the western departments was drawn up by Ravaisson in 1841. This report included an account of the readings of the *codex Abrincensis*, and in the following year it was further examined by Schneidewin and von Leutsch; but neither of these collations proved to be sufficiently accurate or complete. The credit of the first adequate collation of the MS. is due to the editor of the critical edition of the *Orator*

which is the subject of the present notice. The editor is Dr. Heerdegen of Erlangen, whose work in this department of criticism has already been brought into notice by his two preliminary articles in the *Rheinisches Museum* for 1882, and who is also known as the author of several other elaborate and learned dissertations. For the extreme accuracy of his collation I can myself vouch, having, in the course of a visit to Avranches in September last, spent several days in verifying afresh the readings of the MS. The only inaccuracies which thus came to my notice are the following: in § 93 the MS. has *Metunumian*, not *Metunimian*; in § 109, the abbreviation *ō*, which the editor regards as a corruption of *ē* for *enim*, is not found, as stated by him, in the margin, but in the text itself, between *sed* and *quid*; in § 136 (*tantummodo notetur locus*), *modo* is not, as he asserts, omitted, on the contrary, it is clearly visible in an abbreviated form, the MS. having *tantim^o notetur*; in § 142 *iuuat* is not in the margin but in the text, which has *sedetiā iuuatueuā*; in § 151 the second syllable of *quanquam*, quoted as the reading of the MS., is partially blotted out in ink of the same colour as the text; and, lastly, in § 183, it has *videtur*, and not *videtur*.

In twenty-eight passages the MS. has an abbreviation resembling the letter *h* which stands for *autem*; and the mistakes that have thus arisen in the remaining MSS. of the same group, from this symbol being mistaken as an abbreviation for *enim*, are among the most interesting and conclusive of the considerations which Heerdegen urges to prove that the *codex Abrincensis* is the source of all the remaining *mutili*. The variants hitherto quoted from these MSS. may, therefore, henceforth be disregarded, and the *apparatus criticus* of future editors thereby disencumbered of many trivial and perplexing details which are, in most cases, the mere mistakes of late transcribers of a MS. which we still possess; or, at the best, are only of value as emendations made by the transcribers themselves.

The second group is derived from the *codex Laudensis*, which was accidentally discovered at Lodi (*Laus Pompeia*) in 1422 by Gherardo Landriani, the bishop of that place. The bishop sent it to Gasparini Barziza of Bergamo, *grammaticus rhetorque celeberrimus*, who was then engaged in teaching with signal success at Milan. Barziza kept the original, and sent the bishop a transcript of the *Orator*, naively requesting his correspondent to accept "*pro illo vetustissimo ac paene ad nullum usum apto novum manu hominis doctissimi scriptum ad illius exemplar*." The original was seen for the last time at Pavia in 1425. For the readings of this MS., which is now, to all appearance, irretrievably lost, editors have mainly relied hitherto on the *codex Vitebergensis* and the *codex Einsiedlensis*. But both of these are proved, by the general *consensus* of their readings, to be really derived from a MS. still existing in Florence, in the Laurentian Library (50, 31), which was transcribed by a scholar of no less note than Poggio. The latter, again, is clearly copied from another Florentine MS. (F) now in the Magliabechian Library (I. 1, 14), which formerly belonged to Niccolao Niccoli, and was (as shown by Heerdegen) transcribed from the *codex Laudensis* between 1422 and

October 1, 1423. In the Vatican Library, again, there are two other transcripts of the lost MS., namely the *codex Palatinus* 1469 (P) and the *codex Ottobonianus* 2057 (O). The former is described by the copyist as taken *ex vetustissimo codice*; while the latter is stated to have been finished in November 1422, and afterwards corrected in April 1425, with the help of the *codex Laudensis*, which was then at Pavia, and which, as already remarked, has never been seen since that date. These three MSS. (F, P, and O), Heerdegen considers sufficient to determine the readings of the lost *codex*.

It will have been observed that for nearly half of the *Orator* the *codices integri* are our only guide; and this fact, among others, led to their long having a preponderating weight in the settlement of the text. Many, again, of the *codices mutili* showed signs of considerable interpolation, and they were, therefore, little regarded in the critical editions of the *Orator* by Meyer in 1827, and by Orelli in 1826, 1830, and 1849. It was Kayser who led the way in restoring the credit of the better representatives of this group, and many other critics have followed him in the same direction. But the complete and conclusive vindication of the *codex Abrincensis* as the original source of all the existing *mutili*, and as an authority on the whole superior to the *codex Laudensis*, is one of the main results achieved by the researches of Heerdegen.

In the *Prolegomena* no less than 145 MSS. of the *Orator* (twenty-five of them in our own country) are enumerated and classified, almost all of which have been examined by the editor himself; but the *apparatus criticus* is mainly restricted to a record of the readings of A and F P O. Among his own restorations of the text, a word of praise is due to such as that in § 104, where the ordinary editions have either at *quid deceat videmus* or at *quid sit quod deceat videmus*. From the readings *siqui* (A) and *si qui* (F), Heerdegen extracts the very satisfactory text, *at quid sequi deceat videmus*, which, it may be added, is confirmed by the immediately preceding words, *non adsequimur*. In § 3, *quo nihil addi possit*, he appears justified in following the *consensus* of his three MSS. (F P O), in substituting the somewhat exceptional *quo* (which is, however, supported by parallel passages elsewhere) for the common-place and obvious *cui*. One of his more interesting suggestions is that in § 157, where, instead of altering *in templis idem* into *in templis isdem*, and removing the immediately subsequent word *probat* to a later point in the same sentence, he proposes to read *et in templis: EDEM PROBAT*, pointing out that among the extant inscriptions of this type, in which *idem* is used as a nominative singular, is one that Cicero himself must have constantly seen in the temple of Jupiter on the Capitol. But, while not generally wanting in boldness and originality of conjecture, as may be seen from the example just quoted, he occasionally appears to err in the direction of undue timidity. Thus, in § 81, the metaphors which Cicero quotes from the language of rustic life are in this edition printed as follows: "*gemmae vites, † scire agros, laetas esse segetes, luxuriosa frumenta*." *Scire* is found a *prima manu* in F P O; P and O correct it into *lascivire*, while F corrects it into

sire, which is distinctly confirmed by the quotation of the clause, with its context, by the grammarian Nonius. But the editor declines to accept this obvious and conclusive correction; possibly because he has omitted to notice that *sire* is supported by a passage of Quintilian, viii. 6, § 6: "necesse rustici gemmam in vitibus (quid enim dicerent aliud?) et *sire* segetes." Such omissions are, however, extremely rare; in fact, much credit is due to the editor for the completeness with which he records all the evidence bearing on the text which can be discovered, not only in the grammarians and rhetoricians, but also in the Latin fathers. The only addition to his references to the latter which we are able to suggest, is in the opening page of St. Augustine's *De Civitate Dei*, where (as the writer certainly quotes from the *Orator* in another work) *magnum opus et arduum* is probably a reminiscence of § 33, "*magnum opus omnino et arduum conamur, sed nihil difficile amanti puto.*" The latter part of the sentence just quoted—one of the numerous aphorisms characteristic of the *Orator*—happens, by the way, to be quoted in the *Commentarii* of that practised rhetorician, Pope Pius II., who, in writing of an incident that took place in 1462, forty years after the recovery of the complete text of the *Orator*, remarks: "*Fasces portabat amor, et nihil erat amanti difficile.*"

In conclusion, we gladly commend Dr. Heerdegen's edition to the notice of all English scholars who are interested in the textual criticism of Cicero. Others, such as Friedrich and Stangl, are, we have reason to believe, similarly engaged at the present time on the criticism of his rhetorical writings, and we shall await with interest the results of their labours; but, whatever fresh light may come from these or other sources, we may safely assert that the edition before us marks a new departure in the establishment of the text of the *Orator*, and is sure to exercise an important influence on every future edition of that work.

J. E. SANDYS.

A Turkish and English Lexicon, showing in English the Significations of the Turkish Terms. By J. W. Redhouse. Part I. (Constantinople.)

In 1861 Dr. Redhouse published an elaborate English-Turkish Lexicon compiled principally for the benefit of those subjects of the Sultan who might be desirous of becoming acquainted with our language; and now, after many years spent in collecting and arranging materials, this distinguished scholar has issued the first part of the reverse, or Turkish-English, division of his work, designed this time primarily for the use of English students of Turkish. If we may form an opinion from this first part, which embraces almost all the entries under *elif*, the initial letter of the Eastern alphabet, the new lexicon will, when completed, be far more comprehensive and elaborate than any of the existing European works of its class. These latter are sadly defective. Thus we look in vain in Bianchi or Zenker for any light on the common enough word *oya*, which means "pinkish," "embroidery," or its derivation *oyaji*, "maker or seller of embroidery, &c.," again, they the silent as to "cheap," the every day use of the Arabic word *cheven*, giving only its classic meaning, "easier," "lighter." There is a vast number of Arabic and Persian words employed by the earlier Ottoman writers, which are con-

spicuous by their absence from all the Turkish lexicons hitherto compiled; indeed, it is impossible to read an old classic, such as the *Humâyûn-Nâma* or the *Tâju't-Tevârikh*, without having Johnson's Persian-English dictionary at hand to supply in some measure the innumerable omissions of Zenker and his predecessors. This, however, is a far from satisfactory way of working: the meanings that such words bear when imported into Turkish being often considerably modified from those that they have in their original languages. Judging from the first instalment of Dr. Redhouse's book, I should say that it will go a long way towards removing this serious difficulty. The author's acknowledged position as the greatest Turkish scholar of Western Europe is a sufficient guarantee for the accuracy and thoroughness of his work.

The only exception that might be taken to the new lexicon is that it almost entirely ignores the enormous change which has been coming over and revolutionising Ottoman literature during the last eight or ten years. France has replaced Persia as the *qibla* towards which the Turkish *littérateurs* direct their eyes and whence they derive their inspiration. Numbers of the French classics have been translated into Turkish, and a new native school has arisen, from which have issued many works, scientific and literary, some of great merit. This change in the literature is not being effected without a corresponding change in the language: whole classes of words have had their meanings so altered or modified to suit Western ideas, for which there were no corresponding Eastern expressions, that the existing dictionaries are to a great extent useless so far as the works of modern writers are concerned. Indeed, I believe it would be impossible for anyone having access only to these dictionaries to read with intelligence and appreciation a single page of Kemal Bey, the greatest living Ottoman author. A single example will suffice to show what I mean: the word *edebiyât* is explained by Dr. Redhouse as "the matters pertaining to Arabian philology, grammar, prosody, logic, and rhetoric." Such was the only signification the word bore till some ten years ago, when it began to have its meaning extended, and now it is used as the exact equivalent of our "literature"—the literature not of the Arabians alone, but of any and every people. Similarly the allied words *edebî* and *edib* now replace our "literary" and "man of letters" respectively. A dictionary of modern Turkish is a great desideratum. M. Barbier de Meynard's *Supplément aux Dictionnaires turcs* does, to a certain very limited extent, supply the want, but the best works of the kind that have appeared up to the present are two French-Turkish dictionaries recently published at Constantinople by Sâmî Bey and Shukrî Bey. However, as the language is still in a very transitional state, the time for compiling an altogether satisfactory modern Turkish dictionary has, perhaps, hardly yet arrived. Independent of all this, which does not concern it as a dictionary of classical Turkish, the work with which Dr. Redhouse is presenting us promises to afford the student a key—such as he would seek in vain elsewhere—to the vast and, by Westerns, almost unexplored treasure-house of old Ottoman literature; and by publishing it he is doing much to increase that debt of gratitude due to him by all who take any interest in the Turkish language or literature.

E. J. W. GIBB.

SCIENCE NOTES.

AMONG the works announced by the Cambridge University Press are the scientific papers of the late Prof. J. Clerk Maxwell, edited by

W. D. Niven, and *A Treatise on the Physiology of Plants*, by S. H. Vines.

THE last part of the *Proceedings* of the Geologists' Association contains a paper by Mr. R. Meldola, descriptive of the East Anglian earthquake of April 1884, which seems the most scientific description of the catastrophe yet published. According to the writer, the shock originated beneath the region of Abberton and Seldon, and was totally reflected at Wyvenhoe, where great structural damage was consequently effected, while the county to the north-east of Wyvenhoe lay in "seismic shadow," and was, therefore, only slightly shaken. The westward extension of the vibration was probably connected with the range of palaeozoic rocks in that direction. We understand that the report which Mr. Meldola has been preparing for the Essex Field Club is now completed, and will shortly be published.

THE opening number of the *Scottish Geographical Magazine*, besides containing two papers of weight—the one by H. M. Stanley on "Central Africa and the Congo Basin" (his "inaugural address" at Edinburgh), the other by Prof. James Geikie on "The Physical Features of Scotland," accompanied by an orographical map of Scotland coloured according to altitude—has some novel and attractive features—such as a department for Notes and Queries, and another of Geographical Notes—which when indexed at the end of the year will be a record of much useful miscellaneous matter for reference. Special attention is promised in future numbers to foreign geographical literature. The magazine, which is the organ of the Scottish Geographical Society, is to appear monthly.

Messrs. W. & A. K. JOHNSTON have sent us a "Map to elucidate the Afghanistan Boundary Question, with an Inset showing the Encroachments of Russia since 1689." The map seems to be based in the main upon that published by the Indian Survey Department in 1883; but on one or two points of some importance it is misleading. Penjdeh should not be underlined with green, as being already in Russian occupation. Zulfikar, rightly underlined, should not be placed on the Persian or left bank of the Heri-rud; the pass of that name, which has been occupied by the Russians, is on the other side of the river. The spelling of the names throughout deserves commendation; but the brief account of Afghanistan printed on the back of the map is singularly inadequate, misleading, and ungrammatical.

THE fifth German Geographical Congress (Deutscher Geographentag) is to be held at Hamburg, April 9-11. Papers on "Antarctic Exploration" will be read by Drs. Neumayer, Ratzel, and Penck; on "African Exploration," by Herr L. Friedrichsen, Dr. W. Erman, Pechuel-Lösche, G. A. Fischer, and Von Danckelman, and Herr W. Westendorp; and on "The Panama Canal," by Herr C. Eggert and others. Among the other papers promised are "Mexican Antiquities," by Herr H. Strebel, and "Place-Names," by Dr. D. Rohde.

A NEW scientific monthly was commenced in January, at Oporto, by the Society known as the *Atheneo*. The title is *Revista Scientifica*. Among the contributors are Señors José M. Rodrigues, Alfredo Schiappa Monteiro, A. Ben-Saude, J. Pereira de Sampaio, J. V. d'Almeida, and Oliveira Martins.

PHILOLOGY NOTES.

THE following volumes are announced to appear shortly in the "Pitt Press Series": *Plutarch's Lives of the Gracchi*, by Dr. Holden; *Beda's Ecclesiastical History*, Books I. and II., by Profs. Mayor and Lumby; and *Thierry's*

Lettres sur l'Histoire de France (XIII.-XXIV.), by M. Gustave Masson and the Rev. G. W. Prothero.

THE Cambridge Philological Society has voted a grant of £50 towards the publication (which will be undertaken jointly by the London and Cambridge Philological Societies) of the *Carlsruhe Old Irish Glosses*, edited by Dr. Whitley Stokes.

MR. E. S. ROBERTS'S *Selection of Greek Inscriptions* will be published shortly by the Cambridge University Press.

THE Russian Government has appointed M. Latishew to collect the pre-Christian Greek and Latin inscriptions discovered north of the Black Sea. He will be assisted in the publication by Profs. Pomjalowsky and Sokolow, the former of whom has recently edited the inscriptions of the Caucasus. The collection will be in three parts: the first comprising the inscriptions of Tyras, Olbia (now Stomogil), and the Tauric Chersonnesos, the second those of the kingdom of the Bosphorus, the third the ceramic inscriptions and the *varia supellex*.

DR. AD. HOLTZMANN has recently published, under the title of *Grammatisches aus dem Mahābhārata*, an appendix to Prof. Whitney's *Sanskrit Grammar*, containing in a few pages a vast mass of supplementary material, arranged in the order of Whitney's paragraphs.

THE new number of the *Revue Archéologique* contains an interesting report, by M. Salomon Reinach, on the discoveries made in Greece and the Levant during 1884. M. Clermont-Ganneau finishes his inedited Greek inscriptions from the Hauran and the adjacent regions; and M. Rochetin explains, in the following pre-scientific manner, the Gaulish inscription in Greek characters recently found at Malaucène, near Vaucluse:

"1^{re} ligne: *Un tel* (le nom du dévot illisible).
2^e " *aux nymphes ou aux génies* (illisible).
3^e " *IPACEAOT* (*du Grosseau*).
4^e " *BPATOTAE* (*soléit*).
5^e " *KANTENA* (*votum*)."

M. Emile Ernault (*Bulletin mensuel de la Faculté des lettres de Poitiers*, Fév. 1885, p. 87) gives this inscription, from a plaster cast, thus (colons representing effaced letters):

:: AOYC :
: IAAIAKEO :
MACEAOTB
PATOTAE
KANTEAA

that is (*Sa*)*lus*(os) *Illiaceo*(s) *maselu bratude cantela*. Here (*Sa*)*lusos Illiaceos* ("son of Illiacos") are a name and a patronymic in the nom. sing., like *Segomarus Villoneos* (Vaison), *Ecingoreix Condilleos* (Nîmes), *Bimmos Litumareos* and *Vritacos Elusconios* (S. Remy), *Frontu Tarbeisonios* (Vieux-Poitiers). *Ma-selu* (posuit) is the verb, formed like *eiōru* (fecit), which occurs once, or *ieuru*, which occurs seven times, in the Gaulish inscriptions. It governs the acc. plur. *cantela*, the meaning of which is obscure. *Bratude*, which occurs also in the Nîmes dedication to the Nemausian mother-goddesses, is an epigraphic formula, like the Latin "ex imperio," and probably means "ex iudicio."

SEÑOR ALMAGRO has lately published at Granada, *Descripción y usos del Astrolabio*. Por Abenexxath. He gives a lithographed Arabic text with Spanish translation. The volume forms part of the "Biblioteca Hispano-mauritanica: Códices Arabes."

WITH reference to the Scotch and provincial English word "gallows" for braces, which Mr. C. J. Lyall mentioned in the ACADEMY of March 14, several correspondents write to say that the word is in common use in the South, West, and other parts of Ireland. Mr. William S. Logeman, Newton School, Rook

Ferry, Cheshire, informs us that the equivalent word *galg*, plur. *galgen*, is quite common in this sense in Holland, and "is used wherever affectation of refinement (?) has not replaced it by the French *brochettes*."

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, March 10.)

MR. FRANCIS GALTON, President, in the Chair.—MR. JAMES G. FRAZER read a paper on Certain Burial Customs as illustrative of the Primitive Theory of the Soul. The Romans had a custom that when a man who had been reported to have died abroad returned home alive, he should enter his house not by the door, but over the roof. This custom (which is still observed in Persia) owed its origin to certain primitive beliefs and customs with regard to the dead. The ghost of an unburied man was supposed to haunt and molest the living, especially his relatives. Hence the importance attached to the burial of the dead, and various precautions were taken that the ghost should not return. When the body of a dead man could not be found, he was buried in effigy, and this fictitious burial was held to be sufficient to lay the wandering ghost, for it is a principle of primitive thought that what is done to the effigy of a man is done to the man himself.—The Director read a paper, by Admiral F. S. Tremlett, on the Sculptured Dolmens of the Morbihan. About eighty sculptures had been found, invariably on the interior surfaces of the capstones and their supports. It is remarkable that they are confined within a distance of about twelve miles, and are all situated near the sea-coast, beyond which, although the megaliths are numerous, there is a complete absence of sculptures. The sculptures vary in intricacy from simple wave lines and cup-markings to some that have been compared to the tattooing of the New Zealanders.

SOCIETY OF ANTIQUARIES.—(Thursday, March 12.)

MR. EDWIN FRESHFIELD, V.-P., in the Chair.—MR. ST. JOHN HOPE exhibited a chalice and paten of silver gilt found at Pilaton Hall, in Staffordshire, with bags of coin amounting to several thousand pounds. From comparison with the Wylly chalice and one at Trinity College, Oxford, the date is probably 1525. Another chalice belonging to the parish of West Drayton was exhibited by Mr. C. White. The hall marks are a female head, a leopard's head crowned, and a black letter K, which is the London mark for the year 1507. MR. HOPE stated that he had compiled a list of forty-three mediaeval chalices and sixty-six patens in various churches in England. MR. HOPE also continued his paper on the "Seals of the Colleges of Cambridge."

HELLENIC SOCIETY.—(Thursday, March 12.)

PROF. O. T. NEWTON, V.-P., in the Chair.—At a general meeting held at 22, Albemarle Street, Prof. W. M. Ramsay read the first part of a paper on "The Archaic Pottery of the Coast of Northern Ionia and Southern Aeolis." His main object was to attribute to the potters of Aeolian Cyme four vases published respectively in *Monumenti dell'Inst.* ix. 4 and ix. 5 (2), *Journal Hell. Stud.*, ii., p. 305, and *Bull. Corresp. Hellénique*, 1884, plate vii. Treating at length of the character of the ornamentation of these vases the writer showed that the potters of Cyme while first imitating the types of Phoenician or Cypro-Phoenician ware, had recourse to nature or to the native art of Anatolia for points of detail. In the two later of the four vases dealt with (those published in the *Monumenti*) the art had a distinct character of its own. In conclusion Prof. Ramsay compared the character of ornamentation of the most primitive of these vases with a species of inlaid bronze work frequently mentioned in the *Iliad*, and probably imported from Cyprus or Phoenicia. At the preceding meeting of Council the following members were elected:—MR. A. C. COLE, MR. P. D. JOHNSTONE, MRS. EDWIN WATERHOUSE, REV. M. A. BAYFIELD, MISS F. M. CANNON, and M. SALOMON REINACH.

NEW SHAKSPEARE SOCIETY.—(Friday, March 13.)

DR. C. KNIGHT WATSON in the Chair.—A Paper

entitled "An Elizabethan Learned Society" was read by Mr. S. L. Lee, Hon. Treasurer to the Society. After protesting against the popular view, unduly emphasised by Mr. J. R. Green and Mr. J. A. Symonds, of the age of Elizabeth as an age of uncontrolled passion, Mr. Lee described the foundation in 1572 of a powerfully-supported and intelligently-organised society for the study of English history and antiquities, whose members devoted themselves with self-denying industry to the painful pursuit of knowledge. The dissolution of the monasteries and the careless dispersion of their historical documents delayed the progress of English historical study; but the labours of Leland, Bale, and Archbishop Parker gradually set it on a proper footing, and the society of 1572 finally placed it among the most popular pursuits of the age. The association consisted chiefly of laymen drawn from all classes of society. Peers and commoners, diplomats and exchequer officials, heralds and city tradesmen, country-gentlemen and town schoolmasters, lawyers and clergymen—all met together week by week between 1572 and 1604 to discuss archaeological and constitutional problems of English history. One hundred and sixty-three different papers by the members have been printed by Hearne and others, and prove the earnestness of the students and the value they attached to good critical method. The antiquaries employed the English language in their disquisitions, and frequently discussed and praised its capacities. They looked forward with Sir Henry Savile to the production of a complete and authentic history of England. Many of the students were well acquainted with and fully appreciated the poets of the age; Sir John Davies and Arthur Golding were members of the society; Ben Jonson and Michael Drayton were intimate with Selden, Stowe, Camden, and Sir Henry Savile. In the *Histriomastix* of 1610, and in Jonson's rules for his "Tavern-Academy," there appear to be good-humoured references to the learned Elizabethan academy. In 1604 the society fell under the suspicion of the Government. Between 1615 and 1625 there were attempts to reform the learned society (with the aid of the Government) on a very elaborate scale. In 1638 and in 1659 there are traces of the meetings of the old society, which was finally and effectually restored by the foundation of the existing Society of Antiquaries about 1717. MR. LEE concluded by asserting that the age of Elizabeth was one of learned culture—of culture which had its foundation in knowledge and the desire of knowledge; and that it was as unjust to the poets, who, like all artists, fully recognised the value of restraint, as to the scholars, to identify the spirit of the age with its exceptional exhibitions of dishonourable license among the dramatists.

EDINBURGH MATHEMATICAL SOCIETY.—(Friday, March 13.)

MR. GEORGE THOM, V.-P., in the Chair.—MR. GEORGE A. GIBSON read a paper on "Gilbert's Method of Treating Tangents to Confocal Conicoids."—MR. J. S. MACKAY gave an account of Schooten's geometry of the rule; and MR. A. Y. FRASER read a note by MR. P. ALEXANDER on two definite integrals.

ROYAL ASIATIC SOCIETY.—(Monday, March 16.)

SIR W. MUIR, President, in the Chair.—MR. H. H. HOWORTH read a paper "On the Northern Frontages of China, part vii., the Shato Turks," in which he stated that the Shato Turks were so-called from living in the desert of Shato, west of the great bend of the Yellow rivers. They originally formed part of the great Confederacy of the sixth and seventh centuries, which first bore the name Turk, and with which the Byzantine empire came in contact. When the Confederacy broke up, the Shato Turks became subject to the Tibetans, but soon after migrated to the Inshan Mountains north of the Orta country, where they were employed by the Chinese emperors of the Tang Dynasty as frontier guards. Their chiefs also adopted the name of Li, which was that of the Tang emperors, and on the fall of that dynasty ruled themselves as emperors of the northern provinces of China. The original Shato Turks apparently had their capital at Khamil, and extended their power over the Mongols and other dwellers on the Gobi steppe. They were at last

conquered by the Khitans, but still survived as a subordinate kingdom till the time of Chingis Khan.—Mr. J. W. Redhouse made a few remarks with reference to a paper he has prepared for the *Journal of the Society*, in reply to the views of Prof. E. B. Tylor (see Anthropological Section of the British Association, 1884) on "Matriarchy or Mother Right" as existing among the Arabs of the present day. This Mr. Redhouse denied altogether, as well as the similar opinions of Prof. G. A. Wilken, of Leiden, in his pamphlet, "Das Mutterrecht bei den Alten Arabern."

FINE ART.

GREAT SALE OF PICTURES, at reduced prices (Engravings, Chromos, and Photographs), handsomely framed. Everyone about to purchase pictures should get a price. Very suitable for wedding and Christmas presents.—GEO. BARR, 115, Strand, near Waterloo-bridge.

The Flemish School of Painting. By Prof. A. J. Wauters. Translated by Mrs. Henry Rosell. (Cassell.)

No class of book is more required in the present day than that of introductions to the study of the history of art. Works professing to be such appear in frequent succession, but they are either too costly to be popular or too inaccurate to be useful. The volume under consideration, therefore, ought to fill an important gap, and, to a certain extent, it does so. The author is a man acquainted with his subject, who writes from his own knowledge, and does not merely compile at second hand. He is obliged to be brief, for he has set himself to cover the whole history of Flemish painting from its earliest days down to the present time. To our thinking it would have been better to have broken up the subject into three distinct periods. The first should have traced the rise and fall of the early school, which culminated with the Van Eycks, and perished when driven to Italy from its native soil. The second should have dealt with the school of Rubens and his followers for a century or more. And the third might have been devoted to Belgian art since the French Revolution. The schools of these three periods are quite distinct, and would gain by separate treatment. It is a mistake to consider them as growing one out of another. Nevertheless, we are very thankful for what Prof. Wauters has done. His statements may be accepted by the student with confidence. We cannot, indeed, agree with them in every case, but the points upon which we must differ with the author are of secondary importance.

Talking of the early school of the thirteenth and fourteenth centuries, he says that "in the Netherlands picture painting grew slowly and progressively, far from any foreign influence." This was not the case. Paintings of that period in Flanders, as everywhere else north of the Alps, were done under the influence of France. The great Gothic school of architecture, sculpture, and painting of the thirteenth century had its centre in the Ile de France, and that was the point from which influence radiated as much to Flanders as to England. By degrees local schools grew more and more independent; but, in the Gothic period (thirteenth century), it is impossible to talk of a school of painting growing up in the Netherlands "far from any foreign influence." During the latter part of the fourteenth century, the artists of the Netherlands were usually Germans by birth, and they worked under the influence of the mystic

school, whose centre was at Cologne. The "Crucifixion" in S. Saviour's at Bruges (p. 19) is a striking proof of this.

Prof. Wauters unfortunately reserves the appellation of "Gothic School" for the school of the Van Eycks. This is a great mistake. The Gothic school of painting can be none other than that which arose at the bidding of Gothic architecture, and devoted itself to the embellishment of buildings. The wall-paintings of the thirteenth and fourteenth centuries, beautiful as they were, to judge from the few remains of them we possess, belonged to a definite school altogether different in style and spirit from the powerfully human work of the men of the fifteenth century. Only confusion can arise from applying to the latter a name which naturally suggests the former. There is nothing Gothic, except a few details of badly designed architecture, in fifteenth-century pictures. Their spirit is individualistic and modern. Referring to the great Ghent altarpiece which Hubert van Eyck, dying, left unfinished, Prof. Wauters says, "*Jodocus, struck with the imposing grandeur of the composition, pressed Jean to carry out the work.*" The words in italics are, of course, pure assumption; they are an example of the kind of statement an historian of art should studiously avoid. Prof. Wauters considers the "Fountain of Living Water at Madrid" to be by Hubert. With this attribution we can by no means agree. In design, it of course recalls the Ghent altarpiece; but the type of the head of Christ is so mean compared with the splendid head at Ghent, which in its turn contrasts so strongly with the feeble head of Christ by Jan van Eyck at Berlin, that we cannot but feel that the Ghent head, alone of the three, shows the design of Hubert, while the other two are due to the influence, if not the hand, of the younger brother.

We wish that Prof. Wauters had said more about Hugo van der Goes. He confidently ascribes to him a series of portraits which have previously figured under other names in various collections. Hugo is known to have been famous for portraiture, and if Prof. Wauters can establish him as the undoubted author of the pictures he ascribes to him, he will have done a valuable piece of work. To mention our author erroneously attributes the small portrait in the National Gallery, dated 1462, which is certainly by Bouts. He likewise ascribes the "Trinity," "S. Veronica," and "Virgin," at Frankfurt, to Martin Schongauer. These three panels formed parts of an altarpiece at Flemalle, and the original drawing for the "S. Veronica" is in the Fitzwilliam Museum at Cambridge. In *technique* it differs greatly from all the authentic Schongauer drawings, and, if Prof. Wauters had seen it, we think he would have hesitated to ascribe the panels to the Colmar artist. Also, had he seen the Castle Howard Mabuse, now exhibited at the "Old Masters," he would not have referred to it as a painting done under Italian influence. Again, he says, "for the first time we can restore to him [Mostaert] a well-known masterpiece, the admirable 'Adoration of the Magi,' which the catalogue of the Museum of Brussels ascribes to John van Eyck, and which a few connoisseurs attribute to Gheerardt David;" but he gives very slight account

of the grounds upon which he bases his opinion. Some references to Italian matters are unfortunate. In 1449–50 Benozzo Gozzoli was not painting at Orvieto, but in Montefalco. He attempted to get work at Orvieto in 1449, but without success.

We have noticed several misprints requiring correction. The name of the museum at the Hague is not Westreelanum, but Meermanno-Westreenianum; on p. 85, 1573 should be 1473; and there are others of the same kind. The translation is not well done. We meet with such names as the "Eulogy of Folly," "Jean van Eyck," and so forth. Sentences might be quoted in which the translator has treated grammar with defiance. The woodcut illustrations compensate in number for their individual poverty. W. M. CONWAY.

THE ART MAGAZINES.

FEW etchings of the seaside have been so successful in presenting the luminous effect of the sun behind a broken sky shining upon waves and sand as that called "Low Tide in the Channel," which is presented with the *Portfolio* for the current month. The plate is by Auguste Massée, after a picture by the Scandinavian artist, Hagborg, and is alone worth the price of the number. Another admirable plate is the facsimile, by Armand Durand, of Dürer's "Christmas Day," or "Nativity," engraved in 1504. Miss Julia Cartwright's account of the Tomb and Chantry of the Black Prince is well illustrated by Mr. H. Railton and Mr. Joseph Pennell.

THE *Art Journal* is full of variety, and Mr. Charles Whymper's "Nature through a Field Glass," and Mr. Wedmore's article on "Chardin" (a subject upon which he speaks with unusual knowledge and critical sympathy), are sufficient to make the number of more than usual value and interest. A word also should be said for Miss Rose Kingsley's bright paper, "In Arden," with its bright illustrations after drawings by Mr. Alfred Parsons. The etching is by Mr. F. Slocombe, after Mr. Dendy Sadler's humorous scene in a refectory called "Friday."

MR. AUSTIN DOBSON contributes to the *Magazine of Art* what may be called a delicate bit of broad humour. His "Malt-worms Madrigal" is exquisitely touched, and so rich in pictorial suggestion that we are scarcely satisfied with Mr. Barnard's illustrations, though they are apt and well drawn. The somewhat slovenly drawing by Mr. Albert Moore, which forms the frontispiece to the number, is also disappointing, and scarcely worthy of the artist of "The Quartett," which forms one of the illustrations to Mr. Monkhouse's article. Poor also are the illustrations to Mr. Richard Heath's "Fashions in Waists." But the part is as usual full of good matter, pictorial as well as literary. Of the articles may be noticed a spirited essay on Clodion by the Editor, and Mr. Loftie's notes on "The Older London Churches." The latter is admirably illustrated after drawings by Mr. A. W. Henley, and Mr. E. T. Compton's "Artist in Corsica" is good both to see and to read. The view of "Val Viro" is one of the most beautiful landscapes we have seen for a long while.

THE celebrated Théâtre de Marionnettes of Maurice Sand forms the subject of an interesting account (to be continued) by Adolphe Badin in *L'Art* (March 1st). The other article is on Alessandro Vittoria della Volpe, the architect and sculptor of the sixteenth century, who was born at Trent and executed many works at Venice. It is by Victor Ceresole, Swiss Consul at Venice. An etching by J. Klaus, after a portrait of a man in ruff and black mantle by

Rembrandt, from the Boesch collection, accompanies the number.

MAURICE QUENTIN DE LA TOUR, the great "pastelliste" of the eighteenth century, is the subject of a "first" article by M. J.-J. Guiffrey in the *Gazette des Beaux Arts*, illustrated with portraits of Restout and M^{me}. de Pompadour, both of great vivacity. M. F. de Mely on the early French majolica; M. Courajod on the influence of Flemish art on French sculpture in the fourteenth century (*à propos* of a statue of Philip VI. at the Louvre), and M. de Fourcaud on Bastien-Lepage are all worth reading. The etching by G^éry-Bichard, after Meissonier's well-known "Peintre," seated on a low stool before his easel, and with his back to the spectator.

Repertorium für Kunstwissenschaft. VIII. Band, 1 Heft. Sig. Venturi commences this number with a long and learned article on the history of the art-collections of Kaiser Rudolf II. He has not searched the archives of Modena, Turin, and Venice in vain. Considering the dryness of the subject, the article is remarkably interesting. More important, though intolerably dull, is Dahlke's account of the fifteenth century Tyrolean painter, Michael Pachter, of Bruneck. There is an altar-piece by him in the Vintler'schen Gallery at Bruneck, a panel in the church of Mittersilang (Pusterthal), part of an altar-piece in the parish church of Gries, a carved crucifix in the parish church of Bruneck, and some fragments at Welsberg. These are all described at great length, and some of them are reproduced. Dr. Joseph Neuwirth writes on the history of panel-painting in Bohemia. Among minor notices is one on the Hamburg Museum, and the last of a series dealing with the illuminated volumes among the Hamilton MSS.

PROF. C. VON LÜTZOW commences the February part of *Zeitschrift für Bildende Kunst* with an article on Theophil Freih. von Hansen, illustrated by a portrait and view of the new Parliament-house at Vienna. The "Kunstgewerbeblatt" is rich in interest and illustrations, and contains a paper on Bookbinding of the Renaissance by F. Luthmer, with engraved facsimiles of some exceptionally rare and beautiful examples of this art.

MR. HOLMAN HUNT'S NEW PICTURE.

MR. HOLMAN HUNT truly says that the public give exceptional attention to his pictures, and it is only reasonable that they should do so, for he bestows more thought and labour on his work than any other artist. Even when they fail, or seem to fail, there is always much to admire in them. The extreme care and skill in their execution, their powerful effects of light and colour, their sincere, and always noble motives, make them ever worth seeing and impossible to forget. In the case of this last work more than usual expectation has been aroused. For many years its appearance has been promised. The artist's long sojourn in the Holy Land, for the sole object of realising more vividly the events of sacred history which he intended to depict, the sequence of untoward events which delayed the execution of this picture, the catastrophe which followed its arrival in England, the commencement of the present *replica* after seven years and a half of labour—all these things were more or less known, and it only needed Mr. Ruskin's passionate eulogium of the work in a lecture at Oxford to raise expectation to the highest pitch.

In some respects this expectation will be realised. In one which concerns Mr. Holman Hunt purely as an artist, it will be exceeded. In the vision of the Innocents, some in triumph and some in gladness, he has shown an un-

expected sense of beauty in design, a largeness and freedom of conception, and a spirited imagination, which, combined with his usual qualities, make the picture notable among not only his works, but those of the present generation. Special distinction marks the group of children in the air—little martyrs still vexed with memories of pain and terror, waking again to a happiness unrealised. This is, perhaps, the most original part of a picture remarkable for originality. Of this vision altogether Mr. Ruskin has spoken in words which make all other efforts at praise little better than lame paraphrase. They, with a long and precise account of the history and intention of the picture, are contained in the pamphlet written by the artist, and sold at the Exhibition. Here are a few of them, strong indeed, but not, I think, too strong:

"I can say with deliberation that none even of the most animated groups and processions of children which constitute the loveliest sculpture of the Robbians and Donatello, can more than rival the freedom and felicity of motion, or the subtlety of harmonious line, in the happy wreath of these angel-children."

I wish I could take the same delight in the picture as a whole, for its idea is a very beautiful one. That the Holy Family in their flight into Egypt were attended by the glorified Spirits of the martyred Infants of Bethlehem is a thought which is full of peace and yet of compassion, as Mr. Ruskin has said. In the language of the description by the artist—

"During the spring-time, rich in flowers and first fruits, the Holy Travellers are represented as passing across the Philistine plain on the road to Gaza at a distance of about thirty miles from their point of departure. The night is far spent. While the declining moon sheds its last rays on the natural objects in the picture, unearthly light reveals the embodied spirits of the martyred Innocents advancing in procession."

Reveals them, that is, to the Holy Child only: Joseph and Mary remain unconscious of the presence of the joyous troop to whom the Infant Christ is holding out his arms.

This conception of the scene, full undoubtedly of noble poetry, has many pictorial disadvantages. It is impossible to paint the fact that Joseph and Mary do not see what their Son sees. In order to suggest it the artist has employed them on tasks quite subordinate to the main interest of the picture. Joseph, with his back turned, is scanning the horizon for symptoms of danger; Mary is supposed to be dressing the Child. It is at least unfortunate that two of the members of the Holy Family are, both dramatically and pictorially, little more than supernumeraries. As to the third, He, too, from exigencies of light as conceived by the painter, is also at much pictorial disadvantage. He should form the link between his parents and the spirits, and dominate all; but, with the former, He is shrouded and discoloured in the blue darkness of the night, while the spirits, radiant as with earthly health, and rich in the colours as of an earthly sun, have a far greater pictorial force and splendour. The moonlight is no doubt truly studied from nature, the "unearthly" light of the spirits is a conception of the artist; but the result of the two in opposition is that the "unearthly" appears the far more real of the two, and, consequently, the Holy Family far more like an "apparition" than the vision of the Innocents.

The picture, to sum up in a few words what appears to me an inherent defect of it as a composition, is two pictures: it is "The Flight into Egypt" and it is "The Triumph of the Innocents," and there is no attempt to blend one with the other as regards light or colour. It is only by screening off the radiance and life of the children that one can see and feel the

stillness and beauty of the moonlight; it is only by disregarding the landscape and the Holy Family that one can appreciate as they deserve, the artistic beauties of those "child-garlands of gladness" of which Mr. Ruskin has written with such eloquence.

It will be interesting to see what photographure will make of this strange picture. The want of harmony between the two sections of it as they appear in colour will, in a great measure, doubtless disappear, and the full value of the unity of the beautiful thought which underlies it all will be in a measure established. But as there are points in the picture of which the contrast seems too strong, so there are points in which it seems not strong enough. The unearthly stream, for instance, in which the children walk, is in colour and tone far too like the earthly stream in which Joseph has set his foot. It seems, strange though it be in the forms of its waves, to be under the influence of the moonlight rather than of those capricious celestial beams which illuminate the children—to be rather some wonderful conformation of an earthly substance like glass, than a supernatural liquid. But what the sun will make of this and of the other strange phenomena it would be rash to prophesy. It is only to be hoped that the success of the plate will bear some proportion to the skill, the patience, and the thought which have gone to the making of the picture.

COSMO MONKHOUSE.

MASPERO AT LUXOR.

THE *Journal des Débats* of March 12 contains a long and interesting report on the excavation of the great temple of Luxor, addressed by Prof. Maspéro to the editor and readers of that journal, in whose columns, it will be remembered, a subscription list was opened rather more than a year since for the furtherance of his work in Egypt. Arrived at Luxor towards the end of last December, Prof. Maspéro found so much difficulty in ejecting the already indemnified villagers, that it was not till January 5 that he was able to begin the actual demolition of the Arab huts which for centuries have encumbered the courts and colonnades of this splendid ruin. Working from that time till February 26 (the date of his report), with a gang of labourers averaging 150 in number, he has already swept away, not only the old historic "Maison de France," but the police-barrack, the government storehouses, the post-office, and all the native dwellings at the southern extremity of the edifice. Thus, the great roofed sanctuary of Amenhotep III. is now completely cleared, the columns of the central colonnade are visible for full two-thirds of their height, and the removal of only a few feet of sand and débris will speedily lay bare the original pavement of this part of the edifice. At the northern end—that is to say, in the first great courtyard approached through the double pylons—a partial clearance has been effected. Ten weeks ago this part was a dense labyrinth of mud huts, mud yards, lanes, stables, pigeon-houses, and refuse heaps. Now, only seven houses and the little local mosque are yet standing. A small portico, the existence of which was hitherto unknown, has here come to light, and several colossi have been discovered, some prostrate, and some yet erect upon their pedestals. The portico dates from Ramesses II. Prof. Maspéro now finds that the temple, when first constructed, was not separated, as now, from the Nile by an extensive space of rising ground; but that all the southern end of the building behind the sanctuary, and part of the western side, rose, as it were, direct from the water's edge, like the western gallery at Philæ. Some remains of a great quay, inscribed with the names and titles of Amenhotep III., have

also been discovered. In conclusion, Prof. Maspéro says—"I wish that those who came to the aid of our work could now see the appearance presented by that part of the temple which is cleared. They would admit that their generosity has already been fruitful in results. I do not hesitate to affirm that Luxor, freed from the modern excrescences by which it has hitherto been disfigured, is, for grandeur of design and beauty of proportion, almost the equal of Karnak. The sculptures with which the chambers and columns are decorated are of most fine and delicate execution; while some of the wall-subjects would not suffer in the comparison if placed side by side with the choicest bas-reliefs of Abydos."

AMELIA B. EDWARDS.

CORRESPONDENCE.

A NATIONAL COLLECTION OF HISTORICAL AND PERSONAL RELICS.

Henbury, Bristol: March 5, 1885.

The National Portrait Gallery at South Kensington is accompanied by a series of autograph letters, which greatly increases the interest and educational value of the collection. It has often occurred to me that a collection of personal and historical relics, numbers of well-authenticated specimens of which exist in the possession of the old families of the United Kingdom, would still more enhance the value and interest of the gallery, and if kept within definite limits and exhibited in central table-cases in each department, need not interfere with the exhibition of the pictures.

It is much to be regretted that such a collection has not long ago been formed, and as each year passes the possibility of forming a collection of adequate importance of this kind greatly diminishes. A loan exhibition of personal and historical relics would bring to light innumerable and inestimable historical treasures, of the existence of which at the present time few are aware, and the formation of a permanent collection might bring into the possession of the nation many objects which would be valuable not only on account of their historical associations, but also as works of art.

Before concluding my letter I will take the opportunity of observing that the educational value of the National Portrait Gallery would be greatly increased if the pictures and the Catalogue were arranged in chronological order. At the end of the latter would be, as a matter of course, not only an alphabetical but also a classified index.

SPENCER GEO. PERCEVAL.

NOTES ON ART AND ARCHAEOLOGY.

MR. ALFRED PARSONS has spent some time in sketching on the Avon—not the Avon of Bristol and Bath, but Shakspeare's Avon it is, which rises near Naseby in Northamptonshire, and flows into the Severn at Tewkesbury. And the sketches which are the result of this sojourn, or this movement—they are some sixty in number—are now to be seen at the Fine Art Society, in Bond Street, where those more interested in natural landscape than in its real interpretation into the forms of art, will find enough to interest them. Mr. Parsons is not always very skilled in composition; he is not by any means a subtle or, shall we say, a fine colourist; but he is a very dexterous sketched of the thing that is before him, and in his work there is evidence of a rapid and somewhat rough perception. It is hardly essential to say that the drawings are of unequal merit. Some are almost commonplace; some are mere studies, which might have been kept in the portfolio; some are obviously faulty. But then again,

some are quite distinctly attractive; one or two have an air of delightful veracity to unfamiliar effects. No. 6 is rather violent; No. 7 quite too raw. No. 40 is a bit of nature by no means wrought into art, and hardly worthy to be exposed on the walls of a gallery by the person to whom we owe, after all, the delightful landscape of "The Gladness of May." Let us pass, however, to the more congenial task of mentioning the best, and of saying that they are very good. The finest are No. 9 and No. 30. No. 30 shows us the river in autumn, with a grey stone bridge in the distance, and the now golden leaves of a still laden tree drooping over the quiet of the stream. No. 9 shows us the river very full; the expanse of waters grey, and here and there a rift of lemon light in the soft dove colour of the obscured and gathered skies.

FREDERICK WALKER's pictures and drawings—or nearly all of the most important of them—were exhibited in Bond Street about ten years ago, and his masterpiece in water-colour, "The Harbour of Refuge," has been seen repeatedly since then; but there is nothing in these circumstances to make inappropriate the exhibition of such of the artist's works as Mr. Dunthorne has been able to get together in Vigo Street. And these drawings are abundant, and several are of curious excellence. The "Harbour of Refuge" subject is represented by three drawings: first, the original conception of the theme as it presented itself to the mind of Frederick Walker when he saw and sketched the almshouses of Bray; and, next, the completed and famous drawing; and, last, a drawing as excellent as the second is in quality, but embracing only a portion of the incidents which the second displays. All these works show, though of course in different degrees, how capable a draughtsman was Walker, and how rich a colourist, and how singular was his union of the appreciation of force and the appreciation of daintiness. It is daintiness—his daintiness of touch and hue—we surmise, which has stood him in best stead with a public mainly uninstructed, with an instinctive preference for the pretty, and no instinctive understanding of the noble. Thus the "Housewife," which was first exhibited in 1871, is among the most popular of his productions. It represents a homely back garden, with a water-butt, and several flower-pots on a window-sill and the tempered blaze of a blossoming nasturtium, and a quiet little person sitting in a rush-bottomed Morris chair, and shelling peas through the sunny midday hour. Such a drawing is, without doubt, one of the happiest instances of Walker's employment of that method which the dainty labours of Mrs. Allingham have yet further popularised. It is, at the same time, certainly to be noted that it is dangerously near to the trivial and to the petty, and that even in Frederick Walker himself we should consider it with less favour were it not that, in his case, we know it owns alliance with the capacity to be masculine. Walker was a very complete artist, and the variety of his sympathies constitutes no little measure of his charm. He could be fascinating without being dramatic, and he could deal with the dramatic which is itself fascinating.

THE exhibition of the Society of Lady Artists is now open at 53 Great Marlborough Street, Regent Street. It contains a large number of pictures which only reach a low average of excellence, but there are likewise some of real merit. Miss Helen O'Hara's "Wind and Waves" shows intelligence and power, whilst several drawings by Miss K. Macauley (notably "A Southern Headland") are the result of well-directed work. Miss Kempson's drawings of Scotch lake scenery, though somewhat uniform in character, are honest and pleasing

representations of tastefully selected points of view. We noticed also some Swiss views by Baroness H. von Cramm, and an old-fashioned looking little portrait by Mrs. Cooper. The society does good work, and deserves encouragement.

WE hear that the French Eighteenth Century engravings, which were lately at the Fine Art Society's—including the loans of Lord Ronald Gower, Mr. Frederick Wedmore, and Mr. Thibaudeau—have gone to form what will prove to be a novel exhibition of such matter at Liverpool.

THE Cambridge University Press has in preparation a volume of *Essays on the Art of Pheidias*, by Dr. C. Waldstein.

A NEW society, having for its object the protection and conservation of the historical monuments, works of art, and antiquities of the city of Paris, has just been incorporated under the title of the Société des Amis des Monuments Parisiens. The committee, fifty-six in number, presents an array of distinguished names, including architects, sculptors, painters, editors, engineers, inspectors, deputies, members of the institute, professors, and men of letters. M. Albert Lenoir is president, M. Charles Normand is the acting secretary, M. Arthur Rhoné fills the office of treasurer, and the society has opened its bureau at 215 Boulevard St.-Germain. This society, resembling, though with a wider range of action, our own Society for the Preservation of Ancient Buildings, proposes "to watch over the monuments of art and over the monumental physiognomy of Paris, and especially indicates in its announcements that architecture, painting, sculpture, curiosities, and "historical souvenirs" will be the objects of its special solicitude. The minimum subscription is fixed at six francs per annum, which modest sum will entitle the payer to the *Bulletins* of the society. Ladies and foreigners are eligible; but only natives of France can be admitted as members of the committee. Among these last we note the names of MM. Alexandre, Bertrand, Cabanel, Paul Mantz, Joseph Reinach, Wallon, &c., &c.

M. DE CHAMPEAUX is engaged on a dictionary of the arts of casting in bronze, bell-founding, &c., for which he has collected a large number of unpublished documents.

THE exhibition of fine arts at Rome contains several fine portraits by Sig. Matteo Lovatti, who has hitherto been known chiefly in other branches of art.

Two very noteworthy art sales are fixed for March 26: one at Cologne, of the late Baron von Friesen's collections of paintings, and the other at Vienna, of the artistic and antiquarian treasures gathered by the late Hans Makart. The latter sale will include a considerable number of Makart's own paintings and drawings. In accordance with a practice which is rapidly becoming general, the catalogues of both these forthcoming sales are splendidly illustrated with photographs and engravings.

CHARLES EDWARD DU BOIS, one of the most characteristic and original of the modern Swiss landscape painters, has just died in Mentone, at the early age of thirty-eight. He was a native of Neuchâtel, but chiefly exhibited in the Paris Salon, where his pictures always commanded attention.

THE STAGE.

THE Empire Theatre has reopened its doors with an entertainment differing not perhaps in many respects—yet differing always for the better—from that which is presented at the Eden in Paris. Both playhouses are of most unusual size, and lend themselves, both as to

the auditorium and that portion of the theatre which is "the other side of the float," rather to the exigencies of gorgeous spectacle than to those of quiet and artistic acting, which must be seen close to be duly appreciated. And to gorgeous spectacle the Empire is certainly now devoted. Nor do we find any fault with its management on this score. There must be entertainment to please the senses, as well as entertainment to engage the mind—the restaurant keeper is as necessary as the bookseller. The Empire appeals frankly to the senses; but it does not do so with coarseness as does the Eden in Paris. There is a good orchestra, and if the story of "The Lady of the Locket" is not memorable for ingenuity, nor the music for any quality higher than that of tunefulness, yet the music has at all events that old-fashioned virtue, such as it is; and Miss Florence St. John, whose piquancy is as fresh as ever, and as significant, uses to the utmost advantage her rich and mellow and sympathetic voice. Miss Ethel Brandon—a new comer—does not sing as well as Miss St. John. That goes without saying, however; but Miss Brandon, like the other lady, is fortunately a pretty person. Mr. Riley takes an important part in the piece, and his voice and bearing are excellent. There is some admirable scenery. Certain of the stage appointments are really as splendid as it is possible to be. The dresses are all of them gorgeous, and, for the most part, in excellent taste; and in the last act a very fine "Venetian ballet"—such as Watteau would have loved—is danced in front of waters and of the dome of the Salute, and under a sapphire sky. When we say it is a fine ballet, we intend no reference to the "principals," but rather to the rapidly shifting effects of colour and line which the large groups of dancers present. As for the "principals," including such as come from the recognised schools of the modern dance in Italy, they have all the faults with all the agility to which we have become accustomed. Grace can only be restored to the ballet by the reintroduction of some of those slower movements, not to say pauses, in which, of old time, much of its charm consisted. If the modern manager of ballets will not take a lesson from the Italians and the French of the past in this matter, is it possible—we wonder—that he will take it from the Japanese of the present? The Japanese ballet consists, be it said with frankness, very little of those who dance—very much of those who pose. Yet these, too, have their virtue, and it is a virtue nowadays absent from the stage dance of European cities.

MR. ARTHUR POUJIN's *Dictionnaire Historique et Pittoresque du Théâtre* (Paris: Firmin Didot), a bulky volume abundantly and appropriately illustrated, is one of many proofs of French industry in research of artistic knowledge, and it is evidence also of the very serious way in which our neighbours look at the theatre, as at an institution whose traditions, whose thousand and one devices, whose technical language, whose very slang even, justify and demand a laborious chronicle. Of course M. Poujin's volume is not one to read straight through: it is essentially a volume of reference. A certain number of its articles—but these are generally brief—refer to matters which may seem to us trivial. It is funny to come upon explanations of such things as *la sonnette de l'entr'acte*, or to be told what it is to "*repasser*" a rôle. The Londoner, the Parisian, the countryman who comes to town, does not stand in need of such information: it is presumably addressed to the monastic, the recluse, the barbarian, who has hardly talked to a playgoer, and has never been within a hundred miles of the footlights. Still, these things, even if funny, were essential after all: it would have been difficult to tell precisely where to draw the line between the

familiar and the unknown, and the mass of the information betrays on the part of the compiler a wondrous science of the stage. The classic theatre, the theatre such as it was in the middle ages, when it was occupied chiefly with the religious spectacle, are carefully dwelt upon; but the information is amplest and necessarily most interesting on all that concerns the French stage in the days of Molière and Louis Quatorze, and in the eighteenth century—the century of Marivaux and Beaumarchais—and in our own time. We take as an example, M. Poujin's definition and explanation of the term "*soubrette*." He describes the rôle of the *soubrette* as "*l'un des plus beaux emplois et des plus brillants qui soient au théâtre*," a remark, we may observe, perfectly true to the rôle as it exists in France, but less fitting to describe the measure of its importance in the English drama. M. Poujin entirely justifies his definition by citing the leading *soubrette* rôles in Molière, Regnard, Piron, Marivaux, and others. He enumerates many of the performers of such parts, from Madeleine Béjart to Mademoiselle Brohan, and, as an argument in their praise, he quotes, not quite without approval, the saying that it is more difficult to make people laugh, at the theatre, than to make them cry. We doubt it. Many ugly, low comedians, and many indifferent pieces—in which the jokes would hardly have passed at all as jokes in literature—have afforded a world of hilarity. The quaint illustrations in this volume assist to give it value and interest. The book is a veritable monument.

MUSIC.

RECENT CONCERTS.

LAST year the directors of the Philharmonic Society offered a prize of twenty guineas for the best concert overture. From eighty-eight compositions sent in, the adjudicators, Messrs. Cummings, Mount and Stephens, selected one entitled "Fortune, all men call thee fickle." The name of the prize-winner is Herr Gustav Ernest, a Prussian residing in London. There is some ability shown in the development of the subject matter, and in the handling of the orchestra; but the principal theme is not very definite in character, and the second too much so, for it recalls a passage in "Tristan und Isolde." At the close of the performance, under the composer's direction, there was loud and prolonged applause. Among other overtures of merit the adjudicators particularly commend one entitled "All is well that ends well"; it would be interesting to hear it at one of the remaining Philharmonic concerts of the season. The programme of the second concert on March 12, at which the above-mentioned overture was given, contained no other novelty. Mr. O. Beringer played Schumann's Concerto in A minor with great vigour and brilliancy. At the beginning of the season it was hoped that Mme. Schumann would be here to interpret her husband's work: in her absence, however, it was entrusted to one of our best and most intelligent pianists. Beethoven's Symphony in B flat was very finely rendered by the band under the direction of Sir A. Sullivan. Mme. Minnie Hauk sang with great success songs by Gounod and Goetz.

The 184th concert of the Cambridge University Musical Society took place at the Guildhall, Cambridge, on Friday, March 13. The Elegiac Ode, composed by Mr. C. V. Stanford for the last Norwich Festival, formed one of the attractions of the programme. It is a remarkably clever and interesting work, and we are surprised that it has not yet been heard in London. The members of the Cambridge choir were naturally anxious to do full justice

to the difficult music of their talented conductor, and the result was in every way satisfactory. They sang with great purity of intonation and attention to marks of expression. The final chorus, "Over the tree-tops I float thee a song" was given with immense spirit, and this elaborately worked movement with the crash on the words, "O Death," the delicate orchestral coda, and the closing soft passage for the voices to the notes of the leading theme, produced a marked impression. The two short solo parts were intelligently sung by Miss Aylward and Mr. F. King. The "Ode," as indeed the whole of the programme, was conducted by Mr. Stanford. Herr Joachim played his Hungarian concerto, a long and highly finished composition. The construction of the first movement is masterly, and although special display is made of the solo instrument, the orchestra has plenty of interesting work. The Andante, with its Hungarian character, is most charming; the finale, if of less value as music, is full of life and brilliancy. Herr Joachim's performance was exceptionally fine, and the applause most hearty. The composer, not content with the technical difficulties of the first movement, has written a *cadenza*, in which he displays to their full extent his marvellous powers as an executant. If the work were easier it would be a favourite with violinists; and, if a little condensed, it would gain in effect. Herr Joachim also played Bach's Prelude and Fugue in G minor, and, for an encore, which he, of course, obtained, the *Bourrée* from Bach's second violin Suite. The concert commenced with Beethoven's "Namensfeier" overture, and concluded with Mozart's delightful "Prague" symphony—both admirably played.

The popular concert, last Monday evening, deserves a word of mention for the magnificent rendering of Beethoven's great quartett in C sharp minor, by Messrs. Joachim, Ries, Straus, and Piatti. It is very seldom that the so-called posthumous quartetts are given, but the attentive and, at the close, enthusiastic audience on Monday made one feel that it would be only reasonable to introduce them oftener. Mlle. A. Zimmermann played, in her best manner, some short solos of Scarlatti, and wisely declined the encore; and Mr. Maas, who was in fine voice, sang two songs by Handel, and Gounod's "Salve dimora," with violin obligato by Herr Joachim.

Last Wednesday afternoon Mr. Oscar Beringer gave a concert at St. James's Hall specially to commemorate the two-hundredth birthday of Bach. First came the fine Concerto in D minor, interpreted by the concert giver with admirable touch and technique: a showy but appropriate *cadenza*, by Herr Reinecke, in the last movement brought the work to a brilliant close. The programme included the Concerto in C minor for two pianofortes, one in C major for three, and one in A minor for four. The last is an arrangement by Bach of a Concerto of Vivaldi's for four violins. Mr. Beringer played in all of them, his associates being Mr. Franklin Taylor, Mr. Walter Baehs, and Mr. A. Richter; and in such safe hands full justice was done to all the music. The concertos were accompanied by a small but skilful band of strings, with Mr. W. Wiener as leader and Mr. A. Manns as conductor; the ensemble was excellent. The music, if at times somewhat old-fashioned, is full of charm and interest, and in the first and last concertos can trace the source from which Mendelssohn derived some of his happiest inspirations. Mme. Antoinette Stirling sang with success "In deine Hände" from the "Actus Tragicus" with violoncello accompaniment by Mr. C. Ould, and "Willst du dein Herz." There was a large gathering, and the audience evidently enjoyed the musical banquet set before them.

J. S. SHEDLOCK.

SATURDAY, MARCH 28, 1885.

No. 673, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Memoirs. By Mark Pattison. (Macmillan.)

THIS volume contains the author's reminiscences from 1832 (when he came up to Oxford at the age of nineteen) to 1860. The story is simple and uneventful, and cannot be better described than in the writer's own words:

"I have really no history but a mental history. . . . I have seen no one, known none of the celebrities of my own time intimately or at all, and have only an inaccurate memory for what I hear. All my energy was directed upon one end—to improve myself, to form my own mind, to sound things thoroughly, to free myself from the bondage of unreason and the traditional prejudices which, when I began first to think, constituted the whole of my intellectual fabric. I have nothing beyond trivial personalities to tell in the way of incident. If there is anything of interest in my story, it is as a story of mental development."

The memoir is unquestionably a sincere self-revelation, and has all the deep pathos and interest which attach to such records. It will alter very little, if at all, the estimate which those who knew Pattison had formed of his character. He has not spared his own faults: it is to be wished that he had spared those of others. It is a serious blot upon what is in many respects a noble work that thirty pages (p. 262 and onwards) should be devoted to the details of a dirty college intrigue, in which all Pattison's friends must lament that he was concerned, and which had better have been consigned for ever to the oblivion which was rapidly enveloping it. No less will fair-minded readers regret the occasional displays of violent party feeling, as, for instance, in the passage referring to Conington (p. 248 foll.).

Passing over all this, it should be observed that the book must be read, nay, carefully studied, throughout and as a whole, before judgment is passed on any of the details: so much is demanded as well by the intensity and consistency of the life which is portrayed as by the importance of the matter, the artistic unity of the composition, and the beauty of the style. Among the facts narrated, perhaps the most important is the growth of the Tractarian movement. The most interesting part of this sketch is the account of Pattison's relations with Newman. But the book has not merely an ecclesiastical and academical, but a general and human interest; and, regarded in this light, presents two important points for consideration.

First, the pessimistic tone. This is not peculiar to Pattison, but is a characteristic which he shares with other men of letters whose renown will be greater than his. It is only necessary to mention the names of Carlyle and Ruskin. This pessimism does

not arise from a mere cynical attitude or from badness of heart. It is the cry of a soul which sees with keener than common vision and feels with intenser than common passion, which is not at home in its life-element, which would fain spiritualise the world, but is impotent to do so. What depths underlie the stormy surface of Swift's invective! Some of these finer spirits, such as Goethe, have restrained the open expression of their despair; some, like Renan, have concealed it under the veil of a delicate irony. But, concealed or not, the feeling is there, and will be there in all such minds until literature is extinct.

The second point is one which may at first sight appear trivial, and perhaps personal to the author of this memoir, but which is really of the utmost psychological importance. Pattison has conferred a lasting service on the University of Oxford—a service which will one day be fully recognised—by holding up before it, at a critical period of its history, through evil report and good report, the only true idea of academical life. In literature he is known as a thorough scholar, with a perfect mastery of treatment and writing. His position he won, not by consciously striving for it, but by following the imperious bent of a mind intent upon realities.

"I refused" (in reading for honours) "to make a single step upon trust; I must think out every point for myself." "I was incapable of getting up from manuals; I could not remember them." "I always felt there was some secret barrier between Newman and myself which did not exist between him and the other young neophytes of my own standing." "I never could let routine be routine" (this as a college tutor), "or do anything with any comfort to myself, unless I tried to do it as well as I could." "I had from youth up a restless desire to be always improving myself, other people, all things, all received ways of doing anything. This was a mental instinct which lay far below any adopted opinions in politics, and has been a cause of no little trouble to me. . . . I have never enjoyed any self-satisfaction in anything I have ever done, for I have inevitably made a mental comparison with how it might have been better done. The motto of one of my diaries, *Quicquid hic operis fiat paenitet*, may be said to be the motto of my life. The same is true of anything I may have written. I write, rewrite, revise, and then with difficulty let it go to press, seeing how much better another review would make it."

Individuality, still more beauty, of style, depends in the long run upon the concentration of the mind upon realities. This is the great formative power to which all else is subsidiary. Speaking of his own training, Renan says:

"Sans le vouloir, Saint-Sulpice, où l'on méprise la littérature, est une excellente école de style; car la règle fondamentale du style est d'avoir uniquement en vue la pensée que l'on veut inculquer, et par conséquent d'avoir une pensée." "Je quittais les mots pour les choses." "Pour moi, qui crois que la meilleure manière de former les jeunes gens de talent est de ne jamais leur parler de talent ni de style, mais de les instruire et d'exciter fortement leur esprit sur les questions philosophiques, religieuses, politiques, sociales, scientifiques, historiques; en un mot, de procéder par l'enseignement du fond des choses et non par l'enseignement d'une creuse rhétorique, je me trouvais entièrement satisfait de cette nouvelle direction."

In its eager desire to eat the fruit of knowledge without first planting the tree, public opinion encourages the very opposite process in our higher education. We write before we think, and think before we learn. The most distinctive product of a modern Oxford education is the power to write a newspaper article. Good writing, as Carlyle said, is so common as to have become a perfect nuisance. The genuine development of mind, and consequently of style, such as the lives of Renan and Pattison exhibit it, rests on a very different foundation.

The course of this development shall be sketched in his own words:

"My first consciousness is that of stupidity. A very feeble germ of intellect was struggling with a crushing mass of facts, ideas which it could not master, and with the tyrannical force of more powerful intelligence in the persons around me. Instead of starting, as I saw other young men do, with a buoyant sense of mental vigour and delight in the masterful exercise of the intellectual weapons, I was wearily nursing a feeble spark of mind, painfully conscious of its inability to cope with its environment. At twenty-one I seemed ten years in the rear of my contemporaries."

"Slowly, and not without laborious effort, I began to emerge, to conquer, as it were, in the realm of ideas. It was all growth, development, and I have never ceased to grow, to develop, to discover, up to the very last. While my contemporaries, who started so far ahead of me, fixed their mental horizon before they were thirty-five, mine has been ever enlarging and expanding. I experienced what Marcus Aurelius reckoned among the favours of the gods, *μη πρός ἑσπας ἀνδρωθῆναι*, *ἀλλ' ἔτι καὶ ἐκτελεσθῆναι τοῦ χρόνου* (i. 17), and the growth of anything that could be called mind in me was equally backward. But slow as the steps have been, they have been all forward. I seemed to my friends to have changed, to have gone over from High Anglicanism to Latitudinarianism, or Rationalism, or Unbelief, or whatever the term may be. This is not so; what took place with me was simple expansion of knowledge and ideas. To my home Puritan religion, almost narrowed to two points—fear of God's wrath and faith in the doctrine of the Atonement—the idea of the Church was a widening of the horizon which stirred up the spirit and filled it with enthusiasm. The notion of the Church soon expanded itself beyond the limits of the Anglican communion, and became the wider idea of the Catholic Church. Then Anglicanism fell off from me, like an old garment, as Puritanism had done before."

"Now the idea of the Catholic Church is only a mode of conceiving the dealings of divine Providence with the whole race of mankind. Reflection on the history and condition of humanity, taken as a whole, gradually convinced me that this theory of the relation of all living beings to the Supreme Being was too narrow and inadequate. It makes an equal Providence, the Father of all, care only for a mere handful of the species, leaving the rest (such is the theory) to the chances of eternal misery. If God interferes at all to procure the happiness of mankind, it must be on a far more comprehensive scale than by providing for them a church of which far the majority of them will never hear. It was on this line of thought, the details of which I need not pursue, that I passed out of the Catholic phase, but slowly, and in many years, to that highest development when all religions appear in their historical light as efforts of the human spirit to come to an understanding with that Unseen Power whose pressure it feels, but whose motives are

a riddle. Thus Catholicism dropped off me as another husk which I had outgrown. There was no conversion or change of view; I could no more have helped what took place within me than I could have helped becoming ten years older."

Thus closes a mental history of typical importance. It is the picture of a beautiful soul marred by self-inflicted wounds, but constant and undaunted in its struggle towards the light. H. NETTLESHIP.

Through Masai Land: a Journey of Exploration in Eastern Equatorial Africa. By Joseph Thomson. (Sampson Low.)

In the Preface to this work the author, with a view to disarm criticism, reminds the reviewer that "one who at the age of twenty-six has undertaken three separate expeditions to the interior of Africa cannot be expected to have had much opportunity to acquire the graces of literature or an elegant style." The plea was unnecessary, for the form is fully worthy of the contents of this important contribution to the exploration of the still unknown regions of the Dark Continent. The passages the careful reader will be tempted to mark on the score of their literary merit are quite as numerous as those to which he will be attracted for the sake of their intrinsic geographical and ethnological value.

The object of Mr. Thomson's mission, to which he was appointed by the Royal Geographical Society towards the close of the year 1882, was, roughly speaking, to open up the Masai country, which intervenes between the East Coast and Lake Victoria Nyanza, and which had hitherto proved inaccessible to the repeated attempts of many daring African explorers, such as Krapf and Rebmann (1847-49), Von der Decken and Thornton (1862), and, quite recently, New, Johnston, and Fischer. Some of these pioneers had reached, and even partly ascended, Kania and Kilimanjaro, culminating points of the Continent and advanced outposts of the Masai domain. But the honour of having at last revealed the secret of Masai Land proper has been reserved for Mr. Thomson, who has carried out the mission entrusted to him with signal success, traversing the whole region in its entire length across five degrees of latitude (4° S. to 1° N.), and for the first time penetrating in this direction from the Indian Ocean to the shores of the great equatorial lake.

The first impression produced by a perusal of his fascinating narrative of the expedition, which covered the period between March 1883 and May 1884, is one of intense astonishment that so much solid work has been accomplished with such slender means in so short a time and with such wretched materials in the face of seemingly overwhelming difficulties. Through a land partly absolute desert, partly malarious swamp, intersected by rugged mountain chains, ranging from 7,000 to 14,000 feet and upwards above sea-level, wasted at the time by famine and widespread cattle-plague, and mainly held by one of the fiercest and bravest peoples of equatorial Africa, our young hero has successfully conducted an expedition largely made up of "the refuse of Zanzibar rascaldom." He not only did this with a minimum expenditure of life and treasure, but he restored these very men

to their homes "regenerated morally and physically." By the exercise of admirable tact, by the display of a wise rigour combined with genuine sympathy, he converted this apparently worthless raw material into a disciplined band of hearty fellow-workers, of whom he is able to say that they "worked like heroes, and pushed on cheerfully from morn till dewy eve, often parched with want of water, and with fell famine gnawing at their stomachs."

This moral triumph will by many be estimated at least as highly as the important material results of the expedition. Such briefly are: a rough but comprehensive geological and physical survey of the whole region stretching in a north-westerly direction from the parallel of Mombasa on the Coast to the north-east corner of Lake Victoria Nyanza; an accurate ethnological account of the Wa-Chaga, Masai, and kindred Wa-Kwafi, of the Wa-Teita, Wa-Suk, Wa-Kikuyu, Andorobbo, Kavirondo, and other tribes encountered along the line of march, some of whom are now heard of for the first time; the discovery of the great Aberdare Range and of Mounts Chibcharagnani and Elgon or Ligonyi, all from 12,000 to 14,000 feet high; the determination of the remarkable lacustrine fault or trough running north and south between the Aberdare and Elgeyo ranges, and flooded here and there by a series of small, but highly interesting, land-locked lakes, including Navaisha and Baringo long heard of, but now at last visited and thoroughly explored; the delimitation of Kavirondo Land, hitherto supposed to stretch along the east shore of Victoria Nyanza, but now shown to lie about the north-east angle of the great lake; lastly, a visit to the extraordinary artificial caves of vast size, excavated in great numbers by an unknown race all round the slopes of Mount Ligonyi. This crude enumeration of results, imperfect though it be, will be the best justification of the expressions of unstinted praise here bestowed on the work in which Mr. Thomson modestly records his brilliant achievements. Conspicuous among his more personal exploits was his marvellously rapid return to the coast for fresh supplies after the failure of his first attempt to penetrate into the Masai country from the west side of Kilimanjaro. On this occasion a stretch of some seventy miles across a waterless tract was covered in a twenty-two hours' march, and a total distance of about two hundred miles was cleared in six days, a walking excursion which will compare not unfavourably with Weston's pedestrian performances.

Lovers of geographical exploration will naturally turn with eager curiosity to the account given of the mysterious lake Baringo, a name which has haunted the dreams of more than one generation of African explorers. Supposed by some to form a north-east inlet of Victoria Nyanza, believed by others to be a large lacustrine basin, draining through the Asua to the White Nile, while its very existence has even recently been questioned, it is now shown to be a fresh-water lake of moderate size, eighteen miles by ten, standing some 3,200 feet above the sea, and without visible outlet. This feature is the more remarkable that, through numerous perennial streams, it receives a much larger volume than can be carried off by evaporation; hence

the explorer's suggestion that there must be a subterranean outflow, although its lower level shows that this can be neither to Nyanza nor to the Asua.

A still more fascinating problem is presented by the above-mentioned Ligonyi caves, which lie just one degree north of the equator, on the north frontier of Kavirondo Land. Within the historic period this region is not known to have been at any time occupied by a civilised people, and it seems an extravagant assumption to suppose that the Egyptians ever penetrated so far southwards. To whom, then, can be attributed these mighty works, which involve, if not much constructive skill, at all events a prodigious amount of mechanical labour immeasurably beyond the power of the surrounding Bantu and Negro populations? There are Hamites, also, not far off, if the Masai themselves be not of Hamitic stock. But all alike—Kaffa, Enarea, Galla, Wa-Huma—belong to the rude and uncultured branches of that family, more or less nomad pastoral peoples, whose architectural knowledge is not perceptibly greater than that of their Negro and Bantu neighbours. Yet we have here a large number of artificial caverns, excavated out of an extremely compact volcanic agglomerate, from twelve to fifteen feet high, branching off in various directions, and for unknown distances, into the heart of the mountain, and some large enough to contain numerous communities "with entire herds of cattle." Although used as dwellings by the present population, which has no tradition regarding them, referring their formation to supernatural agency, they cannot have been originally intended for habitations. Nor does Mr. Thomson's suggestion seem much more probable, that perhaps, "in a very remote era some very powerful race, considerably advanced in arts and civilisation, excavated these great caves in their search for precious stones, or possibly some precious metal." But, pending a solution of these difficulties the old saying, "*ex Africa semper aliquid novi*," finds a curious illustration in the discovery of the Ligonyi caves, which stand apart as the only monumental works hitherto brought to light in any part of the continent lying beyond the influence of the cultured races of antiquity.

Other discoveries of scarcely less interest await the venturesome traveller who may be tempted to follow up Mr. Thomson's explorations in a northerly direction towards Kaffa and Abyssinia. In this region, at present an absolute blank on our maps, he again heard of the great lake Samburu, twenty to thirty miles broad, but of unknown length, for "no one had ever seen the northern end," and enclosed by lofty mountains several thousands of feet high. Although salt, it was said to contain "surprising numbers of enormous white fish, with crocodiles and hippopotami." Here, also, were dense primeval forests, where elephants' tusks lay rotting on the ground for want of a market, and elsewhere thickly inhabited districts, where the people wore bead ornaments of a fashion unknown to European traders. "Clearly," observes our author, "there is a region of great interest and importance here, the exploration of which will be a rich reward to the adventuresome traveller, and I can only say I shall envy the man who is first in the field."

The work is abundantly illustrated, mostly with woodcuts from photographs taken on the spot. There are also an index—which might have been more copious—and two maps which leave little to be desired: one gives the route with the Masai domain shaded in green, while in the other are embodied the main geological features of the whole region between the coast and Lake Victoria Nyanza.

A. H. KEANE.

Politics and Economics: an Essay on the Nature of the Principles of Political Economy, and a Survey of Recent Legislation. By W. Cunningham. (Kegan Paul, Trench & Co.)

MR. CUNNINGHAM is already favourably known as the author of an excellent account of the growth of English industry and commerce. It showed that he had made a careful and independent study of economic history, and it conveyed the wholesome lesson that economical questions are best approached from their practical side. In his *Politics and Economics* there are the same merits. Instead of denouncing the old methods of regulating trade, the attempts to fix wages, and the usury laws, he describes the circumstances and the ideas out of which such legislation grew, and endeavours to show that, however out of harmony it would be with our present social condition, it was in its own day often necessary and beneficial. He has been led, indeed, to present the history of labour laws in a more creditable aspect than it deserves; but his method is a sound one, applicable not only in historical investigation, but in the study of contemporary questions. He regards the principles of political economy as practical principles, which state the appropriate means to an end, and as relative principles, without any absolute validity. For not only must the appropriate means vary in different communities, the end itself, whether we call it wealth or material welfare, is not the sole end of life; and, consequently, by different peoples and at different periods of their existence there will be attached to it different degrees of importance. Mr. Cunningham undertakes, as we think, the value of an abstract political economy, which by eliminating special circumstances, by fixing its own data, lays down principles as universal as those of any science. But he is certainly right in believing that the disturbing effect of the circumstances which are thus eliminated has attracted too little attention. From time to time we need to look at political economy in action. The success or the failure of certain principles in the past can be no guide for the future till we have ascertained the character and the institutions of the society in which they were applied. Mr. Cunningham has sketched English economic history from this point of view, in "in the hope," as he says, "that from the results of this long national experience of success and of failure, we may be able to lay down principles which shall be true for us in the present day with our present conceptions of national wealth, our present political institutions, and our present ideas of morality."

He distinguishes three periods, in each of which prevailed a distinct conception of the true means of promoting material welfare: a

period beginning with the reign of Edward I. (the date at which he fixes the rise of a true national economy), when economic principles were determined by ideas of Christian morality, common to the whole Christian world; a second period, which opens at the beginning of the seventeenth century, when the unity of Christendom had vanished, and when the controlling force was national policy, a policy not of simple progress, but of progress greater than that of other nations; and the modern period, dating from the secession of America and the growth of the factory system, during which the state has gradually ceased to direct the action of individuals. Throughout the present century the theory in possession has been that there is a harmony between the interests of the individual and those of the community. Mr. Cunningham proceeds to consider the limitations which the theory requires, and the consequent exceptions that must be made to the rule of *laissez faire*, setting before him as the end to be pursued, not the mere increase of wealth, but the making the most of the national resources. The good of posterity, the probable injury which in the future would be the result of carrying out strictly the system of *laissez faire*, is the test by which he justifies the exceptions; and the principles at which he seeks to arrive he would call principles of National Husbandry, to distinguish them from those of the narrower Political Economy. He would impose no necessary limits to the sphere of action of the state, but would try each case on its merits. In this free attitude he enters on a review of the legislation of the last ten years. He classifies the chief statutes of economic or social importance, and, so far as it is possible to do so in a hundred pages, considers in each case whether the interference of the state has been justified. This part of his book is not quite satisfactory. Occasionally, as in his account of the Settled Land Acts (the Act of 1874 he misnames, and that of 1877 he does not mention) and of the Bills of Sale Acts, he conveys a wrong impression as to the change which has been made in the law. Only in a few cases does he test the Acts which he discusses by considering how they have actually worked. For example, he notes that the effect of Plimsoll's Act was to make ships be loaded deeper; but he does little more than obscurely hint that the attempts to improve the houses of the poor have frequently had a similar result in increasing the overcrowding which they were designed to prevent. In Mr. Cunningham's general tone, moreover, and in his belief in the power of legislation to cure social evils, there is a cheerfulness which it is difficult to share. To him the ten years present a record of good work. Of the forty or fifty measures which he mentions none, except Plimsoll's Act and the Irish Land Act, "appears to be clearly unsound when tried by the principles of National Husbandry." Compare this opinion with the latest utterances of Mr. Herbert Spencer, and you seem to be listening to the words of men from different planets. But, on the whole, Mr. Cunningham's survey of the subject is marked by great fairness and impartiality, and conveys a just idea of the tendency of recent legislation. His book is distinctly a

valuable contribution to the literature of economical and social questions. In spite of many things which lead one to believe that it has been somewhat hurriedly written, it is a thoughtful and suggestive piece of work.

G. P. MACDONELL.

The Cat, Past and Present. From the French of M. Champfleury, with Supplementary Notes by Mrs. Cashel Hoey, and numerous Illustrations. (Bell.)

THE translation into English of Champfleury's interesting and amusing work on the cat was a task well worth performing, the more so as the original book has been out of print for some years. Though the cat does not, among European nations, enjoy the high favour in which it has ever been held in the East, it is nevertheless gaining ground rapidly in Western estimation; and when authors of established fame like Champfleury and Théophile Gautier write learnedly and entertainingly of their favourites, they are at least no longer received with the storm of derision with which *Lettres sur les Chats*, by the academicien Paradis de Moncriff, was greeted by Voltaire and the wits of his day.

If we compare the mass of literature which has been written on the dog, the cat appears as yet almost a virgin subject. In our own language, I know of no cat-book which rises to the dignity of literature. Lady Cust's useful little work on cats makes no pretence to be more than a short manual on the diet and diseases of the animal. A book by Dr. Stables is fuller, and contains really valuable information as to the breeds of cats and their treatment in health and sickness; but the work is overlaid with a superfluous and most oppressive humour, and, as a literary work, has no claim to consideration whatever.

M. Champfleury, on the other hand, has high claims in this kind. He is a skilful and delightful writer, and his translator—a very skilful writer herself—has not only achieved the difficult task of translating good French into good and literal English, but has added much to the value of the book by an Appendix containing, among other things, Théophile Gautier's accounts of his own cats, including the famous episode of the "green chicken."

A considerable portion of M. Champfleury's book is employed in refuting the current delusions and the many popular errors that still prevail as to this most maligned and least understood of domestic animals: such, for instance, as that it is capricious, treacherous, and not affectionate. Some excuse for these and other ungrounded beliefs is to be found in the fact that in European countries the domestic cat is comparatively a new acquaintance—not more than a few centuries old; for it is an established fact that in the early Middle Ages the cat was a rare animal in Europe, and that even in Renaissance times it was not quite a common one. Our acquaintance, too, beginning in an ignorant and cruel age, began with the accompaniment of much gross and cruel superstition. Moreover, our wisdom was not perfected in regard to a proper estimate of the cat, as it was in so many other points, on the revival of learning, by the precepts of the classic writers, seeing that in the classic ages in Greece and Rome the cat

was no better known than in mediæval times. It would seem, therefore, that to arrive at a proper discriminative estimate of the cat in his many virtues and kindly qualities some considerable lapse of centuries is necessary. In the far East, where he is universally respected and admired, his historical record goes back for over two thousand years. The Egyptians of to-day still love the cat, though they no longer worship him as they did in less degenerate ages. They, too, have had time to study the animal thoroughly, their first acquaintance with *Felis Domestica* dating somewhere about 1688 B.C.

One fact comes out very strongly in M. Champfleury's book, and it is a fact which makes it the more strange that cats have figured so little in modern literature, and that is the strong sympathy that has existed for more than a century past between the cat and many good and some great writers. It is, indeed, not strange that men of more than common sensibility and mental keenness should have been in advance of their fellow-men, and discovered the superiority of the quiet, meditative cat over the equally kindly, but more obstreperous dog as a household companion, and should appreciate his especial fitness to assist at "the sessions of sweet, silent thought." Among the author's list of friends of the cat he counts Châteaubriand, the poet Baudelaire, Hoffmann, and Victor Hugo himself. The list is a long one, and could easily be lengthened by the names of many distinguished English *littérateurs*.

It is not fair upon M. Champfleury to swell out a review of his book with quotations from his excellent expositions of cat character and cat history, and his many most amusing and illustrative cat anecdotes, yet it is not easy to find points in feline hermeneutics not touched upon by the author, so pleasantly discursive and exhaustive of the subject is he. On two important matters, however, his readers could wish for further enlightenment from so competent an authority—on the unsolved problem of the origin of the domestic cat, and on the still greater mystery of the "homing" instinct in cats.

M. Champfleury naturally finds Egypt, with its mummied remains, its monuments, and its ancient records, to be the richest field for the search after the cat's progenitor. He quotes De Blainville for the statement that the mummied cats are of at least three species, and this is accepted in the world of science; but he goes on to quote Ehrenberg for the opinion that the cat mummies belong to a species which still exists in both the wild and domestic states in Europe. As there is but one true wild cat in Europe (*F. Catus* or *Sylvestris*), this would seem to be equivalent to saying that the European domestic species is identical with the domestic cat of Egypt, and that both are derived from *F. Catus*; but this is very far indeed from indicating the point at which modern opinion has arrived. The European wild cat has not to my knowledge been identified among the mummied forms, and the dentition of the small Egyptian wild cat differs from that of our household cats. Moreover, there are points about the wild cat of Europe which seem to invalidate its claim to be the ancestor of our tame race of cats: such, for instance, as its

bushy and cylindrical tail, its greater size, and the asserted fact that its rare cross with the household cat produces an infertile progeny. On the other hand, this latter fact has been contested, and it seems probable, on the whole, that the feral and domestic races have crossed, and have established a permanent breed. This possibility, taken with the marked resemblance of the domestic cats of several countries to the local wild cats of those countries, gives weight to what I believe is now the opinion of most scientific inquirers, viz., that domestic cats, wherever found, are the descendants of several species commingled.

M. Champfleury notices, but draws no conclusion from, the curious fact that on ancient Egyptian monuments the cat is represented as accompanying the hunter in his expeditions to the marshes, as hunting with him, and even as retrieving water-fowl. Cases of cats taking to the water are recorded by Dr. Stables; but, as a rule, the Low-Latin proverb holds good, "*Catus amat pisces sed aquas intrare recusat*." If, then, this record of its hunting faculty be not a mere pictured fancy, may it not point to the training of the wild cat for the chase? and may not the mummied cats of Egypt be, in some cases at least, not domestic animals, but wild ones tamed—animals which still retained the instincts which domestication might suppress? There is analogy for such a possibility in the case of the cheetah, the falcon, and the cormorant, which are all most useful in the chase when they have been caught wild. Some years ago, at one of the stations of the Lisbon and Oporto Railway, there was a tamed wild cat, and this animal, I was assured, self-hunted in the neighbouring marshes and brought home water-birds and fish.

Another point on which M. Champfleury's speculations would have been interesting is the singular faculty in cats of finding their way back to their homes from long distances, and even when they have been so carried as to see nothing of the country through which they pass. No fact in natural history is so well attested as this, and the instance given by the author is credible:

"A peasant laid a wager that twelve pigeons, having been taken to a distance of eight leagues, would not have re-entered their dove-cot before his cat—to be let loose at the same place—would have returned to the house."

A river ran across the allotted space with a bridge over it, and this circumstance was held to be in favour of the pigeons, and against the peasant and his cat. Nevertheless, the peasant won his bet.

The "homing" of the carrier pigeon is accounted for, though not easily, by its habit of soaring and by its faculty of long sight; but to what are we to ascribe the power an animal has of finding its way home when it is carried away blindfold, and cannot know by the exercise of any sense of which we are cognisant whether it has been carried east, west, north, or south? Singular as the fact is, the latest mode of accounting for it by an eminent savant is, perhaps, more singular still. He suggests that a cat which is being conveyed to a distance, blindfold, will, all the time, have its sense of smell in full exercise, and will, by this means, take note of the successive odours it encounters on the way; that the odours will leave on its mind "a

series of images as distinct as those we receive by the sense of sight," and that "the recurrence of these odours in their proper inverse order—every house, ditch, field, and village, having its own well-marked individuality—would make it an easy matter for the animal in question to follow the identical route back, however many turnings and cross roads it may have followed." No doubt, but everyone who knows "the animal in question" at all well would be inclined to doubt its capacity for this very complicated metaphysical operation of the mind, and would remember, too, that while its hearing and sight are acute, its sense of smell is not so by any means. Moreover, the aforesaid "odours" are (fortunately, perhaps) by no means abiding landmarks, depending, as they do, for their existence often on temporary causes, and for their localisation upon the winds of heaven; consequently, a very slight change of weather might throw the wisest of homeward bound cats entirely off the scent and out of his reckoning.

The theory, however, has one very great advantage over many scientific theories: it can be put to the test. Let a cat be taken from, say, Folkestone to Dover by way of London. If it can be shown that the cat has reached its home without having recrossed the river Thames the theory must be held to have fallen to the ground. OSWALD CRAWFORD.

William Tyndale's Five Books of Moses called the Pentateuch: being a verbatim reprint of the edition of 1530. By J. I. Mombert. (New York: Randolph; London: Bagster.)

The typography of this book is a credit to the American press. The paper is good, and the edges are uncut. The love of smooth edges has been one of the greatest enemies of books, and has caused more copies to be spoiled than worms, fire, and water combined. One dreads to have a valued book rebound, for, in spite of the strictest orders to the contrary, most binders will plough down the margins for the sake of making the edges even.

Dr. Mombert's first 145 pages consist of preliminary matter or prolegomena, some parts of which are valuable, especially the collation of Genesis, showing the different readings in the editions of 1530 and 1534, as it enables the second edition to be constructed from the first. The Glossary (p. 134) is interesting and generally correct; but the compiler is mistaken in supposing that the word "whyne" does not occur in the Bishop's Bible after 1572. In every edition of that version, Numbers xi., 18, reads "your whynynge is in the eares of the Lorde." This is an instance of Tyndale's happy selection of words, as "whyne" is more expressive than Coverdale's rendering "yours wepinge is come into the eares of the Lorde."

The biographical notice of Tyndale might have been omitted as far as English readers are concerned, for it contains nothing but what has been printed before. Compilation are useful when the authorities from which they are taken are difficult of access; but it was surely unnecessary to reprint long extracts from Foxe, for the *Book of Martyrs* is even more common than the adventures of Baron Munchausen, and the *Life of Tyndale* by the Rev. R. Demaus, is in every one's

library who is interested in the subject. The most recent part of the biographical notice is the note pointing out that William Tyndale, the translator, was not the son of Thomas Tyndale and Alice Hunt, of Hunt's Court, Nibley, Gloucestershire, as asserted by Anderson in his *Annals of the English Bible*; but that Edward, William, and John Tyndale were brothers of the first Richard Tyndale of Melksham Court.

Mr. Francis Fry, in his description of forty editions of Tyndale's version of the New Testament, p. x., says that he has aimed at recording facts and avoiding the speculation "too much introduced by some writers on bibliography," and it would have been well if Dr. Mombert had followed so excellent an example. Many facts respecting Tyndale have recently come to light, any one of which is worth more than half a dozen pages of Foxe's uncorroborated statements. The late Mr. Brewer, than whom no man had a better opportunity of forming a correct estimate, says in his *Reign of Henry VIII.*, edited by Mr. J. Gairdner, of the Public Record Office (i., 52, *fn.*):

"Had Foxe, the martyrologist, been an honest man, his carelessness and credulity would have incapacitated him from being a trustworthy historian. Unfortunately, he was not honest; he tampered with the documents that came into his hands, and freely indulged in those very faults of suppression and equivocation for which he condemned his opponents."

Dr. Mombert begins his biographical notice by saying, "Obscurity shrouds the first forty years of the life of William Tyndale, uncertainty and mystery involve the remainder." Had this been written ten years ago it would only have been an exaggerated way of stating a fact; but now much of the obscurity has been cleared away, and the mystery has been solved. We can give with certainty the exact dates of the most important events in William Tyndale's history. We know, for example, that he supplicated for his B.A. May 13, 1512; was admitted July 4, 1512; determined 1513; was licensed for M.A. June 26, 1515; created M.A. July 2, 1515. These dates are from the "Registrum" of Oxford University, edited by the Rev. C. W. Boase for the Oxford Historical Society, and shortly to be published. I beg to thank him for his courtesy in copying them for me.

Antony à Wood's quotation from the above register (Bodleian Library, E 6 and 29), reads, 151½ Lent., "quorundum determinationum nomina in defectu admissionum. Will Huchins vel Hychins"; 1515, "Licentiat ad incipiendum June 26. Will Hychyns vel Hochyns." Determining followed the degree of B.A. as incepting preceded that of M.A. This entry proves Dr. Mombert's conjecture to be incorrect—that Tyndale assumed the name of Huchins or Hytchyns on the Continent.

Dr. Mombert has again reprinted the Latin letter of Tyndale that was found in the archives of the Council of Brabant by M. Galesloot, of which a photographic copy was taken at the expense of Mr. Francis Fry. As this is the only piece of Tyndale's handwriting known to be in existence, and was written during his imprisonment in Vilvorde Castle, it possesses peculiar and touching interest, and it is only fair to state that the translation

given by Dr. Mombert is, in some parts, more literal than that of Mr. Demaus.

The passage in which Tyndale petitions Antoine de Berghes, Marquis of Berg-op-Zoom, to be allowed to have his Hebrew Bible, Hebrew Grammar, and Dictionary, that he may spend his time in prison in the study of Hebrew, Dr. Mombert thinks strikingly confirms the statement that Tyndale translated the Pentateuch directly from the Hebrew. This evidence appears to me to point in an exactly opposite direction, for a man who was competent for the difficult task of making an independent translation of the Pentateuch must have already mastered the grammar of the Hebrew language.

On p. 35 of the *Prologomena* we have the old story of the Bishop of London buying Tyndale's Testaments to burn them. Tyndale made a great outcry against the iniquity of burning the word of God; but, as he sold the books to Augustine Packington well knowing the purpose for which they were being purchased, he was as much to be blamed as the bishop. The fact is, the books were full of errors and unsaleable, and Tyndale wanted money to pay for a revised version and to purchase Vostermann's old Dutch blocks to illustrate the *Pentateuch*, and he was glad to make capital, in more ways than one, by the transaction. When Tyndale was told the Testaments were wanted for the purpose of being burnt, "I am glad," said he,

"for these two benefits shall come thereof: I shall get money to bring myself out of debt, and the whole world will cry out against the burning of God's word, and the overplus of the money that shall remain to me shall make me more studious to correct the said New Testament."

If all remainders could be disposed of the same way, the market would not be so overstocked as it is at present.

The great eagerness of the people of England at that time for vernacular Bibles and Testaments, of which we read so much in Anderson's *Annals*, and most other books on the subject, had no existence except in the imagination of partisan writers. The first edition of Coverdale's Bible did not sell for two years, and the quarto edition of it, printed by Froschover, had to be issued three times, with fresh title-pages and preliminary matter, before it could be disposed of—first at Zürich, then by Andrew Hester, and lastly by Richard Jugge. No doubt it was Tyndale's glosses and notes that caused the Holy Scriptures in English to be at first so unfavourably received by all men of culture, both of the old and new learning; and no wonder pious hearts were pained, for many of the notes and portions of the prologues are indecent, intemperate, and antagonistic to the teaching of the Church of England.

This reprint of the *Pentateuch* gives Tyndale's text almost exactly as it came from the hands of the translator in 1530. A revised edition of Genesis was issued in 1530 in Roman letter, apparently from the same type that was used in printing Exodus, Leviticus, and Deuteronomy in 1530. The second edition is more rare than the first. Tyndale published no second edition of any one of the other four books of Moses.

Dr. Mombert deserves great credit for having taken so much pains to render his

reprint trustworthy, but it is much to be regretted that the first intention of reproducing the original page for page and line for line was abandoned. Such a method would have given a far better idea of the original book, and rendered unnecessary the letters in brackets and the marks which disfigure the text, and the work would then have been most valuable to collectors who possess fragments of the original, as it would have enabled them to complete their copies at little expense. Facsimiles made specially are most expensive, and it often costs more money to complete an imperfect book than a perfect one could be bought for. Persons who produce facsimile reprints like Mr. F. Fry's *Tyndale's New Testament of 1525* are great benefactors, and deserve the warmest thanks of all collectors. Such facsimiles encourage the preservation of fragments of original books, as their value is enhanced if they can be completed.

Mr. F. Fry's description, which appeared in *Notes and Queries* of February 10, 1883, of the title-page of the 1534 edition of Tyndale's *Pentateuch*, is more accurate than that given on the verso of p. 145 of Dr. Mombert's book, as from the latter it would be supposed there was an ornamental border in addition to the woodcuts of Abraham's offering, the Brazen Serpent, the Tables of the Law, and Moses with the usual horns, when, in fact, these woodcuts constitute the border. I have compared a considerable portion of Dr. Mombert's *Pentateuch* with the reprint by Raynalde and Hyll of 1549, and find no variation whatever in the prologues, and very little in the text. There is a sentence in the prologue to Exodus that illustrates the meaning of a sometimes misunderstood word in Psalm xci. of Matthew's Bible and xc. of Coverdale's, "Thou shalt not nede to be afryde for any bugges by nighte." The sentence in the prologue is "He which hath the spirit of Christ, is no more a child, he nether learneth or worketh now any longer for payne of the rodde or for feare of bogges or pleasure of apples."

It is very interesting to compare Coverdale's rendering of the *Pentateuch* with that of Tyndale, and notice how independent they are of each other. Tyndale was most likely one of the five interpreters Coverdale states he consulted; for he sometimes puts his own reading on the text and Tyndale's in the margin, with the note "some read." For example, in Genesis xxix. 13, Tyndale's reading is "Abyde with me the space of a month." Coverdale has, "And he abode with hym a moneth longe"; but he inserts in the margin "Some read 'Abyde with me.'"

In many cases where Tyndale and Coverdale differ, the former has been rejected and the latter followed in all subsequent versions, with the exception of the Great Bible. This is remarkable, as Coverdale was the principal reviser of that version.

One admirable feature in this book deserves to be mentioned: Dr. Mombert is most careful in giving the authorities from whom his statements are derived, and acknowledges the help he has received from Mr. George Bullen and others. There are very few students in England who have not cause to be grateful to Mr. Bullen.

Tyndale's *Pentateuch* is a very rare book. Mr. Quaritch, who is an excellent authority,

believes there are only seven copies in existence: the last that turned up for sale at a public auction was at the sale of "the theological library of the late William Davidson, Esq." at Messrs. Sotheby, Wilkinson & Hodge's, on November 16th, 1883. It was thus catalogued: "No. 17 Bible, The Five Books of Moses (wanting the first book) curious woodcuts, old calf, n.d.—Bible (Holy) authorised version, spurious edition, but very correctly printed, old red morocco, g.e. I. Field, and others (4)." Mr. Quaritch, on looking over the lot, immediately identified the first book as a fine copy of Tyndale's *Pentateuch* in original boards covered with leather. Probably the owner was never aware he had such a jewel in his possession. Mr. H. N. Stevens also found out what the imperfect book was, and thus the lot (for which I had given a commission of £2) realised £200. I need not say Mr. Quaritch was the purchaser, and the book was put in his next catalogue at a very moderate profit.

J. READ DORE.

The Shadow of a Crime. By Hall Caine. (Chatto & Windus.)

THIS book is no ordinary novel; to treat it as such would be an injustice alike to the author and the public. It is a character-study of a high order of merit—how high we should not venture to say after a first perusal. It would be exceedingly easy for us to find fault with details. The time when the action lies is in the early days of the Restoration. If we wanted to show off cheap knowledge it would not be difficult to point out several slips in the historical setting of the tale, and these little errors are not confined to what is generally accounted as history only. We are sure that fuchsias were not grown in England in the reign of Charles II., and are almost certain that a woman could not have been found picking potatoes at that time; but these are such very minor blemishes that no one who has a heart for the story will give to them more than a passing smile. Every novelist, even the greatest of our contemporaries, has been open to similar criticism.

Mr. Caine has produced a work of art which will live in the memory of all those who can put themselves in the position of sympathy with deep feeling and highly-wrought emotion. That there are many who will not know till they receive it on authority that Mr. Caine's book is of an utterly different class from that to which the ordinary novel belongs we feel well assured. Such persons require incidents of a kind not to be found here, and if they understand what love is in any manner, can only comprehend it in its lower forms. Mr. Caine's calm and spiritual writings will for them always be a sealed book, only to be admired when it has become the fashion to do so. There is, however, another class—how few or how numerous its members may be we have no means of knowing—who will dwell on many passages in his book with the delight with which we inhale the pure breath of the morning among those Cumbrian hills amid which the story unfolds itself.

It has been the fashion of late, and a very silly fashion it is, to blame novelists for introducing many characters into their tales. Every real artist knows his own

powers better than a critic, who is necessarily outside the personality which creates what is written. If, however, an author have sufficient descriptive power and dramatic art to make his creatures live, there can, we apprehend, be no doubt that a large number of actors is a merit rather than a defect. We none of us live quite lonely lives—in death only are we absolutely solitary. The vague nonsense of those that say the novelist, or, indeed, the artist of any sort, should copy nature may be dismissed without a moment's consideration; but he who has sufficient power is sure to do his work more effectively if he reproduces the characters which have formed themselves in his brain with the least possible violation of those laws by which ordinary lives are governed. It would be the extremity of rashness in us to say that any series of events, where the physical order of the universe is not represented as violated, could not have happened. Evidence exists for many a strange series of "providences" far more unlikely than any which the circulating library affords us, and the experience of some of us furnishes more strange memories than anything that becomes evidence such as would be received in courts of law; but we are justified in saying that he who keeps closest to nature is the wisest, and that nature influences our lives through the agency of many of our fellow creatures. Mr. Caine, we believe, has felt this, and has given us many characters, some of them very amusing ones, beside the central hero and heroine.

The tale deals incidentally with the horrible punishment of pressing to death—a mode of torture not abolished until the last century; but we have no shocking scenes, nothing harrowing to disturb the pure pathos of the narrative. It would be unfair to epitomise the author's tale, even if we had power or space for doing it effectively. This much may be said: the hero, who is a Cumbrian dalesman of very noble type, is in imminent peril of his life on a double charge of treason and murder. Of the latter he is innocent, of the former he was only guilty in such sort as all men were who fought for freedom in the armies of the Parliament. Ralph, though the hero, is by no means the finest character in the book. His friend, poor Sim, who undergoes the long martyrdom of unfounded suspicion, is one of the best conceived characters we have met with in modern fiction. If we ventured on comparisons we might seem to praise it too highly. The quiet, nervous, sensitive creature, full of love which he cannot express, and bowed down by sorrows, is to our minds inexpressibly touching. The quiet courage of the man, timorous as a hare by nature, is a conception which it will be always a pleasure to recall to the memory. His daughter Rotha is one of those queenly souls which we have come upon before in literature, and of whose existence in real life we have authentic proof, if not experience. She is not so new to us as Sim, but is equally well drawn. A lovelier conception of innocent, self-sacrificing womanhood does not, we think, exist in modern literature. The witch-wife, too, is a very carefully-drawn character. We wish, however, that the author had brought out more clearly the reasons of her hate. They are distinct enough to anybody who reads the book—as it ought to be read

—with attention, but we fear that many of the idle and incurious persons who will glance over Mr. Caine's pages will fail to pick up the thread.

We are not in a position to test Mr. Caine's geography, but, as far as we can make out, it fits in well with the map. Of the dialect, though we cannot speak it ourselves, we can judge with more confidence. It is somewhat softened, no doubt, for the use of the folk who inhabit drawing-rooms, but is, on the whole, a remarkably correct rendering of the language as still spoken by the descendants of Ralph Ray and the gentle Rotha.

EDWARD PEACOCK.

CURRENT LITERATURE.

Short Studies, Ethical and Religious. By the Rev. H. N. Oxenham. (Chapman & Hall.) The forty-four essays which make up this volume are reprinted, after undergoing revision, from the *Saturday Review*. The author explains in his Preface that

"the word 'religious' in the fifth page [surely this is a misprint for 'title-page'], which applies chiefly to the later part of the series, does not refer to theological or devotional matters properly so called, which lie beyond the scope of the present work, but to such mixed questions as the relations of Church and State, or of faith to scientific investigation, where religion is brought into contact—and often into conflict—with the secular life and thought of the day."

The themes treated of are thus much of the same character as those dealt with in Mr. Mallock's recent volume of essays; and there is frequently much resemblance both in the general point of view and in the particular arguments adopted by the two writers. But between Mr. Oxenham's tone and spirit and that of Mr. Mallock there are striking differences, which are, in our opinion, altogether to the advantage of the former. Mr. Oxenham may be inferior to the other writer just named in brilliancy and liveliness of style; but his writing always makes the impression that he is arguing, not for a mere polemical victory, but for the enforcement of his own serious and profound convictions. There is throughout evidence of a conscientious endeavour on the author's part to place himself at the point of view of his opponents, to sympathise with their difficulties, and to discover, if possible, some element of truth in their opinions. It is, of course, impossible here to discuss in detail Mr. Oxenham's handling of the many problems on which he has touched, but we may note as especially interesting the essays on "Negative Goodness," "Cruelty as a Natural Instinct," "Cruelty and Civilisation," "Casuistry and Truthfulness," "Prudential Morality," "Christian Mysticism," and "Legitimate Limits of Religious Ridicule." Some of the essays suffer from a forced attempt at sprightliness of style, which is far from being successful, and in others the treatment of great questions is disappointingly inadequate; but they all contain thoughts which will be recognised as suggestive and valuable by many who, like ourselves, differ widely from the author's general position. We cannot help noticing in these "Short Studies" the continual recurrence of remarks of the nature of a covert apology for the Roman Catholic Church. When the essays are read separately, these observations are scarcely noticeable, as they seldom contain anything which a candid Protestant would deny, and they are always carefully balanced by concessions on the other side; but when the articles are collected into a volume the reader can hardly forbear a smile at the dexterity with which Mr. Oxenham always manages to bring

in an insinuation in favour of his own Church. The cautiousness of Mr. Oxenham's utterances on questions of religious controversy is, of course, due to the fact that he was writing anonymously in a non-Catholic periodical; but we should have liked these "Short Studies" better if the circumstances of their first publication had been such as to permit the author to be a little more outspoken.

The Present Position of Economics. By Alfred Marshall. (Macmillan.) It is not without significance that Prof. Marshall has introduced into the title of this inaugural lecture the term "economics" in place of "political economy." By his election to the vacant chair of the lamented Henry Fawcett, the new school succeeds to the old. For as a political economist Fawcett must be classed as a representative of that school which derived the substance of its doctrines from Adam Smith, its fondness for deduction from Ricardo, and its moral enthusiasm from John Stuart Mill. His *Manual*, though distinguished by lucidity of exposition and transparent candour, marks no advance in the treatment of the science. Fawcett's name will be remembered in the future rather by his integrity as a public man and the unique circumstances of his career. Prof. Marshall, on the other hand, takes the first opportunity to declare himself a champion of the new schools, which it is more easy to distinguish from the old than to label with a precise definition. As he is careful to point out, there is no antagonism between the two, except in the minds of those who aim at discrediting political economy altogether. Science is not sectarian, so that those who are not with us must be against us. Rather is it a condition of progress, especially in social science, that novel problems should require to be treated by fresh methods. The secret of success, in peace not less than in war, is to be able to alter tactics to meet changed circumstances, and never to be ashamed of seeming a learner. Among the influences that have tended to transform political economy. Prof. Marshall mentions (1) the recognition that Ricardo's abstract speculations failed to allow sufficiently for the variability of human nature, or, as he puts it, "the old school argued as if the world were made of city men"; (2) the growth of biology, which has revolutionised modern thought within the generation now alive; (3) the wave of humanitarian sympathy reaching its high-water mark in socialism, which is still more recent than the growth of biology; and (4) above all, the great achievements of the historical [why "historic" ?] school in interpreting for us the experience of the past. If we understand aright Prof. Marshall's own position, he adheres both to the subject matter and the principles of the old school, as modified by the influences just enumerated. He states that Adam Smith's "chief work was to indicate the manner in which value measures human motive"; and he insists himself that the function of economics is to furnish, not a body of dogmas, but an "organon" for the analysis of the motives that have to do with wealth. His lecture ends with an appeal to Cambridge to supply minds trained in other sciences for the development of this "organon" and its application to the complicated facts of modern industrial life.

The "Runnymede Letters." With an Introduction and Notes. By Francis Hitchman. (Bentley.) As Mr. Hitchman might have stated more explicitly in his Introduction, the series of Letters signed "Runnymede," in imitation of *Junius*, originally appeared in the *Times* newspaper during the first half of 1836, and were reprinted anonymously later in the same year in a volume of some 170 pages. Whether the treatise entitled "The Spirit of Whiggism," which is here appended to the Letters, was

published at the same time, Mr. Hitchman does not inform us. That "Runnymede" was the future Lord Beaconsfield is indisputable, though the authorship was never acknowledged, and the book has not been reprinted until now. Its success at the time does not appear to have been remarkable, and it must be remembered that the *Times* was not then the political power which it became later. At the present moment there is a certain appropriateness in the republication. But we may express a hope, in the interests of public controversy, that "Runnymede's" style of personal invective may not find imitators. Mr. Hitchman's notes are useful, though not framed in the spirit of historical impartiality. It is right to add that the printing and binding of the volume are exceptionally pleasing.

Waterside Sketches. By Red Spinner (W. Senior). (Sampson Low.) Some ten years ago we remember reading these sketches in an edition which soon perished in a fire at the publishers. Mr. Senior has taken the opportunity, in issuing them as the first volume of a projected cheap series of angling books, to improve and bring them up to date. Here we follow that excellent angler, the author, to Devonshire, across the Channel to Ireland, to a half-holiday resort on the Thames, or to Wharfedale, and are always gratified by the tone in which he writes and his appreciation of fine scenery and sport. His motto consists of a few lines from Kingsley, wherein the latter expresses his abhorrence of "low slang and ugly sketches of ugly characters" in sporting books, and we must say that Mr. Senior's book is laudably free from any such taints. He speaks of grayling in the Trent. These are becoming lamentably more scarce year by year. Ireland has in the last decade declared war against hunting, and in one or two cases against angling as well. Still Mr. Senior is right about its being perfectly safe as a general rule for a fisherman to visit its waters, if he refrains from talking about religion or politics. This pretty little volume is just the book for the angler to slip into his pocket and read at luncheon by some trout stream. It marks a departure in angling literature, and will, we trust, be followed by equally charming successors. The 35 lb. pike which was taken by the net in Raffilly Lake is generally supposed to have been the largest British specimen of that fish caught in late years. Here we learn that Mr. A. Jardine, on January 24, 1877, caught one with rod and line weighing 36 lbs. in a large pond near Rochester.

Chasing a Fortune: Tales and Sketches. By Phil Robinson. (Sampson Low.) Mr. Phil Robinson—whose name has a sound that would not have been displeasing to Charles Lamb—has established himself on such good terms with a wide circle of readers that he can afford to make the experiment of cheap publication. In this volume, announced as the first of a series called after the famous "Indian Garden," he has collected a number of "tales and sketches," all of which we make bold to say have already seen the light elsewhere. "Chasing a Fortune," which does not come first, though it gives its name to the book, is an excellent specimen of Anglo-Indian light literature. Not less characteristic of the author is "The Zoo Revisited," which appeals to a larger audience. The format of the series is somewhat similar to that of Mr. David Douglas's American Library, which is so attractive that we wonder it has not found more imitators.

Hints to Collectors of Original Editions of the Works of Thackeray. By Charles Plumtre Johnson. (George Redway.) That form of bibliomania which specially affects the collection of first editions is not very easy of justifi-

cation to the outside public, for we cannot admit Mr. Johnson's analogy between an *editio princeps* and an early impression of a print. The passion, however, is capable of giving a very considerable amount of innocent pleasure; and to all those amenable to its influence we can cordially commend this little catalogue, which does not contain more than thirty-seven numbers, including six "Thackerayana." Mr. Johnson has evidently done his work with so much loving care that we feel entire confidence in his statements. The prices that he has appended in every case form a valuable feature of the volume, which has been produced in a manner worthy of its subject-matter.

The Father of Black-Letter Collectors. By the Rev. Cecil Moore. (Elliot Stock.) This is a reprint of two articles that appeared in the last volume of the *Bibliographer*, giving a memoir of Dr. John Moore, Bishop of Norwich from 1691 to 1707, and afterward of Ely, who was styled by Dibdin "the father of black-letter collectors in this country," and whose library was presented to the University of Cambridge by George I., at the same time that a troop of dragoons were sent to Oxford. Of the two famous epigrams written on that occasion Mr. Moore quotes an unfamiliar version, which he believes to be the original, from a MS. source. His chief object in writing this memoir is to defend his ancestor from certain imputations that are frequently brought against enthusiastic bibliophiles. That the bishop was *sui profusus* we are glad to think; the evidence that he was not *alieni appetens* has yet to be produced. We hope that Mr. Moore will be encouraged to publish not only the correspondence of the bishop, but also extracts from his diaries giving the prices he paid for his books, which, we are told, are still in existence.

The Nation in the Parish; or, Records of Upton-on-Severn. By Emily M. Lawson. (Houghton & Gunn.) Mrs. Lawson, whose husband is rector of the parish, published about seventeen years ago a little volume upon the "Records and Traditions of Upton-on-Severn," and in the interval has accumulated so much material that she has wisely re-issued it in a new form. Exception may, perhaps, be taken to its title, as being rather ambitious; but it is merely designed to draw attention to the fact that the history of the nation is written small in the history of the parish, and that the chronicles of every Little Pedlington are, to a certain extent, the chronicles of Great Britain. Upton may, or may not be, the Upocessa of the Romans mentioned by Ravennas as one of the military stations on the Severn, but it is unquestionably a place of high antiquity, and not a few relics of its remote past have been discovered—relics upon which Mrs. Lawson discourses in a pleasant fashion. With the history of the parish since the Reformation she is thoroughly acquainted, and her book, so far as it relates to the last three hundred years, is quite a model of what a parochial chronicle should be. The registers of the parish begin as early as the year 1544, and contain many entries of interest, and among the rectors (or, at least, among the possessors of the rectory) was Dr. John Dee, the so-called necromancer. As he was not in holy orders, we presume that though presented he was never instituted, and we should have been glad if Mrs. Lawson had cleared up this particular point. Her chapter on the "Miserrimus" of Worcester Cathedral, identified as the Rev. Thomas Maurice, a non-juror, is suggestive, and the glossary of local words and expressions valuable. That she should have been puzzled with some of the Latin in early records is not surprising, but we should have thought that "the extraordinary name of Mort Mari" would have occasioned no difficulty—for Mortimer held border lands

in abundance—and even “John Pandoxatrice,” whom we take to be Joan the ale-wife, must have many representatives left her in modern Upton, unless that be Utopia.

A Popular Handbook to New Zealand, its Resources, and Industries. By Arthur Clayden. (Wyman.) Mr. Clayden perseveres in his efforts to encourage emigration to New Zealand, in spite of the bitter attacks which his former pamphlet provoked in that colony. He is no doubt an enthusiastic advocate of emigration as a remedy for the ills of farmers and labourers, but we question whether his handbook will effect his object. It is still a doubtful point whether farming pays in New Zealand, and though Mr. Clayden decides that it does, still his arguments show that it is open to discussion. It is a curious point, which we recommend to the notice of the doctrinaires who desire to plant peasant proprietors through this country, that the author advises, and repeats his advice to, farmers emigrating not to buy, but to rent, land. The reception accorded to emigrants in New Zealand is not encouraging.

“Every ship-load of toiling Britons that finds its way to a New Zealand port is met by a howl of something very much like rebuke from the working classes. They are deemed interlopers. Dismal stories of unemployed hundreds are dinned into their ears. Nowhere is a generous welcome accorded them. The very officials at the ports hiss their disheartening prognostications into the ears of the new arrivals. It is a dreary outlook for the unwelcome visitors.”

Then how limited is the class of person likely to succeed in a colony! As we have often heard before—precisely those who are most likely to succeed at home. Mr. Clayden gives us full information on every kind of produce and industry in New Zealand, but his work strikes us as more useful to any one getting up the subject for a speech or an examination than for farmers or labourers contemplating emigration.

NOTES AND NEWS.

THE Clarendon Press will publish immediately after Easter the third and fourth volumes of *Italy and her Invaders*, by Mr. Thomas Hodgkin. They cover the period from 476 to 553, and form a complete history of the establishment and overthrow of the Ostrogothic power in Italy. The earlier volume deals with the life of the young Theodoric at Constantinople; his invasion of Italy and overthrow of the kingdom of Odovacer; and the means by which he established himself in the dominion of Italy. His relations with Gaul and with the Eastern Empire are then considered, and some matters of importance in general European history thus come under review, notably the foundation of the Frankish monarchy and the first great schism between the Eastern and Western Churches. After the death of Theodoric the scene shifts to Constantinople, and a slight sketch is given of the internal administration of Justinian and the early exploits of Belisarius in the Persian and Vandalic wars. The third volume closes with the death of Amalasuntha, daughter of Theodoric, and the declaration of war between Justinian and her murderer. The fourth volume is mainly founded on the History of the Gothic War by Procopius. The ancient topography of Rome, however, the life of Saint Benedict, and the Ecclesiastical Controversy of the Three Chapters, are also treated with some detail. But the main subject of this volume is the overthrow of the Gothic monarchy in Italy by the arms of Belisarius and Narses, or, as the author calls it, “The Imperial Restoration.” As in the previous volumes, there are several maps and illustrations, the latter of which chiefly refer to the Gothic siege of Rome.

The Women of Europe in the 15th and 16th Centuries is the title of a work by Mrs. Napier Higgins, of which the first two volumes are published this week by Messrs. Hurst & Blackett. These volumes are devoted to the first half of the fifteenth century. There are several to follow. The work is the fruit of researches in mediæval Russian, Polish, and German Latin.

WE hear that the *Manchester Weekly Times* is about to reprint Mr. Hall Caine's new novel, *The Shadow of a Crime*, a review of which appears in our columns this week.

A Classified Collection of English Proverbs, with their equivalents in nine European languages, by Mrs. Mawr, of Bucharest, is in the press, and will be published shortly by Mr. Elliot Stock.

Gossip of the Week is the title of a new paper which is to appear early next month. It will be conducted by Mr. Joseph Hughes, and the list of contributors includes Lady Benedict, Dr. Carpenter, the Rev. Sir G. W. Cox, the Rev. J. G. Wood, Percy Betts, E. L. Blanchard, Walter Maynard, Ernest Radford, Catharine Drew, Mary Hooper, Louise Jopling, and others. We are informed that *Gossip of the Week* will be the first penny paper enclosed in wrapper, stitched, and cut.

MR. STANFORD will publish, immediately, a popular edition of Mr. Edward North Buxton's *Guide to Epping Forest*, of which the fine edition has gone quite out of print.

MESSRS. WARD & DOWNEY have in the press a volume entitled *Songs from the Novelists*, compiled and edited by W. Davenport Adams. The “Songs” range from Sir Philip Sidney to our time, and include many copyright poems, reprinted by permission.

THE Rev. T. C. Edwards, Principal of the University College of Wales, Aberystwyth, publishes this week *A Commentary on the First Epistle to the Corinthians*. The book, which is the author's first published work, is intended for students of the Greek Testament, and is written with special reference to the state of religious thought in Wales.

MESSRS. CHAPMAN & HALL announce a new edition of Carlyle's works, in seventeen volumes, with the rather curious title of “The Ashburton Edition.” The first volume will appear early in April.

THE Roman *Rassegna* is issuing in its feuilleton a translation of Mr. Robert Buchanan's *Stormy Waters*, under the title “I Dinamitardi di Londra.” This novel—an expansion in narrative form of the Drury Lane play, “It was a Sailor and his Lass”—was not regarded by English critics as a very favourable sample of Mr. Buchanan's work, but it seems it is thought likely to prove attractive to Italian readers.

GEORGE ELIOT's *Life* is now published at New York, in Harper's Franklin Square Library, without the illustrations, for sixty cents, or half a crown. When may we expect a cheap edition in this country?

MESSRS. J. & R. MAXWELL publish this week *Victoria Victoria*; or a Shrug, a Hum, a Ha! a new novel in 3 vols., by Austen Pemberton.

WE are glad to find that the volume containing *Callirrhoe* and *Fair Rosamund*, by “Michael Field,” has reached a second edition (London: Bell; Clifton: J. Baker & Son). In a note the author gracefully thanks those who have greeted him as a poet, and adds that “it will be the task of his life to earn the better title of a playwright.”

DR. GORDON HAKE contributes to the April number of *Merry England* a poem on the death of his relative, General Gordon. The same

issue contains an essay on “Selfishness,” from the pen of Cardinal Manning.

WE learn from the *New York Nation* that a commission of Mexican archaeologists and historians have been engaged for some time past on a comprehensive history of Mexico from the earliest times to the present day. The entire work is to consist of five volumes, each in fourteen parts. The first part, containing an enumeration of sources, has just appeared in an English translation.

IN the new number of the *Contemporary Review*, Mr. Matthew Arnold will contribute “A Christmas Meditation”; M. de Laveleye a criticism of “The State versus the Man,” and Mr. Herbert Spencer a rejoinder to the same; Sir Frederic Goldsmid will write on “The Afghan Frontier”; Sir John Lubbock and Captain Cameron on “The Soudan”; Prof. Dowden on “Shakespeare's Heroines”; Mr. R. L. Stevenson on “Style in Literature”; and Mr. William Fowler, M.P., on “The Present Low Prices and their Causes.”

A CORRESPONDENT of the *Boston Literary World* quotes the following book notice from Little, Brown & Co.'s *Law Book Bulletin* just published:

“HISTORY OF FEDERAL GOVERNMENT, from the Foundation of the Achaian League to the Disruption of the United States. By E. A. Freeman. Vol. I. General Introduction—History of the Greek Federations. London, 1883, 8vo, cloth, \$5.00.

“*Scarce. Owing to the indefinite postponement of the ‘Disruption of the United States,’ the author has only published Volume I. of this interesting book.*”

MR. W. H. K. WRIGHT, Borough Librarian, Plymouth, publishes in the March number of the *Western Antiquary*, of which he is the editor, a “Plea for a Devonshire Bibliography,” which is a reprint of a paper prepared for the meeting of the librarians at Cambridge. In the same number will be found one of a series of papers on the “Philosophers of Somerset,” by Mrs. Edmund Boger.

MR. HENRY STEVENS, “of Vermont,” has printed at the Chiswick Press, with a very characteristic title-page, the paper read by him before the meeting of the Library Association at Cambridge (England) in 1882, which asks and answers the question “Who spoils our New English Books?” In substance, it is a homily addressed alike to author, printer and reader, rehearsing their several sins in regard to the externals of literature. Incidentally, it contains a merited eulogy on William Pickering, the publisher, and Charles Whittingham, the printer, who combined to make famous the Chiswick Press. In paper type, and binding, Mr. Stevens is good enough to give in this little booklet an example of what he thinks “new English books” should be like. We thank him for his practice no less than for his precept.

By permission of the College of Arms the April number of the *Genealogist* will include the first instalment of an interesting collection of obits, &c., compiled by Richard Mawson, “Portcullis” (1717-45). These notices are similar to Peter Le Neve's “Memoranda of Heraldry,” but extend rather later, terminating towards the end of 1729. The MS. belonged to John Warburton, Somerset Herald, and was presented to the college by Edward, Duke of Norfolk, Earl Marshal, in 1760. The other contents of the number are: “Sir William Stewart of Jedworth, Kt., Ancestor of the Earl of Galloway,” by J. Bain; “Bracton Note-book,” by Major-Gen. the Hon. Geo. Wrottesley; “History of the Family of Borlase,” by W. C. Borlase, M.P.; “A Scottish Royal Tradition Examined”; “A Diary of Travel 1647-8”; and contributions dealing with

funeral certificates, rolls of arms, marriage licences, and extracts from parish registers.

AN American correspondent informs us that "very much regret has been generally expressed at the commendation of the ACADEMY upon an alleged act of the New York Board of Education" in excluding Bryant's poems from their school course as "only second-class poetry." Our correspondent's misunderstanding of our paragraph is nearly as funny as the "alleged act" which we are supposed to have commended.

Correction.—In the ACADEMY for March 21 we stated that Mr. J. W. Clark was bringing out "a new edition" of the late Prof. Willis's *Architectural History of the University and Colleges of Cambridge*. The statement should be that Mr. Clark's forthcoming book is the completion of Prof. Willis's unfinished work.

ORIGINAL VERSE.

TWO SONNETS AFTER BION.

I.

Is dreams great Kupris to my side did bring
The baby Love, who earthward bowed his head;
Her fair hand held the boy; the while she said:
"Dear shepherd, take and teach Love how to sing!"
She spoke, then vanished. Each poor pastoral thing,

Fond wretch, as though Love fain would learn, I
taught;

How Pan the pipe, the flute Athena brought,
Hermes the harp, the lyre Apollo King.
These lessons I taught well. No heed he paid,
But sang me love-songs with his voice so fine,
Teaching the passions both of gods and men,
And all his mother's arts and deeds divine;
Till I forgot what I taught Love, but made
My own the love-songs that Love taught me then.

II.

Though Love be wild, deem not the Muses fear
him!

Nay, from their hearts they dote upon the boy,
Following after his winged feet with joy!
If one loves not, yet sings, they will not hear him,
Nor teach him any songs, nor venture near him:
But should a man, soul-tossed by love, employ
His hours with singing, they're no longer coy;
Nay, all the sisters run in haste to cheer him.
Take me as witness to the truth thereof!
Whene'er I sang of any other man,
Or of some other mid the gods above,
Stammered my tongue, I spake not as I can;
But when I sang of Lycidas and Love,
Then through my lips the song with rapture ran.

JOHN ADDINGTON SYMONDS.

OBITUARY.

WE regret to have to record the death of Bishop Wordsworth, which took place on March 20, only a few weeks after his resignation of the see of Lincoln, and before the public has had time to be familiar with the name of his successor. The main facts of Dr. Christopher Wordsworth's life are probably familiar to all our readers. Born in 1807, educated at Winchester and Cambridge, where he was afterwards Fellow of Trinity and Public Orator, he became headmaster of Harrow in 1836, Canon of Westminster in 1844, and Bishop of Lincoln in 1868. He is in some ways a unique figure. One of the most distinguished members of a distinguished family, he is, perhaps, more remarkable as one of the last Englishmen of the Old Learning, one of the last to be scholar, theologian, and administrator in one. Of his administrative work this is not the place to speak, and we must leave to more worthy hands the criticism of his great Bible Commentary and his countless other theological writings. A student to the end, and a man of unusual vigour, he found time to do good work in other fields. His contributions to general literature include Bentley's Corre-

spondence (1841), and the poet Wordsworth's *Memoirs* (1851), but his classical studies call for most notice. In 1832-3 he made a journey in Italy and Greece—in itself a somewhat adventurous feat fifty years ago—and published an account of his travels, first in a volume called *Athens and Attica* (1836) and afterwards more completely in his *Greece: Pictorial, Descriptive, and Historical* (1839), a work of sufficient value to be re-edited by Mr. Tozer two years ago. It was on these travels that Dr. Wordsworth did two important pieces of work. While in Italy, he noticed and first called the attention of scholars to the Pompeian graffiti, many of which he published in a volume of *Inscriptiones Pompeianae* (1837), a volume which has approved itself even to the critical editors of the *Berlin Corpus*. In Greece, Dr. Wordsworth, following a hint from Sir W. Gell, sought for the site of Dodona, and his results have been since confirmed by the excavations of M. Carapanos in 1880. In 1884 appeared the edition of Theocritus, graced with several "palmary emendations," which are universally accepted. The book reached a second edition in 1877. Since 1844 Dr. Wordsworth devoted himself more and more to church work and theology; but he found time to publish three volumes of collected *Miscellanies* some ten years ago, and so late as 1883 appeared a pamphlet entitled *Conjectural Emendations, &c.*, containing not only some singularly felicitous corrections of ancient authors made at different times, but also an account of the Bishop's work at Pompeii and Dodona (see ACADEMY, June 21, 1884). If anyone wishes to have a clear idea of Dr. Wordsworth's work as a scholar, let him read the eighty pages of this book. Its writer will, no doubt, be remembered perhaps as a great bishop, certainly as a "great controversial divine"; but we hope that even theologians will not forget that he was also a fine scholar in his earlier years.

LETTER FROM EGYPT.

Stat: March 13, 1885.

PROF. MASPERO has already accomplished wonders at Luxor. Those who remember the place in old days will hardly recognise it again. The French consulate is gone, once the residence of Lady Duff Gordon, and the line of squalid hovels that extended between it and the mosque of the village has been swept away. Only the house of Mustapha Agha still remains behind the great colonnade of the temple. Troops of children are busily employed in removing the rubbish that lay beneath the houses, and the ancient temple of Luxor is slowly rising again to the light of day, as at the touch of a magician's wand. It will be difficult for those who have seen it in its former condition to realise what a magnificent structure it is—a worthy rival of the finest temples that still exist in Egypt. The great hall of Amenophis III., with its forest of columns, now forms a prominent landmark to voyagers on the Nile. On the southern side of the building a cornice has been discovered, showing that the temple originally rose sheer from the river on this side, and prevented the bank from being eaten away by the tide. At the present rate of progress the work undertaken by Prof. Maspero will be accomplished within a year.

While superintending this work, however, he has not been forgetful of other portions of his archaeological domain. He has been as far south as Assuân, collecting on the way a large store of treasures for the museum at Boulak, and at Thebes itself he has disinterred the sarcophagus of Nitôkris, the wife of Psammetikhos II., from its resting-place—a deep pit in the rock—a little above the temple of Dér el-Medîneh. M. Golénishef, the Russian Egyptologist, has also been doing a little excavation at Karnak,

where he has laid bare a Ptolemaic text near the temple of Maut, and, in an expedition to Hammamât, he has been fortunate enough to discover a Nabathean (or "Sinaitic") graffiti.

One of the most interesting sights I have myself witnessed this winter has been the old cemetery discovered last spring by Prof. Maspero about four miles to the south of Ekhmîm. Here there is a line of low sandhills, which are literally honeycombed with tombs of the Ptolemaic and Roman periods. Their present appearance almost baffles description, and must resemble that of the necropolis of Thebes when it was first being explored. The ground is strewn with fragments of mummies and their cases, besides heaps of mummified hawks, of all sizes, which were buried in large quantities among the human graves. The fellahin, with Prof. Maspero's permission, are still working in different parts of the cemetery, and almost hourly discovering new tombs. As might be expected, the neighbouring villages, like the town of Ekhmîm itself, are filled with stelæ and other spoils, and golden-faced mummies of the Roman epoch are becoming quite a drug in the market. As a stâlê of the time of the eighteenth dynasty has been met with, we may hope soon to reach an earlier stratum of graves.

The only discovery of my own that I have to chronicle is one which seems to settle definitely the site of This, the city from which Menes went forth to build Memphis and found the united monarchy of Egypt. It may be remembered that last year when visiting a newly-found tomb of the eighteenth dynasty above a village opposite Girgeh I noticed that "the gods of This" were mentioned in the inscriptions painted on its walls, and as the only large mounds visible from its entrance were those of Girgeh, I concluded that Mariette was right in conjecturing the latter town to be the successor of the ancient This. I called the village Uladaihweh, the name given to it by my informants at Abydos. I now find, however, that Uladaihweh is really the name of the district, the village itself being Meshayek. While waiting at Girgeh this winter my companion, Mr. Myers, and myself visited some tombs we observed in the cliff on the eastern side of the river above the village of Negadiyeh, and between two and three miles to the north of Meshayek. The tombs turned out to be of the Greek epoch, with the exception of one, which bore a Latin inscription recording the name and death of "Cumirius Fuscus, a soldier of the 3rd legion." A villager, however, told us that there were other tombs in a ravine a little to the north. These we accordingly explored under his guidance, and found them to be almost entirely quarried away like most other monuments of interest in Egypt. But enough remained to show that they belonged to the Old Empire, and the painted sculptures with which their walls had been adorned pointed to an earlier date than the tombs of the 4th Dynasty at Gizeh. One of them belonged to a personage who calls himself "prophet of the mer of Anhir-t," and who had caused "a stâlê to be made in This." Anhir-t, the town of the god Anhur whom the Greeks identified with their Ares, has long been known as a name of This, and since only the river and some sandbanks which mark the former channel of the Nile intervene between the ravine in which the tombs are situated and the town of Girgeh, it becomes clear that the mounds of Graeco-Roman *débris* on which Girgeh stands must themselves stand on the mounds of an older city. The modern name of the town is a curious survival of the sacred name of the earlier one, since S. George or Girgis is the Christian representative of Anhur, the deity who, in the old Egyptian belief, contended against the powers of evil. Our guide informed us that there was another tomb at the end of

the ravine, an hour and a half distant; this is probably in a better state of preservation than those we visited. They were apparently in a ruined condition in the Roman period; at all events, I found some Greek *graffiti* of the Ptolemaic age on the wall of one of them, which seemed at that time to have been used as a chapel.

At How I copied a stèle that had been built into the floor of a sheikh's tomb, and is curious as describing the person commemorated in it as "prophet of Hathor-nofer-hotep, belonging to the prophets of Hathor of On, and to the prophets of Hathor-nofer-hotep," and "son of the prophet of Hathor-nofer-hotep, Nes-Khonsu." Hathor-nofer-hotep seems to have been a king of the XIIIth Dynasty.

I may mention, for the benefit of future explorers in the valley of the Nile, that I was told by a native dealer in antiquities at Elkhim that inscribed ostraka are found at Menshiyeh, though I failed to procure any there myself, and that I learned from a native at Koft that the objects belonging to the Old Empire occasionally to be bought at Kenh come from tombs four and a half hours' distant in a northerly direction. A. H. SAYCE.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BABILON, H. *Adrien de Longpérier. François Lenormant. Ernest Muret. Trois néorologies.* Berlin: Calvary. 1 M. 60 Pf.
- BELLIER DE LA CHAUVIGNERIE, E. *Dictionnaire général des Artistes de l'Ecole française.* Paris: Renouard. 75 fr.
- CARINI, J. *Gli Archivi e le Biblioteche di Spagna in rapporto alla storia d'Italia in generale e di Sicilia in particolare. Parte I. Fasc. 1. Parte II. Fasc. 1.* Turin: Loescher. 18 fr.
- CIMIA, P. A. di. *Il Capo dello Stato nei Governi costituzionali.* Turin: Loescher. 4 fr.
- CORONA, G. *L'Italia ceramica.* Milan: Hoepli. 10 fr.
- DARYL, Ph. *En Yacht.* Paris: Hetzel. 3 fr.
- DAUDET, E. *Les reines cassés: mœurs contemporaines.* Paris: Plon. 3 fr. 50 c.
- DESAUDINS, G. *Le Petit-Trianon: Histoire et description.* Paris: Bernard. 25 fr.
- DEUJON, F. *Les Livres à l'Encre: Etude de bibliographie critique et analytique. 1^{re} Fasc.* Paris: Rouveyre. 15 fr.
- FRANCK, Anatole. *Le Livre de mon Ami.* Paris: Calmann Lévy. 3 fr. 50 c.
- GEROLD, R. v. *E. Auszug nach Athen u. Corfu.* Wien: Gerold's Sohn. 5 M.
- GUENTHER, G. *Grundzüge der tragischen Kunst. Aus dem Drama der Griechen entwickelt.* Leipzig: Friedrich. 10 M.
- HEYDEMAN, H. *Vase Capiti m. Theaterdarstellungen.* Halle: Niemeyer. 2 M.
- MARMIER, X. *A la Ville et à la Campagne.* Paris: Hachette. 3 fr. 50 c.
- MAZE-SÉNOUR, A. *Le Livre des Collectionneurs.* Paris: Renouard. 20 fr.
- MELOKHOR DE VOGUE, Vte. *Histoires d'hiver.* Paris: Calmann Lévy. 5 fr.
- ORLANDO, V. E. *Della resistenza politica individuale e collettiva.* Turin: Loescher. 4 fr.
- PATRICK, V. *An Póle an Ballon.* Paris: Plon. 3 fr. 50 c.
- PUNTONI, V. *Directorium humanæ vitæ, alias Parabola antiquorum sapientum. Accedunt Prolegomena tria ad librum Στεφανίτης καὶ Ἰγνλάτης.* Pisa. 12 fr.
- STORTEL, A. *Carl Gottlieb Suarez. Ein Zeitbild aus der 2. Hälfte d. 18. Jahrh.* Berlin: Vahlen. 10 M.

THEOLOGY.

CORPUS scriptorum ecclesiasticorum Latinorum. Vol. 10 et 11. Wien: Gerold's Sohn. 15 M.

HISTORY.

- MOMMSEN, Th. *Römische Geschichte. 5. Bd. Die Provinzen von Cäsar bis Diocletian.* Berlin: Weidmann. 9 M.
- URKUNDBUCH, Hv., est- u. ourländisches. Begründet von F. G. v. Bunge, fortgesetzt v. H. Hildebrand. 5. Bd. 1429 Mai—1435. Riga: Deubner. 16 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- ABHANDLUNGEN der k. k. geologischen Reichsanstalt. 11. Bd. 1. Abth. Beiträge zur Kenntnis der Flora der Vorwelt. 2. Bd. Wien: Holder. 120 M.
- FORSCHUNGEN zur deutschen Landes- u. Volkskunde. Hrg. v. R. Lehmann. 1. Bd. 2. Hft. Stuttgart: Engelhorn. 2 M.
- FRANCK, Ad. *Essais de critique philosophique.* Paris: Hachette. 3 fr. 50 c.
- HARTMANN, E. v. *Philosophische Fragen der Gegenwart.* Leipzig: Friedrich. 6 M.
- HERZWIG, O. u. R. *Untersuchungen zur Morphologie u. Physiologie der Zelle. 3. Hft.* Jena: Fischer. 1 M. 50 Pf.
- KLEIN, A. *Lehrbuch d. Magnetismus u. d. Erdmagnetismus.* Stuttgart: Maier. 6 M.

KRAUS, G. *Ueb. die Blüthenwärme bei arum italicum. 2. Abhandl.* Halle: Niemeyer. 6 M.

METZGER, S. *Pyridin, Chinolin, u. deren Derivate.* Braunschweig: Vieweg. 4 M.

PINT, E. *Sui temporal osservati nell'Italia superiore durante l'anno 1879.* Milan: Hoepli. 15 fr.

PHILOLOGY, ETC.

SCHWAB, F. *Ueb. die metrischen Eigenthümlichkeiten in Wolframs Parival.* Rostock: Stiller. 1 M. 25 Pf.

SIEVERS, E. *Proben e. metrischen Herstellung der Edellieder.* Halle: Niemeyer. 8 M. 60 Pf.

STRATMANN, F. H. *Mittelenglische Grammatik.* Grefeld: Pilschke. 2 M.

CORRESPONDENCE.

DEATH OF CROMWELL'S SON.

London: March 26, 1885.

In reply to Mr. Aldis Wright, I am quite ready to admit that, having a very strong conviction that *The Squire Papers* are forgeries, I expressed myself too absolutely on the particular evidence adduced by me; but I cannot allow that that evidence is as weak as Mr. Aldis Wright thinks. After a considerable experience of the parliamentary newspapers, I believe that, at least, after the first weeks of the war, they are for the most part truthful in intention. No doubt they frequently make mistakes, and are especially prone to exaggerate the plunderings and misconduct of the Royalists; such news, however, as that of the death of Cromwell's son was just one of the points on which a newspaper was likely to be correct. Even the father, important as he was, was not yet a personage of primary importance; and the fact that the statement does not occur in any other of the nine or ten weekly papers which appeared in London, combined with the mention of Cromwell's strong affection, makes me think that the writer of *The Parliamentary Scout* had some special information from Cromwell's friends, even if he was not himself counted among the number. I have, however, acting on Mr. Aldis Wright's hint, written to Newport Pagnell to enquire whether the story is confirmed by the register. At all events, I know from the Letter-Book of the Committee of Both Kingdoms that sickness was at this time rife at Newport Pagnell.

I must, however, demur to Mr. Aldis Wright's statement that even if the newspaper statement should be confirmed it would at most prove that Cornet Squire's information was incorrect. Considering the intimate relations between Squire and Cromwell, it appears to me exceedingly improbable, to say the least of it, that he should have contented himself with a mere loose rumour on the subject of the death of his patron's son, or that he should not have been aware in the beginning of July that the young man had died more than three months before.

Giving Mr. Aldis Wright, however, the benefit of the doubt in this case, I now proceed to give the other reasons which convince me that the letters are forged. Mr. Aldis Wright puts strongly the external difficulties in the way of an unfavourable judgment, but I do not gather from his letter that he is aware of the enormous internal difficulties on the other side. If he can remove them, he will have my sincere thanks, as I shall then have materials for Cromwell's story which I am, at present, entirely unable to use.

The letters may be attacked on three lines, each of them entirely independent of one another.

1. The modern form of the language is frequently most startling. Would Cromwell, as in letter viii., have described his wife as "my dame"? Would Henry Cromwell in the letter following letter xxix. say that the "Ca'andishers" are "coming on hot"? Or would Oliver, as in letter xxxiv., have written, "I stand no nonsense from any one"? The evidence from language is one which can be dealt with by Mr. Aldis Wright with far more knowledge than I

possess, but I am quite content to take my stand on the date of "Christmas Eve" to letter xxxii. What would a collector of autographs of the twentieth century say if he were asked to buy a supposed letter of Simeon or Wilberforce, dated "The Nativity of the Blessed Virgin Mary"? Christmas Eve, too, in 1643 of all years, when the observance of Christmas was for the first time forbidden in London, Christmas Day having, in 1642, fallen on a Sunday!

2. The dating of *The Squire Papers* is most peculiar. Of the eighty-six letters printed as undoubtedly genuine by Carlyle, up to the end of 1648, in the first volume of the edition of 1866, only three are without the date of the day of the month as well as of the month; and those three are taken from printed sources, so that there is no reason to suppose that, if we had Cromwell's autograph letters, we should find that he made an exception in these cases to his usual rule.

Of the thirty-five letters in *The Squire Papers* only thirteen are dated in the usual way; seven are entirely undated, counting those as such which are filled up between inverted commas conjecturally by Carlyle; one has the date of the month only; one has a date which even Carlyle could not accept; one has the date eaten by moths; and thirteen have the dates in some peculiar form or other, such as "This day Monday," "This day 3rd August," &c.

Is it likely that the real Cromwell, in this one correspondence, would have broken away from all his habits? If it be said that these letters were for the most part short and hurriedly written, I am able to produce the following letter, which is shorter than any among *The Squire Papers*, from a copy in Sir Samuel Luke's Letter Book (Egerton MSS., 785, fol. 12):

"S^r
Its my Lords pleasure y^e Prisoners be
hasted to Cambridge, pardon this hast
Y^{or} humble servant
March 9th 1643. OIL Cromwell."

Another longer letter at fol. 11 in the same volume bears "March 8th" duly, as do other letters not printed by Carlyle in the Barrington Collection.

3. After all, however, the main stress must be laid on the discovery of anachronisms, and here the difficulty of bringing the usually vague statements of *The Squire Papers* into comparison with accredited facts is very great. I am afraid, for instance, that the character of letter i. will hardly appear to Mr. Aldis Wright in the same light as it does to me. It takes for granted a state of feeling in the country of which we have not the slightest hint anywhere else. That it was necessary to protect the king from personal injury in March 1644, I, for one, entirely disbelieve, and I am also incredulous on the note of the journal mentioning a sad riot at Peterborough on the king's going to Stamford, between the townsmen and the array. Cromwell would, I think, have spoken of the trained bands or the militia, not of the array; but anyhow, that this riot over the king's person, in times of full peace, should have left no trace in the polemical literature of the time is more than marvellous. What a piece of good luck it would have been to Charles if he could have referred to it to justify his reluctance to trust himself without an armed force, instead of being obliged to content himself with repeating again and again the well-worn tale of the Westminster riots.

In letter iv.: "You must get lead as you may: the churches have enough and to spare on them." This is the mythical Cromwell we know of from the mouths of vergers, not the real one. Was there no county magazine? If there was, it could not have been emptied in June, 1642.

In letter xv., supposed to have been written in March 1643, Cromwell asks for "a new cravat." Cravats were introduced into France in 1636, but I have never, so far as my memory serves, seen the word in any English letter up to this date. In Skeat's *Etymological Dictionary* the first quotation is from *Hudibras*, where it appears as "crabat." In Skinner's *Etymologicon*, published after the author's death, which took place in 1667, we have "crabbat, vel potius crabat, sudarium linteum complicatum viatoribus et militibus usitatum, vox, cum re ipsa nuper levitate nostrâ donata." "Nuper" can scarcely mean 24 years ago; and if we get over this difficulty, Cromwell is hardly the man to have adopted a new French foppery when he was on military service. Even in portraits taken when he kept state at Whitehall one looks in vain for the "sudarium linteum complicatum." If Cromwell had written at all on the subject he would have written not for a single "crabat," but for a dozen or two of plain bands.

In letter xxvi., fortunately a dated one, Cromwell, writing on August 3, says that "some of the Suffolk troop" wanted to go home for harvest. "Now," he writes, "that is hardly to be given, seeing we are after Lynn Leaguer, and require all aid needful to surround them." If Cromwell himself had read this passage he would perhaps have said of the longer that "The Lord hath delivered him into our hands." There could have been no Lynn Leaguer on August 3, for the simple reason that Lynn had as yet shown no signs of resistance. In a letter abstracted from the *Hist. MSS. Com. Rep.*, vii. 559, of the whole of which I have a copy, Capt. William Poe, who was himself employed against Lynn, writes on August 19 that Lynn had declared against the Parliament six days ago—that is to say, on August 13, exactly ten days after Cromwell's supposed letter was written. After this I hope I shall have convinced Mr. Aldis Wright that whatever difficulty there may be in supposing *The Squire Papers* to be forgeries, there is still greater difficulty in supposing them to be genuine. *Non redo quia impossibile*. I would also refer an inquirer to Mr. Walter Rye's note in the *Norfolk Antiquarian Miscellany*, ii. 16. "I do not think," writes Mr. Rye, "any of the critics noticed that 'London Lane,' in Norwich, where 'Cornet Squire' was directed to purchase some hosiery for Cromwell, was never so called, and that London Street was then, and till quite recently, called 'Cockey Lane.'" Mr. Rye also notes that four out of the 140 names "of those who joined us at the siege of Lynn" have double Christian names, and this, even if it stood alone, would be conclusive evidence of forgery.

SAMUEL R. GARDINER.

THE HUNTING OF THE WREN.

Llanwrin Rectory, Machynlleth: March 23, 1885.

If, as Prof. Ridgeway thinks, the wren was selected on account of its prolificness, the occasional substitution of the sparrow for that bird becomes very intelligible; for, as is well known, sparrows increase very rapidly—a fact of which farmers and others need not be reminded.

D. SILVAN EVANS.

P.S.—In my letter of March 10 the word printed "gwylian" should be "gwyliaw."

APPOINTMENTS FOR NEXT WEEK.

MONDAY, March 30, 8.30 p.m. Chemical: Anniversary Meeting, Election of Office-Bearers and Council.
TUESDAY, March 31, 8 p.m. Civil Engineers: Adjourned Discussion, "The Electrical Regulation of the Speed of Steam Engines and other Motors for driving Dynamoes," by Mr. P. W. Williams.
WEDNESDAY, April 2, 8 p.m. Linnean: "The Coast Flora of Loughlyn," by Mr. Henry Groves; "Studies in Vegetable Biology—Observations on the Continuity

of Protoplasm, and on Rosanoff's Crystals in the Endosperm Cells of *Manihot Glaziovii*," by Mr. Spencer Moore.

8 p.m. Chemical.
8 p.m. Mathematical: "On an Equation in Matrices," by Dr. T. Muir; "Eliminants and Associated Roots," by Mr. E. B. Elliott.

SCIENCE.

Irish Texts, with Translations and a Dictionary.
By Wh. Stokes and E. Windisch. (Leipzig: Hirzel.)

The work before me is the first part of a second series of Irish Texts, the other being Prof. Windisch's *Irische Texte mit Wörterbuch*, published in 1880. This first instalment of the second part consists of the tale of the destruction of Troy, with a translation into English and notes in the same language by Mr. Stokes, the old Irish glosses in a Carlsruhe Codex of the "Soliloquia of S. Augustine," edited, with notes, by Prof. Windisch, and a tale about the Feast of Bricriu and the Banishment of the Sons of Dóel Dermait. Mr. Stokes had already published a text, with a translation of the tale of the destruction of Troy, under the title of *Togail Troi* (Calcutta, 1881); but the present version comes from another MS., namely, H. 2. 17, in the library of Trinity College, Dublin, and it differs considerably from the other. For me to try to praise the work of so well-known a scholar as Mr. Stokes, would read like an attempt to patronise him, so I will confine my remarks to the excellent notes with which he has accompanied his translation. Line 28: *cliath*, if it be certain that it means battle, would dispose of the possibility of connecting, as I have attempted, the word *Celtas* with the Old-Norse *hild-r*, "battle." L. 159: *à propos* of the Irish term, the mouth of the sword, Mr. Stokes says that "here the mouth that drains is used for the point that pierces"; but may not the reference have originally been to the Celtic sword, which did not pierce, as it was broad and blunt at the end, being meant only for cutting? The same figure of speech is extended, it is true, line 418, to spear and sword (*gái 7 chlaidib*); but this is not conclusive. I do not know what sort of sword was used in Ireland when this story received its present form; but the phraseology of the stone age still exists in Wales, as may be noticed when a Welshman, talking English, says that he has *broken* his finger with a penknife, though meaning nothing more than that he has slightly cut the skin of it. This comes from a time when there was a lack of tools that would make a clean cut without forcible striking, and accordingly neither Irish nor Welsh has many verbs, so far as I can remember, meaning "to cut," without at the same time meaning to strike or break, these last being probably the primary significations conveyed by them. L. 412: Mr. Stokes suggests that the Irish *cesc* "a question" comes from the Latin *quaestio* through Welsh, which sometimes makes *st* into *sc*. The worst of this is the fact that the Welsh form itself has not yet been discovered. When it comes to light it will form an interesting addition to the other instances of Latin words borrowed by the Irish from the Welsh, such as most or all of those in which Irish *c* (Gothic *q*) takes the place of Latin *p*, such as *casc* "Easter," from *pascha*, to which I would add *Cothraige*, a name of St. Patrick's, as being merely the Latin *Patricius* put into an Irish form. The supposed derivation of the name from the Irish *ceithir* "four" was what suggested the clumsy story of his having been the slave of four masters. This etymology accounts even for the declension of the Irish word. It occurred to me some time ago, but it has also been communicated to me by Mr. Henry Bradley, who has arrived at it independently in the course of his own studies, which the readers of the ACADEMY know to be

not lacking in originality.* L. 533: Mr. Stokes quotes Ascoli's rendering of *bether* (*Gram. Celtica*, 501) "by *veniat* rather than by *est*." But the note of Ascoli's in which that occurs is one of the passages most open to criticism in his brilliant introduction to his *Note Irlandesi*, p. 10. That a substantive verb should assume the passive voice is to him *una monstruosità nell'ordine logico*, so he is naturally relieved to find a meaning for *bether* which is free from all taint of the monstrosity in question. But it is all in vain, as we Welshmen use similar forms every day of our lives; in fact, there is no verb in our language which does not assume the voice which he would call passive. The mistake however is to treat as passive what to us is simply impersonal. Verbal forms of the kind probably never suggest passivity to a Celt who has not been used to the passives of some other language; certainly they do not suggest it to a Welshman: thus we say (a) *byddir* "somebody, one, people, they will be or are wont to be"; (b) *cysgwyd*, "somebody, one, they, people slept," which admits of being defined as in *cysgwyd gan Ywain*, "it was slept by Owen, or Owen slept" (compare Latin *ventum est* and the like); (c) *rhoddwyd*, "somebody gave, datum est" and with an object *rhoddwyd llyfr* "one or they gave a book, or a book was given," which may be further defined by a prepositional phrase stating by whom the action was performed. This last kind of verb would be translated by means of a passive into languages possessing that voice, but in Celtic it falls into the much larger category of impersonals, and I fail to see any evidence that the passive aspect preceded the impersonal one in the forms in question. In Old-Irish the deponent verb is fully developed as in Latin, while the so-called passive is confined to the third person, mostly of the singular: is it inconceivable, then, that these so-called passives should have been arrived at by impersonalising the deponent verb, which was originally, perhaps, a kind of *ātmanepada* or middle voice? and why should the pronominal subject of a modern Irish passive be in what is regarded as the accusative case, and not in the nominative? The old theory, which explained the *r* of the Latin passives as representing an older *s* or *se*, is only founded on ignorance of the phonology of the most nearly related languages; so it may prove worth the while of Latin philologists to try the problem of the origin of the Latin passives in a different way, and to regard them as posterior to the so-called deponents. L. 1044: with the Irish nouns which have an *a* stem in the singular and an *as* stem in the plural, compare Welsh forms like *cawr* "a giant," plural *ceuri*, which have already been compared by me with such German instances as *Grab*, *Gräber*, "Lectures on Welsh Philology," p. 30. Line 1,384: *roadnacht* "buried," which Mr. Stokes derives from a "root *na(n)c*," *nac*, is one of the verbs which seem to have had a secondary root-form *nag* (see the *Rev. Celt.*, vi., p. 18), for the Welsh equivalent is *adneu*, "to deposit as a pledge, or else as a body in the grave, to bury." Line 1,660: with *dororchair* "fell" should probably be compared the Welsh *ciawr* "fell" in poem xxvii. of the Book of Taliessin (*Skene*, ii. 179); but both are of obscure formation. Line 1,767: I cannot quite see how the *de* of *ind-ara-de*, "one of the two," is to be equated with the Gothic genitive pl. *thizs* or with a Gothic pronoun of any kind beginning with *th*; at any rate, it should be explained at greater length. With some hesitation I would suggest that the *de* is made up of *d'ái* or *d'as* with *ái* as in *cechtur ái* "uteroque eorum," or that it is some derivative from *dá* or *dí* "two"; lastly, there is an unidentified pronoun in such Welsh forms as *heb-*

* Since writing the above a friend has suggested to me that *Cothraige* is the Latin *quadriga*, a term applied to St. Patrick in an old Life.

ddo "without him," *heb-ddi* "without her," and *heb-ddynt* "without them," as to which it is not yet certain that the *dd* in them represents an original *j*.

Next come the glosses in the Carlsruhe MS. containing the "Soliloquia of S. Augustine"; the Codex once belonged to Reichensau, and the glosses are supposed to be mostly in the same hand as the text, while the whole appears to be of the ninth century. Prof. Windisch gives as much of the text as he thought necessary for the understanding of the glosses. He appends notes of his own, and the work has been carefully done, which was facilitated by his having had the loan of the MS. to study at his leisure at Leipzig. The only general criticism which I should be inclined to make would be that he is now and then too ready to correct the MS. where he ought rather to reconsider his own interpretation of it. Thus fol. 5^a has the following words: "*Sed dum in hoc corpore est anima etiam si plenissime videat hoc est intelligat deum.*" with the gloss *meit assochmacht* on *plenissime*. On this we have the footnote "Ueber dem *t* von *meit* steht ein Abkürzungszeichen, das hier keinen Sinn haben kann," and which we cannot conveniently represent in type. But why the scribe should have written a mark of abbreviation which can have no meaning where he has put it, we are not told, except in so far as Windisch's interpretation in the notes at the end may be regarded as an answer. In the latter he explains the gloss to mean "wie es am stärksten ist (wörtlich: die Grösse welche stark ist), vgl. Gl. 98." This is not encouraging, and I should prefer thinking that the scribe understood what he was about, to supposing him to have explained *plenissime* to mean *die Grösse welche stark ist*. But let us turn to Gloss 98: there the marginal gloss *caisin sochmacht* is referred to the words "*Quicquid haute uidens uidendo sentit id etiam uidet necesse est.*" In his notes at the end Prof. Windisch explains *caisin* as the dative of *casis* (*casis* is what one would have expected), which he takes to mean *eye*; and *sochmacht*, he says, is "eigentlich stark, kräftig"; but the word may have also been a substantive, meaning power or strength. Let us now return to Prof. Windisch's gloss *meit assochmacht*; according to his description, the reading meant seems to have been *meithther assochmacht*, which I should render "as great or as much as her power or ability"—that is to say, of the *anima* of which the text speaks; but I should have no objection to *as* being taken as a relative verb, and *sochmacht* as an adjective, the whole being rendered "as much as it (or she) is able," provided the syntax can be upheld. But, in any case there seems to be no ground whatsoever for declining to follow the MS. As to the word *meithther*, it will be found as *meithther* (also *meiththir*) in the Professor's own dictionary. To be sure, he explains it as *größer*, which is a little misleading, as it means either *greater than*, or *as great as*, according to the way it is used; in fact, the Old-Irish comparative originally no more conveyed a sense of superiority than does the English word *whether* or the German *ander*. It was a comparative and nothing more, which may probably be said also of the corresponding forms in the ancient Aryan parent speech, the idea of superiority or the reverse being indicated by means of particles, such as *than*, *quam*, and the like, or the use of special case-endings. On this point our Irish grammars and dictionaries leave us in considerable uncertainty; but more careful reading of Old-Irish will probably prove the means of discovering exact rules about the use of this comparative.

The next instance is somewhat different, as it only ascribes to the glossator the writing of more careless Latin than he can justly be charged with; a passage relating to marrying

a wife ends, fol. 6^c, with the words—"Nam temptare hoc periculosius est quam posse felicis." Of this the learned editor remarks: "*Dazu unter der Zeile am Ende der Columne Gl. 28 cid arthuacit cláinde dagné nech. 7 nispárétrud is mó, unter den letzten Worten von nispán: is periculosius quam felicis.*" Now, it is too bad to make the pious old scribe write such Latin as *is periculosius quam felicis*, because the Professor has failed to pick out the Irish in the gloss, and has treated the Irish verb to be as the Latin pronoun *is*. Windisch's two pieces form one continuous gloss, thus: "*cid arthuacit cláinde dagné nech. 7 nispárétrud is mó is periculosius quam felicis.*" that is to say, leaving the Latin words as they stand, "though one do it for the sake of offspring and not rather from lust, it is *periculosius quam felicis*."

A third instance occurs in connection with the words, fol. 23^a, "*uel quod etiam deoculo dicebamus cui non liceat aquilae oculum multo quam noster est esse breuiorem.*" with the gloss *dinachfollus* on *cui non liceat*, of which the Professor says, "*licet* steht für *liqueat* und dem entspricht *follus* 'klar,' *nach follus* könnte bedeuten 'dass nicht klar ist,' aber *dinach* muss ein Fehler sein. Man erwartet *dianach*, oder noch vollständiger dem lateinischen *cui non liqueat* entsprechend: *cia dianachfollus*." Possibly, if the scribe wrote such glosses as the Professor would expect him to have done; but he seems to have gone his own way, and to have written just enough to remind him of the meaning; so he was not particular to gloss *cui non liceat* word for word. It was enough for him to jot down that the *licet* here used referred to light: that is to say, it was the verb which we should write *liqueat*. Why, then, should he not have written of it that it was the verb used "of anything clear," and express that in Irish by the words *di nach follus*?

One or two remarks on Prof. Windisch's account of certain words discussed in his notes: in the first place, he has suggested, gl. 1, that *re*, "space or room," is a feminine of the *Ja* declension; but this he did probably in ignorance of the fact that the word is *re* also in Welsh in the compound *nwyf-re*, "the atmosphere," which does not favour the *Ja* declension, to say the least of it. Nor does he seem to have recognised the accusative of *re* in *inrembic*, which he renders "kurz zuvor," and compares with *inremdedenach*, "prepostere." I cannot help reduplicating this last adverb, for *inrembic* (for *in rem bic*) is an accusative of time meaning "a little space"; and, according to Windisch's own showing, it is a gloss on *paulo* (not on *paulo ante*) in the following passage, fol. 28 recto: "*Quid enim tandem incautus. si ut paulo ante uigilares tibi elaboretur*"—the last word is to be understood to mean *elaboretur*. The word *itarginin*, "*intelligit*," is the subject of a very interesting remark, in which the Professor takes the verb as evidence of an early form *gna-nā-(mi)*, and as an instance of an ancient form, better preserved in Irish than in Sanskrit, with its *jā-nā-mi*; and I would call his attention also to the Slavonic *znanie*, "knowledge, science." The word *fu*, "like," in glosses 81, 103, 107, is regarded by Windisch as not distinct from *fu*, "*dignus*"; but I should be inclined to doubt the correctness of that opinion, and to ask whether it may not be connected with another mysterious little word, *feib*, "as." If so, the two would look like the dative (or, say, the ablative) singular and plural respectively of a stem *fe*, which might possibly be referred to the same source as the English *wise*, German *Weise*; in fact, the *fu* in these glosses would almost admit of being rendered *in der Weise*.

The very curious tale which Prof. Windisch now publishes calls for many remarks; but I must, for want of space, confine myself to one or two. At lines 182-185, I find him again

suggesting a very doubtful correction of his text. The Irish, according to him, reads—"Ata sund ocut a mathair 7 a n-athair. i. Rian 7 gabar 7 Finnabair riside a n-athar Rianganbra." This is rendered at p. 199: "Dort ist ihre Mutter und ihr Vater, nämlich Rianganbra und Finnabair, die Erzählerin ihres Vaters Rianganbra." By treating the conjunction between *Rian* and *Gabar* as *de trop*, Windisch perpetrates the translation of mother and father into father and daughter. The other persons named in the house come in separate triads—Eithne, Etan and Etain; Eochaid, Aed and Oengus; Loeg, Id, and Seglang; nor considering that the ancient Irish were as fond of triads formerly as the Welsh still are—can there be any doubt that we want a triad in the case in question, and the three names are, in fact, there. If one treat *Rian 7 Gabar* as a gloss and alter their order, or that of *mathair* and *athair*, all will come right; thus: *Ata sund ocut a mathair 7 a n-athair. i. Gabar 7 Rian, 7 Finnabair riside a n-athar Rianganbra*, "There are their mother and their father, to wit Gabar and Rian, and Finnabair the story-teller (?) of her father Rianganbra." The genitive of *Gabar* is *Gabra*, the name of the wife; her husband is Rian, or more fully Gabar's Rian, in Irish *Rian-gabra*: in other words *Rian* and *Rianganbra* mean the husband; where Prof. Windisch has found the nominative *Rianganbra* I know not, as I have never, to my recollection, met with it. But as he insists on treating *Rianganbra* as *Rianganbra* in diverse places in the text, it would seem that he had found a reason for doing so, otherwise I should say, Leave it alone. I had almost overlooked a short appendix full of interesting extracts and some corrections; but the one at the end connecting the Irish *martad*, "butchering or massacre," with the Welsh *brathu*, "to wound," is, in my opinion, a very unfortunate one, the original etymology deriving the Irish word from the same source as the Old-Norse *myrða*, "to murder," being probably much nearer the mark.

In spite of the points on which I am forced to differ from Prof. Windisch, I must say that the students of Irish are greatly indebted to him and Mr. Stokes for this fresh boon they have conferred on them by the issue of so valuable a book, though it be only a foretaste of more that is to follow of the same excellent quality. J. RHY.

CORRESPONDENCE.

WRIGHT'S "EMPIRE OF THE HITTITES."

Tendring Rectory, Colchester: March 21, 1885.

With some reluctance, I ask leave to register a protest in the ACADEMY against the unprovoked aggressions of which I have been the victim in Mr. Wright's *Empire of the Hittites*. I had hoped that a reputation for caution and general accuracy would have neutralised the effect of these aggressive remarks from a new writer; but I find that Mr. Wright's attacks have in some quarters been cited to my disadvantage. Reviewers to whom the Hittites are strange folk greedily seize on personalities like these to fill up their space. I have just received from America a number of a critico-theological magazine, in which one of the damaging sentences is quoted with (it is true) a very full context and no comments. As I learn that a new edition of *The Empire of the Hittites* is expected, may I publicly express the hope that all the author's references to my article "Hittites" in the *Encyclopaedia Britannica* (which is by no means diametrically opposed to his own views) may be omitted? Mr. Wright's opinions on Old Testament criticism differ very widely from my own; but this gives him no just cause for stigmatising the critics.

views expressed in my article as a "survival," or for the repeated allusions cast upon my character as a scholar.

No other course than that which I now adopt is open to me, since a friendly expostulation after a similar attack in the *British Quarterly Review* produced no satisfactory result.

May I add, as a contribution to the general subject, that I am not aware of any material point which I have to retract in my article? That Mr. Wright will have to recall some of his statements and hypotheses seems at present more probable than that I shall have to change my own view of the "Hittites" of Genesis.

T. K. CHEYNE.

SCIENCE NOTES.

THE President of the Manchester Medical Society, Mr. Walter Whitehead, in his opening address, delivered on February 4, gave some alarming statistics with regard to the rapid increase in the prevalence of cancer in this country. He said that in 1882 (the last year for which the Registrar-General has issued a report) the number of deaths from cancer was 14,057, against 4,807 in 1849. The proportion which the deaths from cancer bear to the total number of deaths shows the following steady and rapid progression:—

In 1849	it was	1	in	90.
" 1851	"	1	"	73.
" 1870	"	1	"	52.
" 1880	"	1	"	40.
" 1882	"	1	"	36.

Startling as these figures are, Mr. Whitehead considers that they do not adequately represent the extent of the increase, as the earlier returns included under the head of cancer other growths, such as fibroids, pyci, lupus, &c., which are now distinguished from it; while the chimney-sweeper's cancer, which added largely to the earlier statistics, has now practically disappeared. In 1882 twice as many females died from cancer as males. The proportionate increase in the number of deaths from 1849 to 1882 has been considerably greater among men than among women.

MR. STANFORD will publish immediately after Easter the Government Survey Map of Cyprus, which had been nearly completed by Major Kitchener when he was ordered to Dongola last year. The map is on sixteen sheets, is drawn to a scale of one inch to a mile, and will bring before the public, for the first time, with clearness and accuracy, both the political and physical geography of this interesting "place of arms."

A SOMEWHAT novel method of treating mineralogical subjects has been introduced by M. Raoul Jagnaux in his recently-published *Traité de Minéralogie appliquée aux Arts*. Instead of simply describing the various mineral species, he enters into a long discussion of their industrial applications, their geological position, and their chemical relations; thus importing into the subject a quantity of useful information not usually found in works on mineralogy.

PHILOLOGY NOTES.

MR. H. SWEET's *Elementarbuch des gesprochenen Englisch* ("Primer of spoken English") is early through the press, and will be published shortly by the Clarendon Press, Oxford. It consists of descriptions, dialogues, and stories in the simplest colloquial language, together with a glossary and a grammatical sketch, in which special attention is given to the laws of stress and intonation considered as an integral part of syntax, and also to the relation of weak and strong forms (*it is, its, &c.*). All the texts and examples are in a rigorously phonetic

notation, sentence-stress and intonation being marked consistently. The glossary and grammar are in German, the book being intended to meet the present German movement in favour of a reform in the teaching of languages on the basis of a rational phonetic and psychological study of living speech.

PROF. MERRIAM has an interesting paper in the last volume of the *Transactions* of the American Philological Association on "The Cæsareum and the worship of Augustus at Alexandria." In this he seeks to show that the Cæsareum of Alexandria was erected in honour of Augustus, possibly on the site of a chapel already dedicated to Julius Caesar. Augustus allowed himself to be addressed and worshipped as a god in Egypt, and we learn from Philo that his temple at Alexandria was entitled that of Caesar Epibaterios, which Prof. Merriam makes it clear, despite the authority of Mommsen and Liddell and Scott, must mean "the deity to whom the epibateria, the sacrifices at embarking and disembarking, were offered, who rules the sea, and protects all sailors." We are reminded by this of a passage in the first Georgic (29-31), as well as of the anecdote related by Suetonius of the Alexandrian sailors met with by Augustus in the Bay of Puteoli, where they were offering epibateria and thanksgivings to their deity the Emperor for the success of their voyage. Prof. Merriam suggests that a representation of the Cæsareum is to be found on an Alexandrian coin, which has the head of Augustus on the obverse, and a temple with four columns, between which is an Aesculapian staff and serpent, on the reverse. In any case Augustus, as "Son of the Sun," assumed in Egypt the attributes of the Sun-god, and his Cæsareum may therefore have taken the place of the Pharos as the centre of a cult paid by sailors first to Hephaestion, the favourite of Alexander the Great, and afterwards to the parents of Ptolemy Philadelphus. Prof. Merriam is wrong, however, in seeing in the obelisks which stood near the Cæsareum evidences of sun-worship. We learn from an inscription at Edfu that the obelisk was erected by the Egyptians for a much more prosaic purpose, to serve, namely, as a lightning-conductor.

A NOTE in the forthcoming Rolls edition of the Tripartite Life of Patrick for the first time identifies Nemthor, which, according to Fiac's hymn, the oldest Gaelic authority, was the birth-place of that saint. Nemthor is spelt *Nemthor* in the *Tertia Vita*, c. 4 (Colgan's *Trias Thaumaturga*, p. 21). This is obviously the *Nemtodorum* of Gregory of Tours. This, again, is the elder *Nemeto-durum*, now Nanterre, at the foot of Mont Valérien, about seven miles from Paris.

Hebraica is the title of a quarterly journal in the interests of Hebrew study, published by the American Publication Society of Hebrew at Chicago. A curious post-office phrase designates this as "second-class matter." Hebrew students may be assured, however, that all that is here presented to them is of first-class accuracy and interest. The January number contains "The Massoretic Vowel-System," by Prof. Joy; "The Daghash in Initial Letters," translated by Rev. O. O. Fletcher; "The Old Testament in the Time of the Talmud," by Dr. Pick; "Assyrian Phonology, with Special Reference to Hebrew," by Prof. Haupt; Assyriological Notes, by Prof. F. Brown; Miscellaneous Notes, by Prof. Peters; General and Editorial Notes (including one by Rabbi Felsenthal); Book Notices; and Semitic Bibliography. The April number will close the first volume. With reasonable encouragement, the managing editor (Dr. Harper) will undertake the issue of vol. ii. Paper and type are unexceptionable, and we trust that

some of our readers will encourage so useful an enterprise by becoming subscribers (the price is two dollars a year). Prof. Haupt's paper on "Assyrian Phonology" is by itself worth the full price of the number. The managing editor is best known by his connexion with that original and now important organisation called the American Institute of Hebrew. This organisation has lately been strengthened by the combined sanction and support of all the recognised teachers of Hebrew in America, some of whom have studied in Germany, and are first-rate scholars. We would express the pious wish that the guides of theological study in this country would so far forget their sectional differences as to combine for the purpose of providing a sound and complete system of instruction in Hebrew, similar to that now enjoyed by our kinsmen across the sea.

AN extra number of the *Journal* of the Bombay Branch of the Royal Asiatic Society (Trübner) contains a second report by Prof. Peterson on his search for Sanskrit MSS. dealing with the year 1883-84. The principal library examined was that of the Raja of Alwar in Rajputana, which is especially rich in Vedic books. A catalogue of these is printed in the appendix. An interesting feature of the report is the detailed description of a Jain poem of the tenth century, which throws an indirect light upon the religious condition of India at that time. The number of Sanskrit MSS. purchased for the Bombay Government during the year was 301, of which a list is given, with extracts filling fifty pages. The report altogether does credit to the industry and learning of the writer, and forms a fresh proof of the value of a work that has now been carried on in Western India for some years.

MEETINGS OF SOCIETIES.

ROYAL HISTORICAL SOCIETY. (Thursday, March 19.)

MR. ALDERMAN HURST in the Chair.—Mr. J. Foster Palmer read a paper on "The Development of the Fine Arts under the Puritans," in which he endeavoured to show that the influence of the Puritan idea upon the fine arts was in the long run really advantageous. He held, in opposition to Mr. Ruskin's views, that although in all countries the origin of art may be traced to religion, it does not attain its full development until it becomes independent of it. The drama, for example, commenced with religious shows and mystery-plays, but its real progress dates from the severance of its connection with religion. The war which was waged by the Puritans against the tyranny of the Church in all its phases brought about the freedom of the arts and sciences from ecclesiastical control, and thus gave them a far wider field of action. A new era was shown to have set in during the sixteenth and seventeenth centuries in poetry, painting and architecture, as well as in the drama, and this at a time when Puritanism was gradually extending its influence over the minds of men in all parts of the country. Among the leading Puritans themselves many were ardent supporters both of painting and music, while all the true Puritans were in favour of complete liberty of worship, and showed a more liberal spirit towards the arts than did the Presbyterian section. Cromwell himself saved from destruction the cartoons of Raffaele, appointed a committee to establish a college of music, and allowed Sir W. Davenant to open a theatre.

SOCIETY OF ANTIQUARIES.—(Thursday, March 19.)

DR. FRESHFIELD in the Chair.—Mr. Wardle read a paper upon the recently demolished parish church of Oxon, Staffordshire, which was originally the gatehouse chapel of the Cistercian Abbey there. It was a small building, 18 ft. by 54 ft., with lancet windows, and various details in the construction which led Mr. Wardle to assign it to the thirteenth century. Although it was pulled down under the belief that it was not ancient, wall paintings were discovered in the interior: one on the south

wall, representing the Virgin and Child, which had been whitewashed over, and repainted with texts, the Creed, &c.; and another on the west wall representing Death with a spade. Mr. Wardle also exhibited a plan of the abbey church and conventual buildings, deduced from what remains, a road having been made right across the site of the church. The chancel of the abbey church was round, with a chevet of circular chapels—a very unusual arrangement for a thirteenth century Cistercian house in England.

EDUCATION SOCIETY.—(Monday, March 23.)

THE REV. J. BEDFORD in the Chair.—A paper was read by Miss M. R. Walker on the subject of the "Reproductive Imagination, or Memory." After a brief consideration of the nature of reproductive imagination, the part it plays in the development of intellect, and the conditions under which it works, Miss Walker dealt with the practical application of its laws in teaching under the following heads: (1) Faithful presentation of what is to be remembered; (2) Interest in what is to be remembered; and (3) Repetition of what is to be remembered.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, March 24.)

MR. FRANCIS GALTON, President, in the Chair.—A paper was read by Mr. A. J. Duffield on "The Inhabitants of New Ireland and its Archipelago." The author first dealt with the assumption that the inhabitants of these islands are the descendants of remote but superior races, that they retain inherited powers which have become weak by lack of use, and that these moral and intellectual powers can be easily restored. The food of the natives is chiefly vegetable, but they now and then eat the flesh of the small native swine—the opossum—and poultry, which is abundant. The climate is humid and unhealthy; the people poor in flesh, small in size, and light in weight. Their usual colour is a dark brown, but they are a mixed race. The hair is crisp and glossy. The tattooing and cuttings on the flesh are confined to the women and the head men. The men go absolutely nude, but the women wear "aprons" of grass before and behind, suspended from cinchures made of beads strung on well-made thread. They black their hair and paint their bodies with coloured earths. They speak a language which is at once musical and familiar, in which is found a fair sprinkling of Arabic and Spanish words.—Mr. R. Brudenell Carter read a paper on "Vision Testing," and Mr. C. Roberts also read a paper on the same subject.

FINE ART.

The Copper, Tin, and Bronze Coinage and Patterns for Coins of England (from Elizabeth to Victoria). By H. Montagu. (Rollin & Feuardent.)

THE author of this volume assures his readers that "the subject of the coinage of copper, tin, and bronze pieces of this realm is fraught with interest and instruction." The student who takes a calm survey of the whole field of numismatics, both ancient and modern, will not, perhaps, be disposed to rate the importance of the English copper series very high; yet there is no doubt that a comprehensive work on the subject has long been needed by English numismatists and collectors. Since the publication, in the last century, of the treatise of the worthy Snelling ("who buys and sells all sorts of coins and medals," as his title-page states), nothing of real importance relating to our copper currencies has been published; and the statement in a recent essay that "CAROLUS A CAROLO" on farthings means "Charles to Charles" hardly inspires the intending reader with confidence. More than twenty years ago the Rev. Henry Christmas compiled a work on English copper

coins, an edition of which was actually printed, though never published. These printed copies are somewhat mysteriously referred to as having come "to an untimely end," and the desire to procure one of the three or four which were saved from destruction must have inoculated the copper coin collector with a mild form of bibliomania. Mr. H. Montagu, who is well known as a collector of English coins and as the fortunate possessor of a valuable cabinet, has now come forward and utilised the numerous wood-blocks which were prepared to illustrate Christmas's book, as well as portions of the original text. He has, however, so modified and corrected his predecessor's work, and has made such numerous and important additions that the book is practically a new one, and is fairly entitled to be regarded as Mr. Montagu's own production. The writer is to be congratulated on the accurate and thorough way in which he has accomplished his task; and it is satisfactory to find that he has not only examined and described the specimens in the British Museum and in his own collection, but has also had recourse to several private cabinets of importance, such as those of Mr. Hoblyn, Mr. Copp, and Mr. Brice. The woodcuts which illustrate the book are fairly well executed; but when does a numismatic wood-cutter ever succeed in exactly catching a likeness? As the principal interest of the types of English copper coins consists in their portraiture of our sovereigns, one would rather have preferred a mechanical reproduction of the specimens by photography. This, however, was precluded by the circumstances under which this book was published, and woodcuts can at any rate be inserted in the text which describes them, while plates of photographs cannot.

No copper coins were issued for currency in England until the year 1672, when Charles II. first minted halfpennies and farthings. Mr. Montagu begins his work, however, with the reign of Elizabeth, as he has undertaken to describe not only the current coins, but also the *patterns* for coins. The description of these patterns is an important and useful part of his work. It is no doubt very difficult—in the absence of contemporary testimony—to decide what pieces were made as mere jetons or medalets, and what were actually put forward as specimens of intended coins. Mr. Montagu seems generally to have drawn the line between the two classes with judgment. Under James I. and Charles I. he gives a full account—with a long list of mint marks—of the little farthing tokens popularly known as "Harringtons," from Lord Harrington, to whom the patent for their issue was originally granted. It should be noticed that the reverse of the copper pattern or jeton of Charles I. (p. 13, No. 7) in the British Museum is not quite accurately described: BLESSING should be BLESING, and the ornaments, consisting of an interlaced knot between two roses, are above the word LORD and beneath the word BLESING. PEWTER, in the legend of No. 7, p. 19, should be PEWET. "Hemfrey" (p. 22) and XRI (for BRI), p. 7, are obvious printers' blunders.

In the course of his description of the coins and patterns of Charles II. Mr. Mon-

tagu touches on a point of some little interest. It has sometimes been said that the head of the seated figure of Britannia on the halfpennies and farthings of this sovereign is a portrait of the notorious Frances Stewart, afterwards Duchess of Richmond. This Mr. Montagu will not allow (p. 24), and he says, in the first place, that the head on the coins does not resemble the portraits of Frances. I quite admit that the resemblance is not very close; but no one who compares the Britannia on the coins with the similar figure on John Roettier's "Breda" medal, bearing the inscription "Favente Deo," will doubt, I think, that the same person is intended to be represented in both cases. Now the Britannia on the medal is certainly a portrait of Frances Stewart, for Pepys relates (under date February 26, 1667) that he saw at his goldsmith's "the king's new medall where in little there is Mrs. Stewart's face as well done as ever I saw any thing in my whole life, I think: and a pretty thing it is that he should choose her face to represent Britannia by." But Mr. Montagu also urges that the Britannia on the coins cannot be Mrs. Stewart, because the figure of Britannia "was apparently adopted on coins of this monarch [Charles II.] before that lady was taken into his favour." Now the Britannia first appears on patterns for coins in 1665, and I am afraid that a rather queer story told by Pepys leaves no doubt that Frances was decidedly taken into the king's favour at least as early as February 8, 1662; in fact, in the summer and autumn of 1664 (see Pepys, July 15, 1664, compare August 26) the lady was having her "picture" taken at Whitehall. It would, therefore, seem true, after all, that Charles II.'s die-engravers chose Phryne as the model for their Aphrodite.

The description of the British Museum variety of the pattern or medalet of William III. and Mary on p. 43 (no. 15) implies that one side of it is made of copper, the other of brass. The correct description would be: "about one-third of the *flan* is made entirely of brass, the remaining portion being of copper." It should be mentioned also that the British Museum specimen noticed on p. 35 (No. 35, Charles II.) has a *date*, 167[?], on the edge, in addition to the inscription recorded by Mr. Montagu. In pointing out that some of the halfpennies of 1698 and 1699 (William III. alone) have the date following the word BRITANNIA in the legend of the reverse instead of in the exergue, it might, perhaps, have been worth while to notice that in such cases the legend is divided BRITAN N IA, not BRITAN NIA, as usual. The pattern halfpennies and farthings of Queen Anne are duly described, but it is somewhat disappointing to find so little said about the popular belief as to the rarity and value of the farthings. One would have thought that this was the great opportunity of the historian of copper coinage; but our author makes no attempt to discover how and when the widespread superstition arose, and contents himself with a passing reference "to the vulgar error which once prevailed to the effect that there were only three of these ever struck." He states, indeed, that this error has even been the cause "of legal proceedings being instituted," though without giving a reference to the periodical (the *Numismatic Journal*, ii., pp. 267-71) where a curious trial may be

found reported. I see that it is stated by Akerman, in his *Numismatic Manual*, that so long ago as 1840 the officers of the British Museum were constantly being besieged by people inquiring about the Queen Anne's farthing; and even now hardly a month ever passes without some application on the subject being made to the Museum either personally or by letter. For some years past a general impression seems to have prevailed that a large reward has been offered in the newspaper for the apprehension of the missing farthing, and it is generally described as "wanted," an expression which rather seems to suggest that the mythopoeic genius of Policeman X. has had something to do with generating the great farthing myth. It has sometimes been stated by numismatists that the farthing dated 1714, with the seated Britannia for its reverse type, was actually current. Mr. Montagu says (p. 51) that it "was probably intended to be the current farthing, but it does not appear ever to have been put into circulation." Is there no documentary evidence to be had on the point? Every collector knows that the farthings of this type are far more common than the other farthings—undoubted patterns—of Queen Anne's reign. From the very considerable number of the 1714 farthings which I have seen from time to time brought to the British Museum, I should be inclined to think that they were actually in circulation, though the excellent preservation of many of the specimens certainly rather makes against this view. In speaking of these pieces I do not, of course, include the numerous casts which have been more or less skilfully made from the genuine struck specimens, and still less those little brass counters, imitated from the current *appearance* of Queen Anne, which are often brought forward as farthings by uneducated people, who think—like Mr. Du Maurier's undergraduate—that "no doubt they are the ones."

A descriptive catalogue of English copper coins and patterns does not contain fewer entries as it comes nearer to our own day, but its interest to everybody except collectors decidedly diminishes. Mr. Montagu, in pointing out that on halfpennies of George II. the letter U in the king's name appears, from 1740 to 1744 inclusive, in the modern form, and not as V, has not noticed that the U form was also employed on the halfpenny of 1745. In connexion with the numerous pattern pieces of George III. some useful hints are offered to the young collector. A number of the original dies for patterns have been used by private persons for striking fresh specimens during the last few years, and these have been passed off as the genuine productions of the old Soho Mint. But "the evil does not rest at 're-striking.' There have been, and are being, issued actual concoctions such as the 'Britanniarum' twopence and farthing. 'Mules,' too (i.e., pieces with the obverse of one pattern and the reverse of another), are also manufactured, and increase the profits of this unholy trade."—*Nil intentatum nostri liquere!*

The first copper coinage of George IV. consisted of farthings. They were the work of Pistrucci, but like the whole series of which they formed part were, Mr. Montagu tells us, "distasteful to the king." This is

not surprising; for they represent the visage of the first gentleman in Europe "as puffed and bloated, the neck undoubtedly thick, and the hair harsh and wiry." In treating of the patterns of Queen Victoria, the writer pulls up short, I see, before describing those minute monuments of human folly, the "models" for "one-eighth" and "one-sixteenth" of a farthing. This, however, is not a very grave omission, and will hardly prevent Mr. Montagu's work becoming the standard treatise on our copper coins and patterns.

WARWICK WROTH.

TARSUS AND POMPEIOPOLIS.

Jerusalem: February 19, 1885.

THE railway which is about to be constructed under favourable auspices from Mersina, through Tarsus, to Adana, is likely to increase the number of travellers to this somewhat neglected corner of Asia Minor. About an hour's ride to the west of Mersina lie the ruins of Pompeiopolis (*Soli*), which continues, and will long continue, to supply building stone for the neighbourhood. Apparently any person may help himself without hindrance, and without payment of any royalty. It is needless to add that the quarrying which is consequently carried on involves much vandalism, such as the destruction of inscriptions that are worthy of preservation. During a visit paid to the ruins in the present month, I found workmen busily engaged in the operation of quarrying, principally in the extensive and enormously solid foundation of the great "Street of Columns." Several of these columns have apparently disappeared, or quitted the perpendicular, since the visit of Mr. E. J. Davis. One of the brackets for statues, which projected from the shafts of many of the columns, bearing an inscription, lay broken in halves on the ground, but time did not permit me to take a copy. A circular stone, of which I subjoin a sketch,* was in the hands of the workmen, and was secured by the Duke of Sutherland, and safely transported on board his yacht. Portions of a bath, including the heating chamber, are very interesting.

Another block of stone, with an inscription, was recently taken into Mersina. The Greek community of that town, in whose possession it is, are at present building a large church, in which this stone is to be placed. On making a search for it with Mr. Dawson, the engineer now resident at Mersina, and Mr. Lykiardopoulos, British Vice-Consul, it was discovered lying amid the building materials, and found to bear the following inscription:

ΑΕΥΚΙΟΙΚΑΙΣΑΡΕΒΑΕΤΟΤ
ΚΑΙΠΑΤΡΟΣΤΗΣΠΑΤΡΙΔΟΣ
ΤΙΝΙΘΕΟΤΥΓΙΝΑΓΙΝΕΟΝΗΓΕ
ΜΟΝΕΤΕΤΗΕΚΙΠΡΟΓΟΝΩΝ
ΠΟΜΠΗΙΟΠΟΛΙΤΩΝ
ΟΔΗΜΟΣ.

Coins and antiquities of various kinds are found from time to time. In some parts of the ruins there are innumerable octagonal paving tiles of stone, some of which are utilised by persons in Mersina for flooring rooms. Tarsus, again, invites exploration. There is

* The inscription, as nearly as we can reproduce it in type, is as follows:

ΕΠΙΘΑ'ΙΩΑΝΝΩ
ΤΟΤΜΕΓΑΛΟΠΡΚΑΙ
ΗΕΡΙΒΑ'ΚΟΜΚΑΙΡΑΡΧΩΝ
ΤΟΧΗΜΟΝΚ'ΖΗΝΑΝΟC
ΤΟΤΑΜΠΗΡ'ΚΟΜΚ'ΠΑΤΡC
ΤΟΠΑΝΕΡΠΟΝΓΕΓΟ
ΝΕΝΕΝΧΡ'ΠΙΝΑ'

A

that great riddle in stone and mortar, the "Tomb of Sardanapalus." And much that would be of interest, no doubt, lies buried beneath the *débris* and the modern buildings. A fine Roman mosaic pavement, in perfect preservation, has been recently unearthed, but closed again to save it from destruction. It lies in what is now a deep hollow (the present town of Tarsus being, for the most part, from twenty to thirty feet above the original area), and is used as a receptacle for all the filth and rubbish of the vicinity. Mr. W. Dawson, the only Englishman of late resident at Mersina, and Mr. Lykiardopoulos, promise to do their best to provide for the preservation of this relic, and to save as far as possible other objects of interest that may be discovered in the neighbourhood of Tarsus and Pompeiopolis.

ROLAND L. N. MICHELL.

CORRESPONDENCE.

"THE WOODCUTTERS OF THE NETHERLANDS."

New Haven, Conn., U.S.A.: March 11, 1885.

K. P.'s letter in the *ACADEMY* of February 21 is so scant of reply to what I wrote, that my rejoinder may be brief. He does but confirm my censure of Mr. Conway for "the mistake of making the engraver responsible for the design" when he writes: "If there is one point on which it is needful to *suspend* judgment it is the question of the relation between the designer, the draughtsman, and the engraver of the woodcuts of the incunables." Mr. Conway does not *suspend*, but pronounces judgment, as if the identity of engraver and designer were known and surely proved. That was the ground of my protest.

I think I may leave the author of the *Woodcutters* to his friend; but to K. P.—if only in return for his interesting, but somewhat rambling, remarks—I ask leave to say a few words. He also betrays his insufficient knowledge of what an early woodcut really was when he tells us that

"the great advance made in German woodcutting at the beginning of the last twenty years of the fifteenth century was owing to the German *Maler* . . . not by their merely providing designs, but by their actually learning the art of woodcutting."

The *art* of woodcutting, as then practised, consisted simply in cutting away, with a knife and a gouge, whatever blank spaces were left between the lines drawn upon a board. There was not any "great advance" in this *art* at the beginning of the last twenty years of the fifteenth century. There was no advance at all until Dürer began to draw on the wood; and there is not an iota of evidence for K. P.'s assumption that "at the very first the leap was owing to the *Maler* not only becoming *Reisser*, but to his taking upon himself the office of *Formschneider*." Whatever evidence we have upon the subject is against this, though K. P. may have little doubt that Pfister would himself assist in designing, and though he is quite safe in saying that Burgkmair was *capable* of cutting his own blocks.

It might be thought impertinent to ask how deeply K. P. may be conversant with old cuts; but, from my own acquaintance with them, I venture to assure him that neither he nor Mr. Conway, nor anyone else, can classify the cuts of the incunables by any peculiarities of the woodcutters who prepared them.

W. J. LINTON.

NO CITIES ON THE EXODUS ROUTE.

Philadelphia, U.S.A.: March 11, 1885.

In reviewing M. Naville's work on *The Store-City of Pithom*, in the *ACADEMY* of February 23, Mr. Reginald Stuart Poole states that "it has always been supposed that the Hebrews

went from town to town; Rameses the starting point, Succoth, Etham, have been regarded as so many towns. No one seems to have thought of the 'Land of Rameses,' or the 'Land of Thuku.' M. Naville, perhaps with the insight one gains in working on the spot, insists on the unreasonableness of forcing a great body of people into a space far too small for them. . . . To him, each station means the region."

In the interest of accuracy, I venture to call attention to the similarity of this statement with my expression of views on this subject in my *Kadesh-Barnea* (p. 379 ff.), first published in 1883, two years and more after my examinations "on the spot." Referring to the search for Rameses and Succoth, I said:

"The search has been for the site of a city or a town where no city or town was referred to in the Bible record. As Etham was a Wall, and as Migdol was a Tower, so the earlier stations of Succoth and Rameses were districts or *regions*, and not cities." "It was from no single city that such a host as that [of the Hebrews] went out. Nor did they seek a city as a place of rendezvous. Any research which looks to identifying the remains of some city starting-point, or of some hotel stopping-place, of the Israelites in their exodus will be mis-directed effort."

Again, in referring to the reports that had come (while I was printing my book) from the Delta of M. Naville's discovery of the city "where the Israelites slept a night," I said that the "Pithom of the Bible text was the chief city of the district of Thukoo," but was not itself the Land of Succoth, where the Hebrews rendezvoused from the Land of Rameses.

Of course it is not to be supposed that Mr. Poole has ever read my book, although, singularly enough, my expression of views here quoted accompanies therein (p. 346 f.) a criticism of his now-abandoned theory of the Isthmus of Suez; but as it has been republished in London, reviewed in the *ACADEMY*, the *Athenæum*, the *Quarterly Review*, and other representative English journals, and has received special notice from Prof. Sayce, Canon Rawlinson, Miss Amelia B. Edwards, the Rev. H. G. Tomkins, M. Maspéro, Dr. H. Guthe, Prof. Franz Delitzsch, and other eminent specialists, I feel justified in calling attention in this way to its prior publication of the views which now find their endorsement in M. Naville's work, and which are so warmly commended by Mr. Poole for their novelty and importance.

H. CLAY TRUMBULL.

THE TUIHANTI.

Lancing: March 24, 1885.

In one of the inscriptions found in November 1883 at Housesteads, on the Roman wall, a Frisian tribe is mentioned, called the Tuihanti. Scherer has, I believe, identified them with the "Twenthe" district of mediæval Holland. But I have not seen anywhere any notice of the fact that some atlases (e.g., Spruner-Ménke's *Hand-Atlas*, ed. 3, 1880, maps 30, 31, &c.) already mention the Tuihanti, Thuehenti, &c. Perhaps some one better read in Eginhard or the like can tell me the authority for the names in the atlases.

F. HAVERFIELD.

NOTES ON ART AND ARCHAEOLOGY.

THE forthcoming Exhibition of the Institute of Painters in Water-Colour will receive what may be pronounced the most important drawing which Mr. Charles Green has yet executed. We do not conceive the performance to be in any sense more artistic than the delightful design called "Oranges, Apples, Bill o' the Play," which Mr. Green—a master of English character, of quaint attire, and of homely beauty—sent to the Institute two years ago. Yet it has probably been produced at the cost of even greater pains. It is an illustration to

The Old Curiosity Shop, and it represents the scene on the race-course when Little Nell's grandfather, beset by the too dangerous attentions of Codlin and Short, is implored by his youthful and blonde guardian to withdraw himself from their company. These four persons of the drama—the grandfather, Little Nell, Codlin and Short—are the only Dickens personages portrayed in the design; but the occasion has been offered, and has been adroitly seized, to gather together such a selection of English lower-class and lower middle-class character as only Mr. Green could make. The drawing is not only pretty; it is vastly entertaining.

MR. J. D. LINTON has finished his picture of the marriage of the Duke of Albany, and it is probable that by command of the Queen it will be exhibited at the Royal Academy. Though it is not possible, from the nature of the subject—from the fetters which it has inevitably laid upon him—that the present picture can be one of the most marked artistic successes of the painter, it may yet be said truly that no other painter engaged upon a similar theme has produced a work in which so much is pleasing and in which there has been so little to vex the eye in the necessary presentation of unavoidable facts. The truth is, some of the accessories of a wedding ceremony at Windsor are anything but picturesque. The bridesmaids, there as elsewhere, may be attired in hues looking well enough in St. George's Chapel, perhaps, yet not satisfactory when translated into the colours of the palette, and, under any circumstances, the great carpet, so much of which is uncovered, is no very lovely object—its blue is a bad blue, and its ground is spotted very disagreeably by "garters" too far apart. Mr. Linton has modified the blue very much, and he has made the pattern much less spotty. But having done that, there remained yet other difficulties to vanquish or to suffer. The royal personages stand near the altar in places exactly marked out for them, and from which, like trained actors at a theatre, they can hardly permit themselves to depart. And as they stand—or pretty nearly as they stand—they must be represented in the canvas, so that the painter's efforts after composition are liable to be thwarted. Mr. Linton has had his own way more completely, however, with the arrangement of the important state functionaries—some of them aged in the service of the Queen—who stand or bend in the foreground. And the scheme of colour is on the whole very successful, and the portraiture good. Mr. Linton's present work will be sure to excite a large amount of public interest, and this will be justifiable even if it can hardly enhance a reputation which so many masterpieces in water-colour have secured.

NEXT Saturday is fixed for the private view of the French Gallery. We understand that among the choice selection of modern continental pictures made by Messrs. Wallis will be an exceptionally fine example of Prof. Müller, rivaling the "Cairene Café" of last year, and a large scene of Servian life, by his young pupil Joanovich. A famous German painter, Holmberg, and Rewesz, a Polish artist, will be represented almost, if not quite, for the first time in England. Meissonnier's celebrated "Stirrup Cup" will also be there.

AN Exhibition of Pastels by deceased artists is being organised in Paris by a committee of the Association des Artistes. It is also proposed to establish a society of artists in pastel. Among the twenty members who have already agreed to join are MM. Emile Levy, Jules Lefebvre, Baudry, Al. Maignan, Cazin, Jacquet, Lhermitte, and Ph. Rousseau. The first president of the Société des Pastellistes français will be M. Roger Ballu.

MESSRS. CASSELL & Co. are about to publish a popular edition in monthly parts at one shilling of Prof. Ebers' *Egypt: Descriptive, Historical, and Picturesque*, with about eight hundred illustrations. With part 1, which will be published next month, will be issued a specially prepared map in colours of Egypt and the Soudan, brought down to the latest date.

MESSRS. MARCUS WARD & Co. will publish next autumn an illustrated volume with the title *Echoes of Hellas*. The letterpress will consist of the text, in English, of "The Tale of Troy" (scenes from the *Iliad* and *Odyssey*, translated by Prof. Warr), and that of "The Story of Orestes" (from the *Aeschylean trilogy*), to be produced during the ensuing season at King's College. There will also be given a pianoforte arrangement of the music, specially composed by Messrs. Otto Goldschmidt, Malcolm Lawson, Walter Parratt, and Prof. W. H. Monk. Mr. Walter Crane will supervise and arrange the illustration of the book, and, in addition to the drawings and decorative designs furnished by him, there will be included reproductions of drawings and paintings by Sir F. Leighton, Messrs. E. J. Poynter, G. F. Watts, F. Sandys, and Prof. P. H. de la Motte. The profits will be devoted to the building fund in connexion with the Ladies' Department of King's College, London. The volume will be of folio size, and will be issued to subscribers only at the price of three guineas. Names of subscribers received up to April 15 by Prof. Warr, at King's College, and by the publishers.

THE example of the art of the late Bastien-Lepage, which has been purchased for the Louvre, is "Les Foins," and not "La Récolte des Pommes de Terre," as has been stated.

THE STAGE.

"THE MIKADO."

"THE MIKADO," at the Savoy Theatre, is, let us say to begin with, a frank success. Among the works of Gilbert and Sullivan it will rank next after "Patience," and "Patience" is already classed among nearly immortal things. Indeed, almost the only objection we can make to the "Mikado" is, that it is not absolutely fresh, though it is absolutely tuneful and merry. Somehow the music reminds us pretty often of "Patience," while the sentiment of the *libretto* reminds us—well, not so much of "Patience," as of Mr. Gilbert. The personages of the drama, of course, are Japanese, and their action is thus happily freed from the fetters which restrain us in our western civilisation—from the "custom which binds us all." A Japanese damsel may, with utmost merriment, receive affectionate attention from a gentleman who is doomed to be beheaded in a month, but whose philosophy, meanwhile, is of the Epicurean order, while a second gentleman looks on furnished with the pleasing knowledge that the lady is destined for him when the first gentleman's month is over. Thus it is that they settle matters quite amicably in the Japan of Mr. Gilbert. And in the Japan of Mr. Gilbert—in Mr. Gilbert's England for the matter of the tale—a spirit of mockery is abroad. The love that those feel who are no longer beautiful and young is a subject of ridicule. The promptings of integrity are an ingenious pretence—everybody has his price—but it is natural that a Lord Chancellor's price should be a more substantial one than that of a police-court solicitor. The most important person, however, in Mr. Gilbert's Japanese realm, is the Lord High Executioner, who objects to the suicide of the miserable only as an undue interference with his vested interest—an undue curtailment of his prerogatives. This important state functionary is played by Mr. George Grossmith in his driest fashion, and he

sings a song indicating how many are the leaders of politics and society who, if capital punishment befel them, "never would be missed." He capers here and there on the stage full of that cheerful assurance, and practically he amends the famous saying that *il n'y a pas d'homme nécessaire* by holding that there is but one *homme nécessaire*—the public executioner. Entertaining as Mr. Grossmith is, however, in the utterance of his naive brutalities, he is, in the present piece, less absolutely apropos—less certainly Japanese—than Mr. Rutland Barrington, who has been either to Yokohama or to Knightsbridge to excellent purpose. His eyebrows are painted in so completely at the proper angle that they deserve the traditional "sonnet"—if eyebrows in Japan ever win a sonnet. His highly intelligent and—dare we say it?—wicked little eyes are very telling, and so is his smooth face, and his placidity of demeanour. And he pads about the stage with the half-feminine courtesy and softness which belong to the cultivated male in the Land of the Rising Sun. So Mr. Barrington acts his part well, and he sings charmingly. His part, we should say, is that of every public functionary *except* the Lord High Executioner; and as Secretary of State he advises that which as Chancellor of the Exchequer he could not even listen to, and as Paymaster-General he cooks the accounts in a manner which as Archbishop of Titipu it becomes his duty to denounce. Mr. Durward Lely plays Nanki-poo, the son of the Mikado. He sings tastefully enough the first part of his long first song—the sentimental portion—but has not volume or energy enough for the change into the patriotic. The ladies are four in number, over and above the most quaintly attired chorus now in London. These are, first, Yum-yum, who is to marry Mr. Lely first and afterwards Mr. Grossmith; then her two friends, "two little maids, in attendance come"; and, lastly, Katisha, an elderly lady in love with Nanki-poo—a lady whose features are not exquisite, but who has a left shoulder-blade that is a miracle of loveliness. "People come miles to see it. My right elbow has a fascination which few can resist. It is on view Tuesdays and Fridays, on presentation of visiting card." Of these four characters, the two that are the most important are Katisha and Yum-yum. Miss Rosina Brandram plays the elderly Katisha, and in her serious passages—for much is serious in Katisha—uses a fine voice sympathetically. Miss Leonora Braham is Yum-yum. She and the other "little maids" besides are admirably vivacious. They are more Japanese than the Japanese. Their sudden, angular picturesqueness outvies that of the screen, and their ready cheerfulness that of the tea-house. Yes, as we said to begin with, "The Mikado" is a frank success. It is not nonsense, no doubt; but then it is the very funniest fooling to be seen. And so pretty, too!

STAGE NOTES.

UNDER the title of "The Magistrate," Mr. Pinero has furnished to the boards of the Court Theatre a farce or farcical comedy in three acts, which will probably prove more acceptable than "The Denhams," though why this should be the case it is difficult to understand. French ingenuity of construction is generally at the bottom of such a piece as "The Magistrate," as French gravity of artistic conception is generally at the bottom of such a piece as "The Denhams." But Mr. Pinero's dialogue is funny, and it is likewise so free from impropriety that it can hardly be of the Palais Royal. Mr. Cecil represents in the piece a very feeble police magistrate of the best possible intentions, and Mrs. John Wood a governing spirit whom that magistrate has, in a moment of rashness, sought in marriage. Miss Marion Terry is a pleasant-tempered sister who has not very much to do with the main theme.

Mr. Clayton is a retired colonel. The second act, which is accounted in some respects the most amusing, takes place at a restaurant to which smart people resort at late hours, but though much at the restaurant is superficially compromising, nothing is seriously blameworthy. All ends well with a company of persons it has been entertaining to be with, and the parts, great and small, are played not only with intelligence, but often with high comic effect. Among the smaller parts are those allotted to Mr. Gilbert Trent and Miss Norreys. Miss Norreys, if not very varied, is generally extremely pleasing, and Mr. Trent scores a greater success than any which has lately been within his reach.

MR. WILSON BARRETT will to-night withdraw "Junius" from representation at the Princess's, and after a few days' rest, performances will be resumed with the revival of "The Silver King." It is said that Mr. Barrett has somehow found time to collaborate with Mr. Henry A. Jones, in a drama of English country life, and that this will be brought out at the Princess's so soon as the attractions of the "Silver King" shall have waned.

MISS MARY ANDERSON, after the somewhat discouraging reception bestowed upon her Juliet and her Julia, is not going to venture upon any fresh performance, but, after a few days' holiday,—during which Mdme. Modjeska will appear at the Lyceum—will revive her earlier successes. Her sojourn among us is all but at an end, and with it closes too Mr. Abbey's by no means satisfactory management of the Lyceum—a management chiefly conspicuous lately for the ill-advised selection of pieces to be performed.

MUSIC.

RECENT CONCERTS.

LAST Friday week Mr. Mackenzie's "Rose of Sharon" was performed at St. James's Hall. Messrs. Novello & Co., by whom the scheme was planned and carried out, had secured a fine choir, with Mr. Eaton Fanning to superintend the rehearsals; a splendid orchestra, led by Mr. Carrodus; a strong cast of vocalists, including Mdme. Albani, Mdme. Patey, Messrs. Lloyd and Santley; and last, but not least, the composer as conductor. Under such favourable conditions it is only natural that we have to record an eminently satisfactory performance. There were one or two slips—in the great chorus at the end of the second part the choir once failed to put in an appearance—but on the whole full justice was done to the music. The hall was crowded in every part, and, despite the lateness of the hour, nearly everyone remained till the close, when the cheers and applause were most enthusiastic. The result is gratifying, for in all previous London performances some weakness in the solo department, or uncertainty in the choral singing, proved more or less detrimental to the work. Mdme. Albani was in splendid voice, and it would be difficult to find fault with her rendering of the Sulamite music; or, we might perhaps say, with her impersonation of the tempted, but triumphant maiden. We need not speak about the other vocalists who took part in the work when produced at Norwich. Mr. Mackenzie has made some wise cuts, but there are still one or two reasonable applications of the pruning-knife to be made, which would not only shorten the work, but improve it, to our thinking, both in a musical and in a dramatic sense.

The 200th anniversary of the birth of the great composer, Bach, was celebrated in a worthy manner, last Saturday afternoon, at the Albert Hall. The *Höhe Messe* in B minor, was given under the direction of Mr. Otto Goldschmidt; for the occasion, the "Bach Choir" was augmented by members from various other societies, and by

choristers from St. Paul's, Westminster Abbey, &c. The conductor had spared neither time nor money in his endeavour to give a satisfactory rendering of the difficult music, and his efforts were crowned with success. The choir sang the fine choruses with great purity and precision; the soloists were Mdme. Anna Williams, Mdme. Patey, and Messrs. Lloyd and Kempton. Bach's *oboi d'amore* parts were played by Messrs. Lebon and Horton, and Herr Kaselch, from Berlin, performed the first trumpet part on an instrument specially constructed so as to enable him to take the high notes which hitherto have been altered or assigned to the clarinet. The effect was very good. Mr. Carrodus played the violin obligato part in the aria "Laudamus te" in a most effective manner. Dr. Stainer presided ably at the organ. It would be satisfactory if more of that instrument could be heard in the accompaniments of the solos; in the "Quoniam tu solus," for example, with its curious and difficult accompaniment for one horn and two bassoons, there is special need of the support of the organ or pianoforte. There was a very large audience, and the applause was in season and out of season. It was bad taste on the part of some present to clap at the close of the solemn "Crucifixus" movement.

Mdlle. Clotilde Kleeberg played at the last Monday Popular Concert, and gave a clever and refined rendering of two of Schubert's "Moments musicaux"—which, by the way, were heard for the first time at these concerts—and of Mendelssohn's difficult, though not very interesting, Caprice in A minor (op. 33, no. 1). She was so much applauded that she consented to the encore, playing in a highly finished manner Mendelssohn's Lied, op. 67, no. 4. She also took part with Herr Joachim in Mozart's Sonata in A for piano and violin. The programme included Brahms' Sextet in B flat, and Beethoven's Trio in C minor for strings. Mr. Maas sang songs by Mozart and Handel. Why does he end on the high G in Mozart's "Dalla sua pace"?

Mr. A. Victor Benham gave a pianoforte recital at the Steinway Hall last Tuesday. A curious part of the afternoon's proceedings was the improvisation of a sonata. Themes written down by some persons present were handed to the pianist on the platform. He selected one of the papers, and forthwith extemporised a sonata in three movements. If genuine, it was not a remarkable, but any how, a very clever performance. We say, "if genuine," because he seemed to play with too much *aplomb*, and to repeat figures and phrases too exactly; and he did not arrange the matter so as to convince the audience that he could not possibly have had previous knowledge of some of the sketches handed to him. He has considerable command of the keyboard; but, at times, he runs riot, and takes little heed, either of the notes written or time indicated by the composer. He played Beethoven's "Waldstein" sonata, and Schumann's "Davidsbundler"; some of the latter pieces were terribly mutilated.

The programme of the concert given by the London Musical Society last Wednesday evening at St. James's Hall consisted entirely of novelties. It commenced with three numbers from a series of ten pieces for orchestra, entitled "Legenden," by Dvorák: they are short and pleasing. Then followed Schumann's ballade, "Des Sängers Fluch," for soli, chorus, and orchestra. It contains some bright, some interesting, but also some laboured pages. The work was written at a very late period of the composer's career. The chorus was sung with vigour; but the performance altogether was a very rough one. Rheinberger's "Christoforus" legend for soli, chorus and orchestra (op. 120) was given for the first time in England. The composer is favourably known by his pianoforte Quartet in E flat, introduced some years ago by Dr. Bulow at the Popular Concerts, and by many pianoforte pieces.

He has written other choral works; and, if they are as clever, fresh, and melodious as "Christoforus," they well deserve a hearing in this country. Space will only allow us to note the fact that the work was a great success, and the chorus singing was exceedingly good. The vocalists were Miss C. Elliot, Miss Lena Little, Miss A. Fripp, Mr. H. Piercy, and Mr. H. Thorndike. Mr. Barnby was the conductor.

J. S. SHEDLOCK.

OBITUARY.

We regret to have to announce the death, last Tuesday, of the well-known musical critic, Mr. J. W. Davison, for many years connected with the *Times* newspaper. He was born in 1813, and in 1860 married the pianist Miss Arabella Goddard. Mr. Davison was editor of the *Musical Examiner* 1842-44, of the *Musical World* for the last thirty years; and he was also the writer of most of the analyses in the Monday Popular programme-books from the commencement; he, in fact, suggested the first six performances of that now truly popular institution.

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LITERATURE.

Les Origines de la France Contemporaine.
Par H. Taine. La Révolution. Tome III. Le Gouvernement Révolutionnaire. (Hachette.)

WITH this volume M. Taine completes his work. The first volume, as the reader will remember, described in detail the state of society and the material condition of France before 1789. The last three depict the condition of the country during the Revolution until the establishment of Bonaparte's despotism in 1799. The conception of the Revolution, which runs through all four volumes, connecting the story and giving it unity, is, shortly stated, as follows. The abstract theory of the sovereignty of the people, taught in the *Social Contract*, led first to anarchy and then to despotism. Such a conception has the advantage of being simple and definite, and is admirably adapted for serving as a centre round which can be effectively grouped descriptions of the insurrections, the riots, the lawless, brutal, and tyrannical acts which attended the course of the Revolution. On the other hand, no account of the Revolution based merely upon this can be otherwise than imperfect, and in many respects misleading. M. Taine's explanation of events is consistent with itself and easy for all to understand; but these merits are mainly the result of a narrow and partial treatment of a wide and complex subject. The book has in reality alike the merits and defects of an essay in which effect is gained by laying stress on what brings into prominence the writer's point of view, while what is unessential to his purpose is left in the background. Thus, for instance, in his first volume M. Taine, when he undertakes to describe the ideas prevailing before 1789, omits to take note of the liberal ideas which were entertained by large bodies of men. In his second volume he criticises the work of the Constituent Assembly, taking for granted on very insufficient evidence that the nobles were ready to accomplish all reforms that the Third Estate could reasonably have desired. In his third volume he criticises the conduct of the Legislative Assembly in declaring war on the assumption that the king did not wish for armed interference from abroad, and that the Girondists ought to have known the fact. In his last volume he is able to account for the triumph of the Jacobins without reference to foreign affairs. The main argument which underlies all the reasoning in the present volume is that because Rousseau taught the theory of the sovereignty of the people, therefore the Constituent Assembly began by persecuting and plundering classes and individuals in the name of the State, which process, being logically continued by the Legislative Assembly and the Convention, resulted first in

the Reign of Terror and the enforcement of socialistic laws, and finally in Bonaparte's despotism. The following passage from the opening of the second book, entitled the Jacobin Programme, is a fair specimen of M. Taine's method of reasoning and of the way in which he makes use of facts in support of his conclusions:

"Suivons ce déroulement intérieur, et remontons, avec le Jacobin, aux principes, au pacte primordial, à l'institution de la société. Il n'y a qu'une société juste, celle qui est fondée sur 'le contrat social'; et 'les clauses de ce contrat, bien entendues, se réduisent toutes à une seule, l'aliénation totale de chaque individu, avec tous ses droits, à la communauté . . . chacun se donnant tout entier, tel qu'il se trouve actuellement, lui et toutes ses forces, dont les biens qu'il possède font partie.' Nulle exception en réserve. Rien de ce qu'il était ou avait auparavant ne lui appartient plus en propre; ce que désormais il est ou il a ne lui est dévolu que par délégation. Ses biens et sa personne sont maintenant une portion de la chose publique; s'il les possède, c'est de seconde main; s'il en jouit, c'est par octroi. . . . Souverain omnipotent, propriétaire universel, l'état exerce à discrétion ses droits illimités sur les personnes et sur les choses; en conséquence, nous, ses représentants, nous mettons la main sur les choses et sur les personnes; elles sont à nous, puisqu'elles sont à lui.

"Nous avons confisqué les biens du clergé, environ 4 milliards; nous confisquons les biens des émigrés, environ 3 milliards; nous confisquons les biens des guillotins et des déportés; . . . après la guerre et le bannissement des suspects, nous saisissons la propriété avec l'usufruit. . . . En attendant, nous prenons les biens des hôpitaux et autres établissements de bienfaisance. . . . Nous reprenons les domaines engagés ou aliénés par l'état depuis trois siècles et davantage. . . . Nous avons déjà reçu par héritage l'ancien domaine de la couronne et la domaine plus récent de la liste civile. De cette façon, plus des trois cinquièmes du sol arrivent entre nos mains, et ces trois cinquièmes sont de beaucoup les mieux garnis; car ils comprennent presque toutes les grandes et belles bâtisses, châteaux, abbayes, palais, hôtels, maisons de maîtres. . . . Notez encore la saisie du numéraire et de toutes les matières d'or et d'argent. . . . Bref, quelle que soit la forme du capital fixe, nous en prenons tout ce que nous pouvons, probablement plus des trois quarts. Reste la portion qui n'est point fixe et périclit par l'usage, à savoir les objets de consommation, les fruits du sol, les approvisionnements de toute espèce, tous les produits de l'art et du travail humain, qui contribuent à l'entretien de la vie. Par 'le droit de préemption' et par le droit de 'réquisition,' la république devient propriétaire momentanée de tout ce que le commerce, l'industrie, et l'agriculture ont produit et apporté sur le sol de la France; toutes les denrées et toutes les marchandises sont à nous avant d'être à leur détenteur. . . . En vertu du même droit, nous disposons des personnes comme des choses. Nous décrétons la levée en masse," etc. (p. 70).

In this style M. Taine proceeds for several pages. It does not, however, necessarily follow that because Rousseau wrote the *Social Contract*, therefore the Constituent Assembly took possession of church property or the Convention established maximum laws, nor has M. Taine proved either in this or in any other passage that close continuity of motive between the three assemblies which he implies. Other ideas prevailed besides democratic ideas; and if there was a "déroulement intérieur," there was surely also a

"déroulement extérieur." Undoubtedly the ideas which actuated the Constituent Assembly were largely liberal, and the Revolution may quite as fairly be represented by those who wish to be paradoxical as an attempt to establish constitutional government on a basis of individual freedom and local administration, which failed because the mass of Frenchmen still clung to old habits and old ideas, as be represented as the work of a body of unscrupulous fanatics, seeking to avail themselves of democratic principles for the destruction of individual freedom and the establishment of an arbitrary government on a centralised and socialistic basis.

Judged from a lower point of view, *Les Origines de la France Contemporaine* fails to fulfil the conditions necessary for the production of sound historical work of any kind. The historian worthy of the name is bound not merely to produce the evidence on which his assertions rest, but also to be at the pains of refuting contradictory evidence, if such exists. M. Taine's principle of dealing with authorities appears to be the simple one of selecting evidence in support of his views and overlooking whatever tells against them. The result is, that he often makes assertions which it is impossible to regard as proved without further investigation. Test, for instance, the value of the evidence on which the following statement rests. With regard to Lyon, when about to be besieged in 1793, M. Taine writes (p. 40): "Les prétendus aristocrates étaient alors, non seulement des républicains, mais des démocrates et des radicaux, fidèles au régime établi, soumis aux pires lois révolutionnaires." Unless to cast a deeper shade of blackness on the conduct of the Jacobins, there was no occasion why M. Taine should raise the question of the character of the rising at Lyon; but if he wishes his readers to believe that its character was purely Girondist, he ought to have weighed the evidence on either side and proved his point. The only evidence in favour of his own view which he brings forward consists of the public addresses made by the Lyonnais themselves, especially those to the national guards and the soldiers of Kellermann's army, in which they deny that they are royalists, or that the white cockade has ever been worn among them. Such evidence, uncorroborated, is absolutely valueless, since the Lyonnais, wishing to win the confidence of the republican troops besieging them, could not do otherwise than deny the imputation of royalism. If, however, M. Taine is content with it, it still was incumbent on him to show on what grounds he rejects the much stronger evidence to be found in the very book to which he refers (*Mémoires de l'Abbé Guillon de Montléon*), and elsewhere, that there was a considerable and influential body of royalists in the town.

In the Preface to his first volume M. Taine has assured his readers that he began his work free of all political bias, that he was not a royalist, a republican, a democrat, nor, in short, an adherent of any political creed whatever. He writes, however, as one whom personal experience has made keenly alive to the evils resulting from the present condition of society and government in France; and the one political lesson which it is his

incessant endeavour to enforce is distrust of democratic principles of government. It is an open question whether generalisations on the nature of democracies drawn from the history of the French Revolution rest on secure premises; certainly *Les Origines de la France Contemporaine* would gain by the omission of political teaching which appears often to rest on as airy a basis as the *Social Contract* itself. In the present volume no less than forty pages are devoted to a general disquisition on the tyranny of government by majorities, and the advantage in democracies of limiting the powers of the state to certain definite functions. The chapter—in reality an eloquent plea in favour of individualism—regarded either as history or philosophy, is equally valueless. Take, for instance, the following passage:

"Il y a donc entre lui [the state] et moi, sinon un contrat exprès, du moins un engagement tacite, analogue à celui qui lie un enfant et ses parents, un croyant et son église, et, des deux côtés, notre engagement est précis. Il promet de veiller à ma sûreté, au dehors et au dedans; je promets de lui en fournir les moyens, et ces moyens sont mon respect et ma reconnaissance, mon zèle de citoyen, mon service de conscrit, mes subsides de contribuable, etc., etc. . . . Quand il me réclame ses déboursés, ce n'est pas mon bien qu'il me prend, c'est son bien qu'il me reprend, et, à ce titre, il peut légitimement me faire payer de force. Mais c'est à condition qu'il n'exige pas au delà de sa créance, et il exige au delà s'il dépasse sa première consigne, s'il entreprend par surcroît une œuvre physique ou morale que je ne lui demande pas, s'il se fait seigneur, moraliste, philanthrope ou pédagogue, etc. . . . Car alors au pacte primitif, il ajoute un nouvel article, et pour cet article, le consentement n'est pas unanime et certain comme pour le pacte" (p. 133).

Whatever opinion may be formed of its abiding value as a history, *Les Origines de la France Contemporaine* will be sure to find readers. It proves incontrovertibly how France during the Revolution was the prey of the worst elements which modern civilisation produces; and few will lay down the book without having their imaginations vividly impressed with the powerful picture laid before them of the errors, follies, crimes, and atrocities committed by the various factions who between 1789 and 1799 passed under the designation of Jacobins. M. Taine has spared no pains to make his work as effective as possible. He has spent months in collecting materials from every source open to him—state papers, letters, diaries, newspapers, histories general and local. He does not spare his readers the most revolting details, and invariably brings into relief what was darkest and blackest in men's characters. All the enormous weight of misery which fell in the end on the mass of the nation is brought fully into view, while whatever benefits were won are left unnoted; and in spite of the gloomy description which M. Taine gave of the old society and the poverty of the people in his first volume, those who sit at his feet may easily be led to conclude, as M. Taine apparently intends them to conclude, that the last state of things, alike from a political, intellectual, social, and material point of view, was worse than the first.

It is easy to understand that M. Taine's book should excite indignation in France. On the other hand, its existence may be of some

service in a country where writers still palliate and gloss over the crimes of the Revolution. It is, however, impossible not to regret that the author should have devoted years to the accomplishment of a task which might well have been left to others, and on which his talents are to a great extent misapplied. More especially is the reader led to regret that M. de Tocqueville did not live to complete his great work. He, at least, would never have lost sight of the fact that the old régime was as responsible as the *Social Contract* itself for the great catastrophe.

B. M. GARDINER.

From Home to Home: Autumn Wanderings in the North-West in the Years 1881, 1882, 1883, 1884. By Alex. Staveley Hill. (Sampson Low.)

MR. STAVELEY HILL—it is unnecessary to inform any one in West Staffordshire or the Law Courts—is a member of Parliament of long standing, and a Queen's Counsel whose address a great many solicitors would be able to supply. But what may be less familiar is that he has one "home" at Oxley Manor in the county which he represents, and a second, not quite so old, and as the frontispiece to his book shows, of somewhat less architectural pretensions, at the foot of the Rocky Mountains. Between the Elizabethan House in Staffordshire and the log shanty in Alberta which goes by the same name the owner has been going to and fro during the long vacations of three years, and the result of his journeys are embodied in a volume which lacks nothing which the clearest of maps, the best of print, and the most admirable of illustrations can supply. Yet, after reading Mr. Hill's book, not without pleasure, and with much profit, we regret to lay it down rather disappointed with the manner in which he has executed his task. It is a good book so far as the materials are concerned, but they are badly put together. After an autumn spent in various parts of Manitoba, chiefly in the vicinity of the Canadian Pacific Railroad, the author leased a great track of country between the Little Bow and Belly rivers, near the head-water of the Saskatchewan, as a cattle ranch, and for the next two seasons he spent a good deal of time in attending to its affairs. The region in which New Oxley is situated is less known than most parts of the Far West. There was, therefore, plenty of opportunity for an adroit *littérateur* to have concocted an interesting book out of his experiences in so fresh a country. Mr. Hill had, moreover, the additional advantage of crossing the mountains into British Columbia, travelling all around the Upper Kootenai Valley and southward to the North Pacific line in Montana. This, even in these days of enterprising holiday takers, was a capital bit of work for an active lawyer no longer in his first youth. But, in addition, there were adventures to record: snow-storms which all but made a vacancy in the House of Commons to encounter; "friendly" Indians, and some whose friendship left something to be desired, to meet; that blasphemous black-guard the American "cowboy" to browbeat, and generally the strange life of a new land to study.

All this is so promising that it seemed

scarcely possible for anyone to turn out a dull account of what he saw; while, for a scholar, a jurist, and a politician so experienced as Mr. Hill, there must have been endless data to note, and compare, and sift. Still the fact remains that the book, in which we had a right to expect something of all of this, is far from entertaining. The truth is that being, we suppose, too busy a man, the author has simply committed his journals into the printer's hands, with a slight introduction and a chapter of hurried conclusions, without any satisfactory selection or arrangement, or even that courteous bow to the reader which takes the form of a preface. The result is that, while we might have had a volume as pleasant as Major Shepherd's or Mr. Baillie-Grohman's, and in its own way as suggestive as Mr. Freeman's or Mr. Barneby's, we are compelled to wade through a mass of trivial details, perfectly uninteresting to any one except the writer and his personal friends, in order to pick out the useful remarks, which, happily, are neither few nor far between. It ought, of course, to be a canon of criticism that a book should be judged, not according to the arbitrary standard which the reviewer chooses to set up, but according to the nearness with which the writer has attained to the mark at which he aimed. This, however, does not debar us from regretting that, instead of telling with unstimulating monotony what was done day after day, Mr. Hill had not classified the observations made during his four visits under separate heads, connecting them, if necessary, by a thread of personal narrative. What concern is it to any one, except himself, or his wife, or his son, to know that the author had a good breakfast or a bad one, an early dinner, or a "good wash up," whether his appetite was keen or indifferent, the "tea" excellent or the contrary, and the "sermon from a new vicar" what the sermons of all vicars ought to be, or what they, unfortunately, sometimes are not? No doubt it was interesting to try and slaughter a fish-eagle, but the feat was not sportsmanlike enough to deserve the immortality of type, and it is, to say the least of it, tiresome to the reader who is anxious to unearth out some fact to be told whether the morning was fine or dull, when Mr. Hill wrote home, and where he shopped; and only a warm regard for any author can excuse him informing his readers on what private individuals he called, and when he got wet, or out of sorts, or hungry or thirsty, or took a pill. To re-describe Chicago, New York, or Quebec, is excusable, for every fresh mind brings to the task so much novelty that, if well done, the sketch is as good as new, and there is not great deal to object in Mr. Hill spending several pages over the small-beer chronicle of an Atlantic voyage.

However, having said this much against the way in which the squire of the two Oxleys chooses to relate his experiences, we feel bound to say that his book is well worth reading. It is written, not perhaps as Kinglake or a Washington Irving would have written it, and possibly the remarks on p. 170 and 420 might have been better left unsaid. But, with these exceptions, from the first line to the last, it is, as it might have expected, the notes of a scholar agreeably fond of the archaic practice

of quoting Greek, and of a gentleman who would as soon offend by his speech as by his pen. The chapter in which he gives a by no means flattering description of ranch life and prospects is extremely useful. His notes on the different Indian tribes with whom he came into contact are accurate, though, speaking as one who has long ago gone through the same troubled waters, the reviewer is afraid that Mr. Hill's theory of the Japanese origin of the Kootenai septs will not bear criticism. Finally, his introduction on the history and geography of Canada may be read with profit. However, when the author gets an opportunity of revising his pages, we trust that he will take advice regarding the account he gives of the Mackenzie and Fraser rivers, on p. 40, for it would be difficult to cram more inaccuracies into a dozen lines than, through some hastiness in writing, Mr. Hill has done. Nor is it quite correct to say that the Yukon falls "into the Arctic Sea" (p. 40). It is perhaps too exacting to expect every tourist to be a naturalist. Still, when an unscientific traveller takes upon himself the functions of a botanist or a zoologist, it is only fair that the public should be warned that he is the one-eyed guide who is leading the blind; otherwise errors may get into circulation which it will be hard to eliminate. Accordingly, we must remind Mr. Hill that (p. 75) "an equisetum" is not "a grass," and that, in any case, "l'aprelle" is not one. Again, the plant he mentions on p. 343 can hardly be "a box." Was it the ordinary huckleberry, or the *Arctostaphylos tomentosa*? Several times (pp. 352, 362) the "Scotch pine" is mentioned. There is no such tree in all America. The species noted was probably *Pinus ponderosa*, or *Pinus contorta*, the latter sometimes going under that name among people who know no better. What is "the black pine"? Is it *Abies Douglasii* sometimes called the "black fir," or *Abies Menziesii*, "the black spruce"? *Pteris aquilina*? Mr. Hill likely enough met with it, as it is common in many parts of the North-West; but we venture to question whether he was not mistaken in identifying the fern at "Doubting Camp" (p. 348) as *Osmunda regalis*. The "gover" so often referred to is, we suppose, the familiar "gopher," though the name is indifferently applied to several species of ground squirrel. Knowing that Mr. Hill was in the famous "camass" region, we expected some reference to the beautiful asphodel (*Cyamissa uculenta* of Lindley), the bulbs of which supply so large a portion of the winter food of the Indians, and, after some search, found p. 375) that "camus is a root of a plant like an onion." This is disappointing, for all the old travellers had a great deal to say regarding the gamass, though no doubt Mr. Hill was in the Kootenai country long after the prairies had ceased to be blue for league after league with this pretty plant.

The maps and cuts are almost faultless, the heliogravures from the author's photographs being especially excellent. But is there a "Hudson's Bay Post" at present between Jocko River and the Flathead Lake? There is certainly no such lake as "Bettle" in Vancouver Island, though Bettle I know. A few stories are told, but we confess that they seem, for the most part, calculated for the meridian of the Law Courts. The reference to

Mr. Dobbs is too local, and the Lowland Scotch on p. 64 is bad enough for the London stage. Last of all—and we are done with fault-finding—"Rockey," on one of the plates, is not quite the conventional way of spelling this adjective. Nor is a cold—speaking from a very long experience—"the inevitable consequence of camping out" (p. 97); while, if Indians have all but ceased to beg (p. 183), they must have wonderfully improved since I knew them; and certainly if the Nez Percés are "entirely given to gambling and horse-stealing, and are as worthless a set of fellows as is to be found in the North-West" (p. 379), they must have sadly degenerated. This verdict is likely enough to be just, but less than twenty years ago they were among the best of the Western tribes.

ROBERT BROWN.

Chronicles of the Yorkshire Family of Stapleton.
By H. E. Chetwynd-Stapilton. (Bradbury & Co.)

THE compilation of family histories would deserve every encouragement if they were all such creditable performances as that of Mr. Chetwynd-Stapilton. We do not look for, and we do not obtain, from the unprofessional antiquary a work of such exceptional value as Mr. Lyte's *Dunster and its Lords*. But if the present volume fails to approach the high standard there attained, it is, at least, infinitely superior to the histories too often produced. The author may be congratulated on possessing in the Stapletons a worthy subject for his pen, and that great Yorkshire house itself on having obtained in him a *sacred vates*.

The Stapletons, as Dugdale rightly wrote, "without doubt assumed their surname from the lordship of Stapleton"—that is, from the tiny village of Stapleton-on-Tees, in Richmondshire. There they held five carucates as tenants of the constables of Richmond. The constables themselves were but tenants of the earls, who, in their turn, held of the king their famous Honour of Brittany (or of Richmond). Whether, as here suggested, of English origin, or, as would seem more probable, the descendants of one of Alan's Bretons, it was not till the commencement of the thirteenth century that the Stapletons emerged from their obscurity as the tenants of an under-tenant. Mr. Foster rightly follows the here conscientious Dugdale in commencing the pedigree with Nicholas "filius Galfridi," who obtained the command of Middleham Castle in the turmoil of 1216. He appears to have succeeded a certain Benedict de Stapleton in the family holding, now reduced to three carucates, the remaining two having been granted by the constable to the beloved foundation of his house, the Abbey of St. Agatha of Rasby. His "son" (more probably his grandson) and namesake was the real founder of the family. He appears as a judge of the *Curia Regis* at the accession of Edward I., and was actively employed in that post till his death in 1290. He not only added by his marriage with a Basset the Haddleseys and Morton to his paternal estate, but secured for his son the hand of a niece and co-heiress of the last Brus of Skelton, by which Carlton and other Brus property passed to the Stapletons.

His son, named Miles, after his Basset grandfather, was a "soldier, statesman, and

churchman." He was summoned to Parliament in 1313, and, after a life of warfare against the Scots, fell at Bannockburn, leaving two sons. With the grandson of the eldest ended the first line of the Stapletons, their *Stammhaus*, with the bulk of their estates, passing by an heiress to the Methams. Her representatives have, in the present century, claimed the Barony of Stapleton.

The second line of the family, the Stapletons "of Bedale and Norfolk," descended from Gilbert, the younger of the above two sons, for whom his father had obtained from the Earl of Lincoln, his friend and patron, the hand of one of the two co-heiresses of Brian Fitz-Alan of Bedale. Her name is here given as Agnes, but it should have been noticed that in some inquisitions we find it given as Matilda. His heir, by his marriage with an Ingham heiress, added the Norfolk to the Bedale property. Gilbert enjoyed the singular distinction of leaving two sons, both of them Knights of the Garter. Of the elder, who was one of the "founders" of the Order, the male line ended in heiresses in 1466.

The younger son, Sir Brian Stapleton, inherited Carlton, under a special entail, on the extinction of the first line (1373), and, acquiring Wighill by purchase in 1376, became the founder, through his two sons, of the third and fourth lines—those of Carlton and of Wighill. These were both of long continuance; while of a fifth line—that of Myton, springing from a cadet of Wighill—male descendants can still be traced.

The writer closes his account of the Carlton line early in the sixteenth century, and devotes himself specially to that of Wighill. Though he has neither "old papers or private chartularies," he tells us, to draw from, and though his "Chronicles have been compiled from documents or books in the public libraries or Record Office accessible to everybody," his untiring industry has accumulated a great mass of information, and has shown how much can now be accomplished by the aid of those copious, but scattered, materials which have of late years found their way into print. He is especially to be commended for the excellent use he has made of general history, weaving it into his narrative in such a manner as to enable us to approach it from the standpoint of contemporary private life.

It may be as well to set forth the present representation of the Stapletons, as it would seem to be nowhere correctly given. The two elder lines ended early in heiresses. Next to them comes that of Carlton. Of Sir Brian Stapleton, K.G., who inherited Carlton in 1373, the actual heir and representative (through one heiress) is Lord Beaumont, who is still seated at Carlton. Of his younger son (died 1399), the first Stapleton of Wighill, the representation is now vested in the heirs of Sir Miles "Stapilton," of Wighill, who died 1668. These are the descendants of his three sisters, of whom Catherine, the eldest, married Fairfax of Steeton, and is still represented by that family. Her sister Isabel married a Boynton, by whom she had two daughters, Isabel, wife of the well-known Roscommon—

Roscommon, whom both court and camps com-
mend,

True to his prince, and faithful to his friend;
Roscommon, first in fields of honour known,
First in the peaceful triumphs of the gown.—

and Katherine, here and elsewhere said to have married the notorious Dick Talbot, Earl and Duke of Tyrconnel, a marriage for which some evidence should be produced. The male line again failed in 1697, by the death of John Stapilton, son of the celebrated Sir Philip, of whose eldest daughter and co-heiress, Isabel, Lord Crawford, through the Lords Muncaster, is now the sole representative. Wighill itself is no longer in the possession of a descendant of the family.

The two authorities by which the writer has been led astray in his genealogy are a spurious pedigree of the early Stapeltons, from "Heryon, Lord of Stapleton in 1052," for which we have, it seems, to thank the too ingenious Randle Holme, and the imposing "Pedigree of Christopher Stapleton" (*Harl. MSS.* 1412), the work of some Tudor herald, who "trusted to his imagination for his facts." Mr. Chetwynd-Stapilton may fairly plead that they have both been accepted by Ulster King-of-Arms, the former in his *Landed Gentry*, the latter in his *Extinct Peerage*. But Ulster, we must remind him, is a genealogist *pour rire*. It is a more serious matter that Dugdale himself in 1665 should have recognised a descent and confirmed a quartering which had failed to impose, at their respective visitations, on Tonge (1530), Glover (1584-5), or St. George (1612).

The writer is, after all, too careful a student to place implicit trust in these documents; but, in the endeavour to make them compatible with his own more accurate version, he has met with the fate of him who "putteth a piece of a new garment upon an old, . . . and the piece that was taken out of the new agreeth not with the old." We cannot, however, be surprised that he should make a gallant fight for the alleged matches between the Stapleton family and those of the kings of England and of Scotland, and even of an emperor of the East. The work, it may be added, is illustrated with some excellent and interesting sketches.

J. H. ROUND.

The Story of Jewād: a Romance. By 'Alī 'Aziz Efendi. Translated from the Turkish by E. J. W. Gibb. (Glasgow: Wilson & McCormick.)

The Story of Jewād is of comparatively recent date (1796-7), though far anterior to the reform in style initiated by Shināsī Efendi, who died in 1871. On a first perusal the work strikes one simply as a series of marvellous stories—similar to those of the *Arabian Nights*—the course of which is essentially influenced by the wonder-working agency of Jewād, a Bektāshī dervish possessed of superhuman powers. A little consideration, however, shows us that the true aim of the work is to set forth the education, miraculous powers, and final arrival at the *ma'rifat*, or true knowledge, of the dervish or *sūfi* Jewād. Taken from either point of view, we have some valuable glimpses of contemporaneous life and manners in Constantinople, and some curious expositions of "magic ceremonies," "Oriental spiritualism," and thought-reading which should interest the "illuminati."

The stories are altogether of the genus

wonder-inspiring, and attract our attention by the true Oriental device of heaping up an Ossa on Pelion of marvels. One would scarcely venture to charge so dignified an author with jesting, but there is an unconscious touch of humour in the following which even a Turk could hardly fail to see:

"The next day he (the Khalif Harun) set out; and when he reached Baghdād he informed Ja'fer of what had happened. So an order was written to bring thither Khoja 'Abdu'llāh with all becoming respect and honour, and one of the chamberlains was despatched. In twenty days the chamberlain returned and reported that, three days before his reaching Basra, Khoja 'Abdu'llāh had passed away to the Abode of Permanency, and that, therefore, meeting with him was deferred till the Resurrection-Day."

The italics are our own. The reported death, by the way, is only a subterfuge on the part of the cautious Khoja.

Mr. Gibb's language is admirably chosen, and it may safely be said of the author of *Ottoman Poems* that the rendering is everything that could be desired in point of fidelity, though unfortunately we have not a copy of the original by us.

In elucidation of the word *chevgān* (Persian *chaugān*), about which, as Mr. Gibb says, the Turkish dictionaries are peculiarly reticent, it may be interesting to quote Vullers (*Lexicon Persico-Latinum*), who translates thus from the *Burhān-i Kāfi*: "*Chaugān* = *Signum magnum capite adunco, de quo pila ferrea suspenditur, alias kaukabāh dictum, i.e. clava lusoria, quæ aequæ ut umbraculum est insigne quoddam comitatus regii.*" The *chaghānah*, or Chinese bells, is described as follows: "*Chaghānah* = *Instrumentum musicum constans e ligno, quod malleo ligneo carminatoris simile est, in superiore parte fasso et tintinnabulis instructo, quo concentum edunt.*"

Considered as stories, the work can scarcely be taken as a connected whole, for we have not one but two main narratives—the one of "Monla Emin," and the other of "Ferah Nāz, the daughter of the King of China." The remaining stories are all subsidiary or illustrative, except the last—that of Qara Khan—which seems brought in, without much art, it must be confessed, merely to show that Jewād had then reached the *ma'rifat*, or true knowledge, and that his wonder-working and all other connection with the world were things of the past.

"Jewād said (to Qara Khan), 'My lord, is it possible to see that tablet?' 'Surely, surely,' replied Qara Khan, and he unrolled his turban. Upon his cap was a purse firmly sewed up. He ripped open the purse and handed the tablet to Jewād, who looked at it with attention, and saw the following written upon it in the basil hand: 'O my brother Jewād, the Divine Knowledge is not to be gained by viewing the circumstances of the earth; the travel of the Mystic Journey is a boundless ocean, the shore of which not even the Prophets have been able to reach, as is attested by the pearl-scattering words, 'Glory be to Thee! We have not known Thee according to the due of Thine acquaintance-ship.' After thousands of years of travel through the climes of truths and the plains of the exposition of subtleties, all that thou wouldst see would be thine own art or thine own knowledge. Waste not time; restrain thyself from looking at thyself, and draw tight the girdle of endurance to reach the realm of dissolution."

Light thy heart, then, with that brilliant radiancy:

How long wilt thou lick the plate of 'Bū 'Alī?"

Success in this matter is dependent on seeking inspiration with pure belief. 'And peace is on him who followeth direction.'

"When Jewād understood the meaning of what was written on the tablet, he uttered a great cry; and he restored it to Qara Khan. Hurmuz Shah and Ikhlil asked the reason of the cry, and he replied:

'That same moment when I washed me at the fountain pure of Love,
Over the Two Worlds and all things I the burial-service read.

O my master, you ask of its reason and its cause; travel is now incumbent on your slave."

Then Jewād, retiring to his room, repeats a *sūfi* supplication, seeks for inspiration, and has a vision of the glorious City of Belovedness (*Mahbūbiya*), where a dervish conducts him before the King. "When he entered the royal presence, and raised his eyes to look upon the beauty of the King, he saw that he who sat upon the indescribable throne was—HIMSELF."

The meaning of this is that in this life Jewād had reached the stage of Absorption in the Deity by Contemplation, and that the "Ego" no longer existed for him. We should have been glad to see a note to this effect from Mr. Gibb, since the subject is scarcely of those "understanded" by themselves of the general reader; but, generally, Mr. Gibb is to be congratulated on his careful and judicious use of comment, which, indeed, is apt to become burdensome if over indulged in.

CHARLES EDWARD WILSON.

A Highland Gathering. By E. Lennox Peel. (Longmans.)

In spite of Mr. Bryce's Bill and the attempts of doctrinaires and professional agitators to embroil Scotch landowners with their tenantry, deerstalking appears to become more popular year by year. It is difficult to see who is injured by this love for the noblest of British sports. It yearly circulates hundreds of thousands of pounds in Scotland, enriching the lairds, while their English visitors are only too glad to purchase at high rents health and recreation on the mountains. The forests themselves cannot in the winter feed sheep, but they will always carry deer. Every poor or aged person in the neighbourhood is benefited by the kindness of the ladies at the different lodges. Surely it is better for the younger and hopeful population to transport their energy and perseverance to the broad acres of Australia or Manitoba, where thousands of sheep and hundreds of acres of corn await each industrious immigrant, than to earn a precarious sustenance at home. On every ground the foresting of the wilder parts of Scotland is advantageous to the country at large. Again, no spot makes such demands on endurance as wood-craft as deerstalking. It is quite more than any other form of amusement to the recreation of the hard-worked politician, the careworn lawyer and doctor. The exhausted brain worker finds special virtue in the keen air of the hills, and

* 'Bū 'Alī was Jewād's teacher.]

the healthy excitement as the time draws near, after, it may be, a long crawl, for getting a shot at some as yet unsuspecting monarch of the glen. Where so much hill and moor is naturally unfit for agriculture, but makes excellent deer forests, political economists may clamour in vain. Provided harshness be not used in dispossessing men whose ancestors have lived for generations on the same holdings, no reason can be shown why proprietors should not be allowed to make the most advantageous disposal of their land. And in this instance private interest fortunately coincides with national advantage.

The very popularity of deerstalking, however, naturally removes it from the means of many eager sportsmen. The area of deer forests in Scotland is limited, while the purses of some lessees are practically unlimited. Hence the avidity with which books on Highland sport are read by numbers who are precluded from themselves sharing in it. Not every deerstalker can wield a pen as skilfully as a rifle. Many others have neither leisure nor inclination to put their adventures on the hills in print. Still Scrope, St. John, and Speedy have, between them, published much on the stalking of the red deer. Their books will always be favourites with the admirers of wild sport. Mr. Peel now comes forward with a little book on this subject which has not a dull page from beginning to end. It will delight all who are fond of manly out-door sport, while the numbers who annually visit the Highlands and gaze wonderingly over the vast solitudes where Mr. Bryce wishes them to feel at home will now be able to understand what goes on in the corries far withdrawn as yet from the tourist's path. They can listen to the author telling in good nervous English, very different from the affected diction which some sporting writers use, the hopes and anticipations, the mental delights and bodily pains, the disappointments, often the despair, which are the concomitants of deerstalking. He understands to the full how to keep up the reader's interest in each narrative. The excitement is prolonged page after page, the peruser sharing largely in the vivid joys of the stalker, until the rifle shot rings out over the barren hillside and leaves the sportsman the proud possessor of a trophy to be preserved *serius apudibus*, or else a miserable dejected being for whom life has lost everything which renders it worth living, as the gallant hart gallops down the glen never again to be looked on by him that season.

Mr. Peel is at his best when he takes some amusing mischance as the *motif* of a paper, and works up to this. Thus the story of the eager stalkers picking their way with much caution to a stag in the "lone glen," only to find as they look over the brow of the last hillock that a stout old lady with a large white parasol had taken the place of the deer, is told with much humour. A similar paper is "The Children of the Mist," where another sportsman all but shoots a sheep looming through the rain and mist until it assumes a stag's proportions. Perhaps the most true to actual fact is "Before the Dawn." In this the warm glow and rosy flush of a Scotch autumnal morning are delicately painted. We shall not disappoint lovers of the Highlands by extracting any of Mr. Peel's sporting

adventures with deer. They occupy nine chapters, and every reader will wish for more. Those who remember "That Big Trout" in *Longman's Magazine* will be glad to read it again in this collection of Highland sporting stories. One or two more papers treat of the quieter charms of natural beauty which show themselves so bewitchingly to the angler. In the "Forestry of Strathbracken" the remarks made at the beginning of this review may be seen practically exemplified.

By common consent a book on Highland sports requires illustrations. The wild scenes dear to the angler and deerstalker naturally charm the artist, and the pencil in its turn lends reality to the hills and lochs described by the pen. Good illustrations act like fuel to fancy, and help to kindle the enthusiasm with which the writer hopes his anecdotes may be read. Mr. Peel has been exceptionally fortunate in his artists. Mr. C. Whympier has drawn what Mr. E. Whympier has afterwards engraved, and the results are excellent. The wildness and yet the homelike character of Highland glens and corries were never better represented. The salmon leaping in vision before the day dreamer and the frontispiece of the stag with royal antlers emerging from a mist-curtain should particularly be named. We can almost feel the cool breezes sweeping down the mountain's side and a faint odour of heather and moss seems to arise as if we were actually walking over the stony hillocks here so cunningly represented. All lovers of Scotland will thank Mr. Peel for his dainty book. It is well written, well printed, well bound, well illustrated. We would only suggest that in another edition one or two of the disappointed stalker's ejaculations might well be left in the original Gaelic. M. G. WATKINS.

NEW NOVELS.

A Perilous Secret. By Charles Reade. In 2 vols. (Bentley.)

Uncle Jack, &c. By Walter Besant. (Chatto & Windus.)

Mr. Butler's Ward. By Miss F. Mabel Robinson. (Vizetelly & Co.)

A Hard Knot. By Charles Gibbon. In 3 vols. (Chatto & Windus.)

The Unhired Labourer. By A. M. U. In 3 vols. (Maxwell.)

Elfrica. By Mrs. E. Boger. In 3 vols. (Sonnenschein.)

A Simple Life. By Lady Hope. In 3 vols. (Hurst & Blackett.)

The Queen of Sheba. By T. B. Aldrich. (Edinburgh: David Douglas.)

A Modern Dædalus. By Tom Greer. (Griffith, Farran, & Co.)

A Perilous Secret, which has been running through some of the magazines, is the last novel which Mr. Charles Reade completed. In it he recurs repeatedly to the subject nearest his heart in later years: the vindication of narrative and dramatic fiction against the invertebrate construction and analysis of the commonplace which he saw coming into vogue. The story naturally takes its character from this protest, and, on the whole, though it is a slighter effort than any of his masterpieces,

A Perilous Secret throws into strong relief both the merits and defects of the author's manner. The characters, whether for good or evil, are far above the commonplace; the style is as terse and forcible in passages as ever; and there is the same rapid narrative when the story moves. At the same time, most of the characters are exaggerated and unreal; and when the novelist has a social or moral lesson to enforce he is both combative and digressive. Moreover, his delight in theatrical, or rather in melodramatic, situations is even more conspicuous than before. Audiences who were thrilled by the "Silver King" would welcome the situation where Hope and his daughter are entombed with the murderer in the ruined mine. Again, the whole description of this mine and its surroundings might well be quoted as an instance of Charles Reade's peculiar power, his vivid realisation and description of scenes, and this in due subordination to the purposes of the narrative, not for the sake of word-painting. But *A Perilous Secret* will hardly enhance the reputation of the author of *The Cloister on the Hearth* and *Never too late to Mend*. Yet, as a novel, it is full of excitement and sensation; and, as a last work, it will be read with interest by those who are familiar with its predecessors.

Under the title of *Uncle Jack*, Mr. Walter Besant has brought together five short stories of the "impossible" kind, in the meaning which he has accustomed us to attach to that word. A note informs the reader that for the idea of the most original Mr. Besant is indebted to Mr. Charles Brookfield. "Sir Jocelyn's Cap" adapts itself admirably to the novelist's fantastic and extravagant treatment, which almost becomes incongruous in some of the other tales. The difficulties in which the outworn powers of the spirit land his master are contrived with much ingenuity. The unfortunate Foreign Office clerk finds out, as other people have found out before him, that to keep a Familiar may prove highly inconvenient. His embarrassment culminates when he discovers that he is bound in honour to the wrong sister. But to sketch the plot of the story might be diverting the Psychical Research Society from grappling for themselves with a problem peculiarly their own. In *Uncle Jack* Mr. Besant returns to a theme which has afforded him material for fiction before, and gives a very amusing account of a provincial town with a surplus marriageable population. In this, as in the other stories, Mr. Besant certainly does make us feel that he has attained the eminence from which a novelist can afford to be didactic. But he has not lost his happy knack of saying serious things in a pleasant way; and, perhaps, there are strong-minded ladies who will owe him a grudge for treating the Cause so airily. "A Glorious Fortune" possesses a really good villain, an engaging simpleton, and an eccentricity, who bears a family likeness to Mr. Fagg of "All Sorts and Conditions of Men." In "Julia," which strikes a somewhat unusual note of pathos, Mr. Besant has trodden in Dickens's footsteps; and in the last story he has brought out the picturesqueness of Battersea and other parts of the great metropolis.

Miss Mabel Robinson has boldly adopted the one volume for her first novel, and in this

handy form *Mr. Butler's Ward* ought to meet with a favourable reception. The reader is warned, with, perhaps, something like unnecessary asperity, in a prefatory note, that Mr. Butler's ward leaves Ireland after her childhood, and "thenceforth agrarian matters play no part in her history." They are, however, the groundwork of the whole narrative; and the early chapters devoted to the Ballymoneboy eviction are the most strongly written in the book. Indeed, when she introduces her heroine into London society, Miss Robinson's manner tends to become a little sketchy. Arthur Bellingham, however, the easy-going artist, whom Deirdre marries out of the usual complications of mistaken motives, is a very good character. The way in which husband and wife fail to accommodate themselves to the necessary give-and-take of marriage, and finally drift apart, is worked out with much insight and considerable incidental humour. But it is impossible not to take exception at Mr. Bellingham's conduct in the matter of the allegorical figure of Truth. Though certainly lacking his wife's high ideals, Mr. Bellingham would have been kept from such an offence by the ordinary good sense and worldly wisdom with which he is abundantly credited. The later fortunes of Deirdre and the Hanlons will best be learnt from Miss Robinson's pages. And the reader will be encouraged to pursue them by the freshness and vivacity of the style. *Mr. Butler's Ward* is a well-planned and well-executed novel.

Mr. Charles Gibbon's new novel belongs to the sensational class which attempts to transfer the method of *Fortuné de Boissey* into English fiction. It challenges direct comparison with Mr. Farjeon's *Great Porter Square*. But, though it is full of sensation, it does not display the same ingenuity, rapidity of movement, or humour, which went to the startling success of Mr. Farjeon's book. Mr. Gibbon's way of setting to work is simple. He starts with the murder of an old woman of doubtful character near Glasgow. Then Mr. Hadden, an astute member of the Glasgow detective force, who we suppose is meant to be the real hero of the book, immediately frames a theory of the murder in a manner which reminds one of the confident and easy generalisations of youth. Now, following out this theory, Mr. Hadden nearly brings the wrong man to the gallows (though a little moral pluck and common-sense on his part would always have released him), and justly gets himself snubbed by the authorities. Finally, owing to the assistance of a sharp street-Arab, he identifies the culprit, a solicitor with a rising reputation. Mr. Hewitt's downward career points a moral. He took not only to betting on the sly through the agency of a disreputable oceller, but he always backed his own opinion, which was invariably wrong, against the tips given him. As a consequence, he came to a bad end, lamented only by the woman who loved him, but who, after his death, promptly married the detective who had been instrumental in bringing him to justice. Mr. Gibbon's *Hard Knot* is, on the whole, tied and unravelled with considerable dexterity; but we have to shut our eyes considerably once or twice when his fingers fumble.

The Unhired Labourer is a religious novel of uncommon character. Evidently written in perfect good faith, its good faith borders on *naïveté*, and though it contains some shrewd remarks it is often humorous unconsciously. The hero, who tells the story in his own person, recovered from an illness in early youth to feel that it was his vocation to be a missionary. Mr. Gee begins to fulfil his vocation by reconciling himself with Mammon. He marries a beautiful heiress, of whose tastes and character he has scarcely an inkling. Removed to Calcutta, and introduced by his wife's relations into very dubious society, his wife's frivolity, the rascality of a discreditable captain, and his own limpness, combine to keep Mr. Gee waiting in the market-place an irresolute and unhired labourer till the eleventh hour. He had one solace when oppressed with a sense of his own shortcomings; like the character in a sentimental French novel, *il fondit en larmes*. He begins and the reader begins to give him up, when he is rescued from an awkward position by a singular chapter of accidents. He plays a complicated game of hide-and-seek with the demon of a haunted grove in a cholera-stricken village, the demon finally turning out to be a Parsee convert and his wife's uncle. At the end of the book Mr. Gee makes a fresh start, and we leave him putting his hand to the plough. But, judging from Mr. Gee's appreciation of native sentiment and unstable character, we are hardly confident that it will be given to him to build up the Native Church of India.

Mrs. Boger has attempted to construct a historical romance of the twelfth century out of the incidents of the life of Sir John De Courcy, the notable Lord Deputy of Ireland. She has been induced to select Sir John as her hero by local patriotism, he being, in old Fuller's words, "a mighty strong champion of Somerset." But Mrs. Boger has not confined herself to the legends and archaeology of Somerset alone. Her three volumes, in consequence, are rather a patchwork of legendary lore, in the intervals of which we pick up the history of Sir John De Courcy, or rather of the times in which he played his part. And Mrs. Boger apparently sees these times through rather a sentimental and rosy medium. Nor is she always careful to avoid anachronisms. The historical speculations put into the mouth of Richard Cœur de Lion have a curiously modern ring about them. Nevertheless, with all these defects there are one or two good points in *Elfrida*, as Mrs. Boger prefers to call Lady Affrica, for fear of confusion with a troublesome continent. She tells the incident of Sir John De Courcy's great fight with the De Lacies, when he felled them right and left with the pole of a crucifix, with considerable spirit. The same may be said of the scene where he displays his swordsmanship to the alarm of the assembled kings. But the book can hardly claim consideration as a story, and will chiefly appeal to people who have a miscellaneous taste for legends and ample leisure to indulge it.

Lady Hope's novel is well-intentioned, and there are one or two descriptive passages in it quite up to the average. But the characters are conventional, and the book labours under serious defects of construction and style. The

story is very long getting under weigh, and never moves very fast. There is a good deal of digression, and the various threads of the narrative are not kept together with a firm hand. Most of the padding, which is mainly didactic and sentimental, might be cut away with advantage. Then Lady Hope's style is perpetually obscure. The meaning is there, but to get at it requires pondering and re-reading. We take an instance from the first chapter, preserving the punctuation, which may stand for many others: "Then the good woman spoke first, as she did not seldom, with the feminine privilege of the last word, perhaps still oftener." A little addition and re-arrangement would have brought out the sense, but easy reading is difficult writing. Lord Malyon's slight confusion of metaphor, when he discourses of music, is more pardonable. To write of the arts without confusing your metaphors is a rare accomplishment nowadays, and Lord Malyon is a model young peer. But what is more difficult to acquiesce in is Lady Hope's constant adoption, when she wishes to become impressive (and she often does), of a short *staccato* style which degenerates into jerkiness. Almost any page opened at random throughout the three volumes will furnish an example. The best parts of *A Simple Life* are the scenes in Mr. Caldecott's farm with Bet's humours. We wish we had more of them, and can feel for George Wayte's disappointment. Honest George, however, like most reasonable people, soon managed to console himself.

Mr. T. B. Aldrich gives us another of his slight but elaborated American stories. As a matter of course, it is useless to look for a real incident in it, and the *dénouement* is obvious from the beginning of the book. The merit of this kind of fiction, with its placid introspection, consists in the subtlety and delicacy of its analysis. It is impossible to discover these qualities in the *Queen of Sheba*. The characters, especially the hero, are very commonplace; there is no interaction between them, and the problems to be solved are obvious. The setting of Mr. Aldrich's sketch are descriptions of New Hampshire and of the parts of Switzerland familiar to all tourists. These latter do not rise above the level of ordinary *impressions de voyage*, though there is a good deal of them, and will hardly vivify the reader's recollection. Moreover, the would-be humorous account of the vagaries of Mr. Lynde's hired mare in the opening chapters is totally destitute of spontaneity and terribly wire-drawn.

Mr. Greer's hero outdoes Sir Thomas Upmore's feats of levitation. Tormented by desire to emulate the sea-gulls, Mr. John O'Halloran solves the problem of inventing a flying apparatus, equipped with which he can put a girdle round the earth in far emulation of Puck's record. The date of Mr. O'Halloran's invention coincides with the coming into office of a ruthless Coercive Ministry in England, a great minister, just Ireland, having been turned out for his slip in foreign policy. Drawn into the patriotic cause, the pale young mechanician organises a flying brigade, which brings England on her knees. Mr. Greer's book is hardly a novel; it might be a chapter out of some companion volume to *Twenty Thousand Leagues under the*

Ses. But Mr. Greer writes smartly and vigorously; and those of his Saxon readers who may be able to get over the unpleasant taste which it is calculated to leave in their mouths will enjoy the *jou d'esprit*.

C. E. DAWKINS.

RECENT THEOLOGY.

Primary Charge. By J. B. Lightfoot, D.D. (Macmillan.) Anything coming from the Bishop of Durham's pen is sure to be well worth reading. The first part of this charge is occupied with matters relating to his diocese, but even here the sketch of the history of the see will be of interest to all English Churchmen. The second part deals with more general subjects—the Burial Laws, a Permanent Diaconate, the Salvation Army, the Revised Testament, Vestments, the Relations of Church and State. Most of what Dr. Lightfoot has to say on these subjects seems to us the very essence of good sense—notably his remarks on the Burial Laws and Church and State. In the interests of peace and unity we hope they will be read far and wide. There is one little point where, in his desire to be conciliatory, the bishop's sound judgment seems to have deserted him. Speaking of the Revisers' version of the New Testament, he says: "The ear which has been accustomed to one rhythm in a well-known passage will not tolerate another, though it may be as good or better. And as with rhythm as with diction. Time alone can arbitrate fairly." Now, the suggestion that our company of revisers may have attained to a rhythm which the rest of England, including her greatest literary men, are not yet able to appreciate, is choicely ludicrous. On this principle anybody may defend anything: Dr. Cheyne his "Boi thy career upon Jehovah" for "commit thy way unto the Lord," as well as the revisers their "lamp thereof is the Lamb" for "the Lamb is the light thereof." We are sorry for the twentieth century if it grows to stomach these things.

An Historical Sketch of Sacerdotal Celibacy in the Christian Church. By Henry C. Lea. Second Edition, enlarged. (Boston: Houghton, Mifflin & Co.) This is an improved issue of a work which originally appeared at Philadelphia in 1867, and was at once accepted by all competent critics as the fullest and most impartial collection of materials upon its weighty subject. Previous treatises there had been, no doubt, dealing with the question, but whether Roman Catholic or Protestant in origin, they laboured under the common defects of meagreness and polemical bias, in no case setting the whole facts dispassionately before the reader, and leaving him to draw his own conclusions. But Mr. Lea's own mature convictions are adverse to the system whose genesis and development he chronicles, is necessarily obvious; but he never obtrudes himself, and always gives the data for his statements so fully that those who differ most from his views will not be prepared to controvert, and scarcely supplement, his presentation of the historical facts. The re-issue is in apparent bulk double the size of the earlier one, taller, much thicker, and in a slightly smaller letter. But the actual increase in pages is just eighty, and the enlarged bulk is mainly due to the use of a larger paper. This is not all gain, for the old edition was lighter and more comfortable to hold—no slight advantage to near-sighted students, who must needs have their books in their hands, and not on any sort of desk. The last two sections and the last one have been entirely re-written, and large additions have been made throughout the work; while space has been gained by retrenching such footnotes as did but verify the statements in the

text, without further illustrating them. For those who do not know the first edition, it may be said that Mr. Lea divides his book into thirty-one sections, arranged in chronological order as nearly as may be, each treating of some eventful stage in the evolution of sacerdotal celibacy. Thus, the Ante-Nicene Church, the Council of Nicea, the rise of Monachism, the Carolingians—why not Carolings?—Saxon England, Hildebrand, the Military Orders, the Reformation, Calvinism, the Council of Trent, the French Revolution, and the Church of To-day, are among the headings of sections, and serve to indicate the progress of the inquiry. The concluding section is less full than might be desired. For example, there is no reference to the warm discussion on clerical morals at the Vatican Council from January 21 to 31, 1870, recorded by Friedrich and Fromann, but suppressed in all the official publications and in the Curialist accounts of the proceedings; nor has any use been made of F. Curci's recent writings, which throw much light on the question in Italy of to-day. However, this latter omission may be due to delay in the arrival of F. Curci's works in America. A few pages of Appendix, which Mr. Lea could easily compile, and which might be supplied at a trifling cost to purchasers of his book, would make good this defect, and bring his useful treatise fully up to date.

The History of Israel. By Heinrich Ewald. Vol. VII. The Apostolic Age. Translated from the German by J. Frederick Smith. (Longmans.) The present volume of Ewald's History, admirably translated by Mr. Smith, commences with the remarkable chapter on the Resurrection, in which the author, while dispensing with the physical miracle and suggesting even that the body was carried by the disciples into Galilee, contrives to retain every other element of supernaturalism; sketches the early struggles and persecutions of the Christian Church, and, in contrast therewith, the unexpected, though, as it proved, only temporary, efflorescence of philosophical Judaism in the hands of Philo Judæus—Ewald's summary of Philo's philosophy being especially noteworthy—and ends with the destruction of Jerusalem. It thus embraces the life and work of St. Paul, which are described by Ewald with all his accustomed power and fervour. There still, however, remains one volume, to which Ewald gave the title of *Geschichte der Ausgänge*, to complete the work. This, we are glad to know, is in the hands of the same competent translator, and on its publication, which will not be unnecessarily delayed, the whole of this great work will be accessible to the English reader in his own tongue.

Greek Testament Lessons for Colleges, Schools, and Private Students. By the Rev. J. Hunter Smith. (Blackwood.) The aim of this volume is to make the teaching of "divinity" bear more than it has done hitherto on practical life, and impress the moral wisdom of Christ upon the minds of students. It also attempts to meet difficulties connected with the teaching, and to show its relation to modern times. The lessons consist chiefly of the Sermon on the Mount and the Parables; and, among the works used by the author are those of Lecky, Mozley, Martineau, Stanley, Abbott, and Sealey. The work seems to us to mark a new departure in school "divinity"-lessons; and we only wish for as competent a lesson-book on the more spiritual and morally elevating parts of the Old Testament.

History of the Sacred Scriptures of the New Testament. By Eduard (Wilhelm Eugen) Reuss. Translated from the Fifth Revised and Enlarged German Edition, with numerous Bibliographical Additions by Edward L. Houghton. (Edinburgh: Clark.) It is a suffi-

cient evidence of the standard quality of Prof. Reuss's work that, more than ten years after the publication of the fifth German edition, and not less than forty since the appearance of the first, it has been thought worth while to publish an English translation. Of a work which has so fully established its claim on the attention of students, and whose distinguishing merit it is that, belonging to no school, it is at once fearless in the application of the critical method and free from all merely destructive tendency, it is unnecessary to say much, and all we need do is to give it a hearty welcome in its English dress. The translation, in spite of a few Germanisms, has been, on the whole, well and carefully executed by Mr. Houghton; and the bibliographical additions, embracing references to English and American literature as well as to French and German works which have appeared since the publication of the last German edition, will be found to be of great value to the student.

The Gospel according to Paul. By E. M. Geldart. (Sonnenschein.) Of this little book the old epigram is almost a just criticism—that what is new in it is not true, and what is true is not new. Mr. Geldart tells us that he wrote it a good many years ago. Twenty years ago some of its remarks would have been fresh and valuable, but neither then nor now could the most part be read without a smile at its wild ingenuity.

Helps to the study of the Bible. (Oxford: University Press.) Under this title the University Press has reprinted from the Oxford Bible for teachers a great deal of matter which will no doubt be useful. The various lists of animals, vegetables, musical instruments, proper names, obsolete words &c. are carefully compiled. The general articles are not so original and interesting as those in the Queen's Printers' Bible, but they are, perhaps, better adapted to the wants of Sunday-school teachers. The concordance is fuller than that of the Queen's Printers' Bible, which is practically useless, and there is, in addition, a short glossary of antiquities. In one point, and that the most important of all, the book is a lamentable failure. Some hundred pages at the beginning are devoted to "Summaries of the Books." Here there was room for some really good and clear analysis, but almost every opportunity is thrown away. Under the heading "Job" for example, a page and a half is devoted to what is nothing better than twaddle about "authorship," and the summary is such a piece of analysis as any child could do for himself in three minutes. As a help to understand "Isaiah" we get this: "Under Uzziah and Jotham religion declined, luxury increased, under Ahaz idolatry was rampant, and the Temple closed. Isaiah warned and reproved in vain till Hezekiah listened to his voice and made him his adviser. He is said to have been sawn asunder in the reign of Manasseh." Now this is just such a sketch of the historical situation as we should expect to find in a schoolboy's examination paper. But what imaginable use can it be to anyone? Later on in this article the question of double authorship is thus referred to: "Many eminent German critics have called in question the genuineness of the last twenty-seven chapters &c." Now there is only one name for such a statement as this, and that would not be complimentary to the Oxford Press. There is still a crying need for a Bible Primer. Both the Oxford Press and the Queen's Printers have taken in hand to supply this need, and neither has produced anything which on this head rises above contempt. There remains the Cambridge Press. Is it too much to hope that a press which has already done so much for sound Biblical criticism by their "Bible for

Schools" may print a little volume which, neglecting "Bible insects" and the like, shall set down clearly what is known about the authorship, purpose and contents of the books themselves, according to the latest Biblical Science?

S. Athanasius on the Incarnation. Translated by Archibald Robertson. (D. Nutt.) As a companion volume to his edition of the *De Incarnatione*, Mr. Robertson, the Principal of Bishop Hatfield's Hall, Durham, has printed a translation. It is a very careful piece of work, and its cheap price will put it within the reach of students who could not afford Dr. Newman's book.

Some Heretics of Yesterday. By S. E. Herrick, D.D. (Sampson Low.) The design of this book is excellent, and the execution sufficiently good for its purpose. Dr. Herrick has collected a series of twelve lectures, which he recently delivered in his church in Boston, on Tauler, Wiclif, Savonarola, and other "heretics of yesterday." Dr. Herrick disclaims any attempt at original research: his object was to interest the young men and women of his congregation in the lives of great reformers, and we imagine he must have succeeded.

The Reformers. Lectures by Ministers of the United Presbyterian Church. (McLehose.) The scope of this volume is something the same as Dr. Herrick's; but the lectures are fewer in number, and, being treated by different hands and with the express object of publication, they are more elaborated.

Sermons for the Church's Year—Trinity to Advent. Edited by the Rev. W. Benham. (Griffith, Farran, & Co.) Mr. Benham's selection of sermons is as good as in his previous volume. We dissent, however, from his great opinion of Bourdaloue's sermon on Ambition.

Lectures on Pastoral Theology. By Archdeacon Norris. (S. P. C. K.) This is an admirable little book, full of sound sense and practical wisdom. In the multitude of such works which flow from the press, it is pleasant to find one every word of which can be read without pain and recommended without reservation.

The Contemporary Pulpit. Vol. I. (Sonnen-schein.) The demand for sermons, whether among the clergy or laity, seems on the increase, and this periodical exists to supply it. The print is large and clear enough, but the editing is bad. Many passages must be very incorrectly reported, the punctuation is atrocious, and the Greek is not Greek.

We have also received the following:—*Profound Problems in Theology and Philosophy*, by the Rev. George Jamieson (Simpkin, Marshall & Co.); *A Translation of the Old Testament Scriptures from the Original Hebrew*, by Helen Spurrell (Nisbet); *The Sceptic's Creed*; Can it be Reasonably Held? Is it worth the Holding? a Review of the Popular Aspects of Modern Unbelief, by Nevison Lorraine (Hodder & Stoughton); *Spiritual Light and Life*, by Henry Varley (Whittingham); *Our Eternal Life Here*, by the Rev. Arthur H. Powell (Wood); *Behind the Cloud*, and other Lessons from Life, in which the Natural is used to illustrate the Spiritual, by E. C. (Nisbet); *The Church's Holy Year: Hymns and Poems for the Sundays and Holidays of the Church*, by the Rev. A. C. Richings (Parker); *Farewell Discourses delivered at South Place Chapel, Finsbury*, by Moncure D. Conway (E. W. Allen); *Communion Memories: the Record of some Sacramental Sundays, with Meditations, Addresses, and Prayers suited for the Lord's Table*, by J. R. Macduff, D.D. (Nisbet); *The Bible Record of Creation*, viewed in its Letter and Spirit, two Sermons, by C. B. Waller (Kegan Paul, Trench & Co.); *A Lecture on*

French Protestantism in the Seventeenth and Eighteenth Centuries, by James Backhouse (Hamilton Adams & Co.); *The Self-Revealing Jehovah of the Old Testament the Christ of the New Testament*, by S. M. Barclay (Nisbet); *The History of Religion in England*, by Henry Olney Wakeman—"Highways of History" (Rivingtons); *Theosophy, Religion, and Occult Science*, by Henry S. Olcott, with Glossary of Eastern Words (Redway); *Dissertations on the Philosophy of the Creation*, or the First Ten Chapters of Genesis Allegorised in Mythology, by Wm. Galloway (Edinburgh: Gemmell); *The Revelation of Jesus Christ*, with Notes for the 144,000 (Field & Tuer); *The Mornington Lecture, Thursday Evening Addresses*, by Thomas T. Lynch, late minister of Mornington Church, Second Edition (Clarke); *The Prayer that Teaches to Pray*, by the Rev. Marcus Dods, Fifth Edition (Hodder & Stoughton); *Metaphors in the Gospels: a Series of Short Studies*, by Donald Fraser, D.D. (Nisbet); *A Faithless World*, reprinted from the *Contemporary Review*, with Additions and a Preface, by Frances Power Cobbe (Williams & Norgate).

NOTES AND NEWS.

WE must be content this week merely to record the death of the Rev. H. A. J. Munro, senior fellow of Trinity College, Cambridge, the acknowledged chief of Latin scholars in England. He died at Rome, of Roman fever, on March 30.

PROF. G. CROOM ROBERTSON'S book on Hobbes, in the series of "Philosophical Classics for English Readers," is announced as in the press.

IN the "Parchment Library" will shortly be published De Quincey's *Confessions of an Opium Eater*, with notices of De Quincey's conversations, edited by Dr. R. Garnett.

MESSRS. SAMPSON LOW & Co. hope to have ready Mr. H. M. Stanley's work on the Congo before the end of this month. It is intended to issue the editions in German, French, Spanish, Danish, Swedish, and Dutch, as nearly as possible simultaneously with the English edition.

THE next volume of the "Eminent Women Series" will be *Mary Wollstonecraft Godwin*.

A THIRD series of Miss Jean Ingelow's Poems is in the press.

MESSRS. BLACKWOOD & SONS have in the press *Some of the Advantages of Easily Accessible Reading and Recreation Rooms and Free Libraries*, with remarks on starting and maintaining them, by Lady John Manners.

PROF. VITCH'S *Institutes of Logic* will be published shortly by Messrs. Blackwood.

MR. EDMUND NOBLE, formerly a correspondent of the *Daily News* in Russia, who is now residing in Boston, is preparing a work on Russia. A sketch of Russian provincial life, by Mr. Noble, will appear in an early number of the *Atlantic Monthly*.

MESSRS. MACMILLAN announce a volume entitled *Justice and Police*, by Mr. F. W. Maitland, in their "English Citizen Series."

Physical Expression: its Modes and Principles, is the title of a new book by Dr. Francis Warner, which will shortly be issued by Messrs. Kegan Paul, Trench & Co.

MESSRS. LONGMANS, GREEN, & Co., will shortly publish *The Logic of Definition*, by the Rev. William L. Davidson, of Bourtie, N.B. This work is an exhaustive survey of the logical department of definition; containing, besides a full exposition of the principles involved, a detailed application of these principles to the various defining spheres. Special attention is

given to lexicography, school-book definition, and the philosophical vocabulary.

THE first large edition of Mr. Marvin's new work, *The Russians at the Gates of Herat*, was sold immediately on publication. A further edition, making the twentieth thousand, is at press, and will be issued at once.

COL. BARRAS has just sent to press with Messrs. Swan Sonnenschein & Co. two new volumes of Oriental hunting sketches, which are to appear uniform with his *India and Tiger Hunting*, issued last year in two volumes.

MISS GARNETT'S *Greek Folk Songs*, the publication of which has been delayed for more than a year, will be published during the present month by Mr. Elliot Stock. The volume has been very much enlarged beyond the scope originally intended.

MESSRS. J. & R. MAXWELL announce the early publication in cheap form of the *Story of Denise*, an exciting tale of love and intrigue, founded on the celebrated drama by Alexandre Dumas.

MESSRS. MAXWELL also announce an original novel, never before published, entitled *A Future on Trust*, by Lina Nevill, which they intend to issue in railway-volume form instead of in the usual three-volume style.

MESSRS. CHATTO & WINDUS announce *Via Cornwall to Egypt*, by Miss C. F. Gordon Cumming, with an autotype frontispiece; *Military Manners and Customs*, by Mr. J. A. Farrer; and *Studies Re-Studied: Historical Sketches from Original Sources*, by Mr. A. C. Ewald.

MESSRS. LONGMANS have in the press *Fairy Prince Follow my Lead*; or, the Magic Bracelet, by Emily E. Reader, illustrated by William Reader; *Peasant Proprietors, and other Reprints of Essays*, by Lady Verney; and *Our Dwellings, Healthy and Unhealthy*, by Catherine M. Buckton.

A French translation of *The Siege of London* is to be published in Paris before long. Messrs. Marpon and Flammarion will be the publishers, and the first edition is to consist of 50,000 copies.

THE Rev. Sir Philip Perrin has in preparation a volume entitled *Hard Knots in Shakespeare*.

A NEW novel to be entitled *Karma*, by Mr. A. P. Sinnett, author of *The Occult World*, and *Esoteric Buddhism*, will be published in the early part of April by Messrs. Chapman and Hall. The author announces that "the story will be concerned with incidents of an 'occult' character."

MESSRS. LONGMANS will publish in a few days *Civilization and Progress*; being the Outlines of a new System of Political, Religious, and Social Philosophy, by John Beattie Crozier.

WE have received the first two volumes of "The Riverside Aldine Series," a collection of handy and elegant editions of choice books of American literature, published by Messrs. Houghton, Mifflin & Co., of Boston. As the title of the series suggests, the publishers have taken as their model the well-known productions of the Chiswick Press. The volume before us—*Marjorie Daw*, and *other Stories*, by T. Bailey Aldrich, and *My Summer in a Garden*, by Charles Dudley Warner—are very like the Pickering books in format, and in the appearance of the title-page; but why is the beautiful "old face" type used only on the title-page? However, the type used is excellent of its kind, and the volumes are delightful to handle and to read. The books announced to follow are *Fireside Travels*, by J. R. Lowell; *The Luck of Roaring Camp*, and other Stories, by Bret Harte; *Venetian Life*, in 2 vols., by W. J. Howells; and *Wake Robin*, by John Burrows.

the typography of the series does not confer any fresh lustre on the famous device of "The Dolphin and Anchor," it will not fail to add to the deservedly high reputation of the Riverside Press.

WE have received from Herr Meidinger, of Berlin, the first monthly part of *Das Buch von der Welpost*, by a writer who adopts the signature of O. Veredarius. The work, which is to be completed in twelve monthly parts, purports to be a popular history of postal and telegraphic communication, and it is stated that the author has had many years of official experience in the German Postal Service. He has thought it necessary to begin his story *gemino ab ovo*, giving first an outline of the origin and progress of writing, and of the history of the changes of fashion in writing materials; next follows an account of the inventions and development of the art of printing, illustrated with a facsimile page of the Mazarin Bible; and after this a history of letter writing from the earliest ages to the present time. It must be admitted that "O. Veredarius" gets very rapidly over this ground, as the three chapters we have referred to occupy only twenty-two pages. A chapter on postage stamps, with a coloured plate, completes the part before us. Most of this introductory matter is of little value from any point of view, and would have been better omitted. We shall be better able to judge of the merits of the book when the author has done with his preliminary chapters, and begins in earnest to deal with his professed subject. The illustrations, paper and print are very good. By the way, the type used is that known as "Schwabacher Schrift": it strikes us that the adoption of this form of character would not be a bad mode of settling—at least temporarily—the fierce controversy as to the merits of "Antiqua" and "Fraktur."

At a recent meeting of the Cambridge (U.S.) Art Circle, Col. Higginson, speaking of the unfavourable estimate of Margaret Fuller expressed by Nathaniel Hawthorne in his recently published memoirs, read a letter from Mrs. W. W. Story, wife of the sculptor, from which the following is an extract:

"It seems to me so unlike what we know and admire in Hawthorne, that I do not believe the evidence of his own manuscript could convince me of its genuineness. What is said of Margaret's character is beneath contempt, and there is no trace of likeness in what is said of Ossoli. He was well born and well bred. That he was tender, gentle and devoted, was what she at that time most valued, and he gave her constancy and love without stint. I write in haste, overcome by my disgust and indignation, which I believe you will share. EVELYN STORY."

The Russian translation of *John Bull's Neighbour in her True Light* will be published in St. Petersburg some time in May next. A translation is also to be published shortly in Germany.

Messrs. WILSON & McCORMICK, of Glasgow, have in the press a new volume of poems, entitled *Law Lyrics*, from the pen of a gentleman well-known in legal circles.

MR. QUARITCH is preparing a catalogue of books in his possession relating to American antiquities, including the chief rarities from the collections of the Mexican antiquary, Don J. F. Ramirez, of Durango; the French anthropologist, Alphonse Pinart; and the French bibliophile, Dr. Court. In addition to the rarest printed books relating to the discovery and settlement of America, the catalogue will comprise Mexican picture-writings of the sixteenth century, early MSS. in native tongues and in Castilian, by Sahagun and others, and originals and transcripts of the more ancient reports and official papers. This catalogue

will, doubtless, long continue to be regarded as one of the most valuable contributions to the bibliography of American history.

In the "Shakspeariana" of the Boston *Literary World* Mr. W. J. Rolfe refers to Mr. William Black's *Judith Shakspeare* in the following terms:

"We are personally in the habit of commending it to teachers and students as a study in the everyday life of Shakspeare's time as minutely accurate as it is graphic. One must be pretty familiar with that life to appreciate the fidelity and finish of the delineation. There are many delicate touches to which only a critical student of Elizabethan habits and speech is likely to do full justice. Thackeray's *Edmond* is not more artistic in this respect."

An exhibition of books and pictures relating to Prince Bismarck was opened at Berlin last week. The collection includes a MS. autobiography of the Chancellor and about 600 portraits and caricatures.

The *Contemporary Pulpit* (Sonnenschein) for this month contains a sermon on "The Death of General Gordon," by the very Rev. Dean Butcher, preached at Cairo on March 1.

In a notice of Stormonth's *Dictionary of the English Language*, in the New York *Nation* of March 19, it is observed that the work, "being of English origin, is one more agency working against the Websterian orthography, which has apparently seen its best days." The *Nation*, however, has not yet itself conformed to English practice in the matter of spelling.

FROM the same journal we extract the following paragraph:

"The book-buying public deserves to be warned of a very gross abuse of its own right as well as of copyright. It is well known that Messrs. Henry Holt & Co. publish, by arrangement with the author, Hugh Conway's collection of short stories called 'Thrown Together.' All but five of these have been taken by J. S. Ogilvie & Co. and issued under the title, 'Circumstantial Evidence, and Other Stories.' The title story is, in the Holt edition, called the 'Bandsman's Story,' and of the seventh, in all, which are pirated, not one has been left with the title bestowed upon it by its author. 'My First Client,' to take another instance, becomes 'The Doctor's Patient.'"

On March 30 Emeritus Prof. Lushington was entertained at dinner by his former students, in celebration of his being installed as Lord Rector of Glasgow University. Mr. J. A. Campbell, M.P., presided, and the "croupiers" were Mr. Thomas Harvey, Rector of the Edinburgh Academy, and Mr. John Kerr, H.M. Senior Inspector of Schools. Prof. Lushington's election to the Lord Rectorship is in two respects exceptional: in the first place, he was chosen without opposition—a thing which we are informed has never before occurred in the history of the university; and, in the second place, the office has never before been conferred on an Emeritus Professor except in the case of Adam Smith. The new Lord Rector is a brother-in-law of Lord Tennyson.

At the meeting of the Clifton Shakspeare Society, held on March 28, 1885, the following papers were read: "On the Alleged Allegorical Intention of Oberon's Vision ('A Midsummer Night's Dream,' II., i., 148-168)," by Mr. C. H. Herford, who, accepting the general interpretation of the "fair vestal" as Queen Elizabeth, considered that the first part refers to the Kenilworth festivities, and that if any specific person is intended by the "Western flower" the probabilities are enormously in favour of Lady Essex; "A Note on Some Plant Allusions in 'A Midsummer Night's Dream,'" by Mr. Leo H. Grindon, who looked upon the play as second only to "The Winter's Tale" in the matchless beauty of Shakspeare's references to flowers and trees—commenting upon the "orbs upon the green," he suggested

that "green sour ringlets" of "The Tempest," V., i., 37, was a perpetuated misprint for "greensome ringlets"; "Notes on the Language of 'A Midsummer Night's Dream,'" by Mrs. C. J. Spencer; and "Puck," by Mr. G. Munro Smith.

THE following are the arrangements for lectures at the Royal Institution after Easter: Prof. Gamgee, eight lectures on "Digestion and Nutrition," on Tuesdays, April 14 to June 2; Prof. Tyndall, five lectures on "Natural Forces and Energies," on Thursdays, April 16 to May 14; Prof. Meymott Tidy, three lectures on "Poisons in relation to their Chemical Constitution and to Vital Functions," on Thursdays, May 21, 28, June 4; Mr. W. Carruthers, four lectures on "Fir-trees and their Allies, in the Present and in the Past," on Saturdays, April 18 to May 9; Prof. Odling, two lectures on "Organic Septics and Anti-septics," on Saturdays, May 16, 23; and the Rev. C. Taylor, two lectures on "A lately discovered Document, possibly of the First Century, entitled 'The Teaching of the Twelve Apostles,' with Illustrations from the Talmud." The Friday evening meetings will be resumed on April 17, when Prof. S. P. Langley, of the Alleghany Observatory, Pennsylvania, will give a discourse on "Sunlight and the Earth's Atmosphere."

ORIGINAL VERSE.

NOSTRA PACE.

SPENT with long wanderings in the heat of day,
At night I reached, or seemed to reach, the gate;
But weak, alone, and weary with the way,
I could not enter: I had come too late.

I gazed in envy as the crowd went by
Bearing rich offerings, and from many lands;
For me I could but bow my head, and sigh,
And weave in vain my ineffectual hands.

Yet in that hour there came a pause of calm,
As if I felt the things that others see;
I prayed—and praying wrapped me in its balm—
"Keep him in peace whose mind is stayed on Thee!"

That Ear, methought, even here, receives my moan,

Even here, though glory be not, there is rest;
And, as I fell upon the threshold stone,
"It is Thy will," I said, "and that is best."

H. G. KEENE.

NAPOLÉON I. AND HIS TRAVELLING LIBRARIES.

MANY of Napoleon's biographers have incidentally mentioned that he, like one of them (M. Thiers), used to carry about a certain number of favourite books wherever he went, whether travelling or campaigning; but it is not generally known that he made several plans for the construction of portable libraries which were to form part of his baggage. Some interesting information upon this head is given us by M. Louis Barbier, who for many years had the care of the Louvre Library, and who bases his information upon some memoirs left by his father, who was librarian to Napoleon himself. For a long time Napoleon used to carry about the books he required in several boxes holding about sixty volumes each. These volumes, which were either octavo or duodecimo, stood upon shelves inside the boxes, which were supplied by the well-known cabinet-maker, Jacob. They were made of mahogany at first, but as it was found that this was not strong enough for the knocking about they had to sustain, M. Barbier had them made of oak and covered with leather. The inside was lined with green leather or velvet, and the books were bound in morocco. There was a catalogue for each case, with a corresponding number upon every volume, so that there was never a moment's

delay in picking out any book that was wanted. As soon as the Emperor had selected his headquarters during a campaign, these cases were placed in the room which was intended to be his study, together with the portfolios containing his letters and maps. In course of time, however, Napoleon found that many books which he wanted to consult were not included in the collection, and upon inquiring the reason was informed that they would not fit into the cases. This, of course, was an answer which did not satisfy one so imperious, and, while residing at Bayonne in 1808 he dictated the following memoir, which was sent to M. Barbier:

"Bayonne: July 17, 1808.

"The Emperor wishes to form a travelling library of a thousand volumes in small 12mo and printed in handsome type. It is his Majesty's intention to have these works printed for his special use, and in order to economise space, there is to be no margin to them. They should contain from five to six hundred pages, and be bound in covers as flexible as possible, and with spring backs. There should be forty works on religion, forty dramatic works, forty volumes of epic, and sixty of other poetry, a hundred novels, and sixty volumes of history, the remainder being historical memoirs of every period. The works on religion should include the best translations of the Old and New Testament; some of the best works by Fathers of the Church, the Koran, mythology; some selected treatises upon the different sects which have exercised the greatest influence upon history, such as the Aryans, the Calvinists, and other Reformers; and the history of the Church, if it can be brought within the limit of forty volumes. The epics should be Homer, Lucan, Tasso, *Tilmaque*, the *Henriade*, &c. In regard to tragedies, only those of Corneille which are still in vogue, all Racine's except the *Phèdre*, *Bernard*, the *Alexandre* and the *Plaideurs*; Crebillon's *Rhadamiste* and *Atrée et Thyeste*, and those plays of Voltaire which are still acted. The works on history should include the chronicles which give the best idea of the history of France itself, while Machiavelli's discourse on Livy, the *Esprit des Loix*, the *Grandeur des Romains*, and some of Voltaire's writings may also be included in the history section. The novels should of course comprise, in addition to the *Nouvelle Héloïse*, Rousseau's *Confessions*, and some of Voltaire's stories, the best works of Fielding, Richardson, and Le Sage. N.B.—Omit Rousseau's *Emile* and a number of useless letters, memoirs, and treatises. The same observation applies to Voltaire. The Emperor would like to have an annotated catalogue, with notes as to the best of these works; also a statement as to what the cost of printing the thousand volumes would be; how many works of each author one volume would contain; what would be the weight of each volume; how many cases, and of what dimensions, would be required, and how much space they would occupy. The Emperor would also wish M. Barbier to prepare, in conjunction with one of the most eminent geographers of the day, a memoir upon all the campaigns which took place upon the Euphrates and against the Parthians, beginning with that of Orontes, down to the eighth century, including those of Antony, Trajan, Julian, &c., tracing upon maps of a suitable scale the route taken by each army, with the ancient and modern names of the countries and principal towns, geographical remarks about the territory, and an historical narrative of each expedition taken from the original writers."

M. Barbier sent the emperor a catalogue of the works asked for; but something more urgent appears to have taken up his attention, for the project was never carried out, and during the early part of his residence at Schönbrunn, the palace of the Emperor of Austria, near Vienna, he wrote, or rather dictated, the following memorandum to M. Barbier on the same subject:

"Schönbrunn: June 15th, 1808.

"The Emperor feels more and more every day the necessity of having a travelling library composed of historical works. His Majesty would like to have as many as three thousand volumes, all in 12mo duodecimo, of from four to five hundred pages

each, printed in handsome Didot type upon thin wove paper. The 12mo size takes up too much room, and works published in that size are nearly always defective editions. The three thousand volumes should be placed in thirty cases, each with three shelves, and each shelf holding thirty-three volumes. This collection might be divided into five or six parts: 1st, Chronology and Universal History; 2nd, Ancient History by ancient writers, and Ancient History by modern writers; 3rd, History of the Lower Empire by ancient writers, and History of the Lower Empire by modern writers; 4th, General History, such as Voltaire's *Essai*; 5th, Modern History of the States of Europe, and of France, Italy, &c. This collection should be made to include Strabo, and d'Anville's *Cartes Anciennes*, the Bible, and some History of the Church. This is a rough outline of the five or six divisions which should be carefully considered and filled up. It would be necessary to employ some men of letters, upon whose judgment you could rely to revise and correct these editions, cutting out all the useless parts, such as editor's notes, all passages in Greek and Latin, and leaving only the French translation, with the exception of a few works in Italian. The Emperor desires M. Barbier to sketch out the plan of this library, and to let him know the best and most economical way of bringing out these three thousand volumes. When finished, they might be followed by as many more upon Natural History, Travels, Literature, &c. Most of them would be easy to collect, as 12mo editions of them are already in print. M. Barbier is also requested to send a list of these works, with explicit and detailed observations as to the men of letters whom he would employ, and an estimate as to the time and cost of the undertaking."

Upon his return from the campaign in Germany, Napoleon received M. Barbier at Fontainebleau, the latter laying before him the following report:

"Report to His Majesty the Emperor and King upon the formation of an historical library, composed of 3,000 volumes 18mo.

"SIR,—Your Majesty has commanded me to form an Historical Library, composed of 3,000 volumes 18mo., of about five hundred pages each, and has deigned to indicate the general plan and principal divisions of the same. For your Majesty's views to be fully carried out, it would be necessary either that there should be in existence some work upon every part of the world which would present a fair idea of it from the industrial, civil, political, and religious standpoint; or that existing works should be analysed with such skill as to give a coherent and regular history.

"At the close of the seventeenth century the learned Puffendorf did something of the latter kind when he wrote his *Introduction to the History of the Principal States of Europe*. This work, translated at first into French, in four duodecimo volumes, was considerably increased towards the middle of the eighteenth century, as it had then grown into eight large quarto volumes. Meritorious as that new edition may have been, the work failed to satisfy the requirements of those who wished to make a careful study of history. At about the same time, the English brought out, upon a much larger scale, a *Universal History*, of which we have a translation in forty-five quarto volumes. This collection, extensive as it is, still is very incomplete, for works of this kind have inevitably the defect of being mere abridgements—skeletons which lack flesh and colour. These efforts, more or less unsuccessful, to form a complete body of history, have doubtless given your Majesty the idea of collecting the best works in existence upon each part of the world, and of so forming a Historical Library. The appended catalogue has been prepared in conformity with this idea, at once grandiose and simple. An historical library should be the faithful description of the known world. The ancients have left us but a part of this description, which has, however, been extended by modern writers, and to which hardy travellers are ever adding some new tract. It is necessary, therefore, to join modern historians to ancient writers and to add the testimony of travellers to that of historians. From this combination should result a knowledge of each

country and of each nation as thorough as our present lights enable us to obtain.

"I have divided history into three parts—viz. Civil History, Military History, and Religious History. All the works are reduced to 18mo, and the dates before each title-page are those of the publication of the work, its translations and best editions. I shall be very proud, Sir, if these details should bring about the execution of the plan sketched out by your Majesty. BARBIER."

"November, 1808."

To this report was appended a memorandum, giving the information as to cost and time asked for by the Emperor:

"Estimate of the cost of printing the three thousand volumes, 18mo, of the Historical Library, and of the time which it would take.

"In order to arrive at a fairly exact estimate of the cost of printing the three thousand volumes, of which the Historical Library is to consist, we must assume either that fifty copies or a hundred copies of each work will be printed. In the first case, the expense of printing and binding in calf would be £163,200 (4,080,000 frs.), including the paper and the fees paid to the literary men employed to revise the works and correct the proofs. Adding to this a sum of \$14,200 (355,000 frs.) for the volumes bound in morocco, we arrive at a total of \$177,400 (4,435,000 frs.). In the second case, the printing and binding in calf would cost \$189,000 (4,725,000 frs.), including paper, &c., or \$219,000 (5,475,000 frs.) with the morocco bindings. To each of these sums would have to be added \$40,000 (1,000,000 frs.) for the geographical maps, while the thirty mahogany boxes to hold the three thousand volumes would cost about \$400 (10,000 frs.). Thus the total cost would be either \$217,800 (5,445,000 frs.) or \$259,400 (6,485,000 frs.), according to the number of copies printed.

"With regard to the time, if I employed 120 compositors, twenty-five literary men to make the necessary emendations and to correct the proofs, and a man very familiar with the practical details of printing to distribute the materials among the compositors and to arrange the parts as they were printed, we should get through a volume and a half per diem, or 500 volumes per annum, so that the work could be completed in six years. If instead of printing a 100 copies, we printed 300 and sold off 200, these latter, at 5 frs. a volume, would bring in \$120,000 (3,000,000 frs.)."

"BARBIER."

"November, 1808."

M. Barbier's catalogue, with its different specimens executed at the Imprimerie Impériale, to show the shape and size of the volumes, and extracts on wove paper of Baron de St. Croix's *Examen Critique des Historiens d'Alexandre*, was examined with much interest by the Emperor, but whether, because the cost frightened him, or because he detected in M. Barbier's report an undercurrent of sarcasm, he let the matter drop and contented himself with the more modest library which he had been, as described, in the habit of taking with him before. It is interesting, however, to note how, even in a matter of this kind, Napoleon's "vaulting ambition o'erleaped itself."

MAGAZINES AND REVIEWS.

THE *English Illustrated Magazine* this month seems scarcely to come up to its usual level of excellence. Apart from the two continued stories—Mr. Bret Harte's quaint and picturesque "A Ship of '49" and Hugh Conway's "A Family Affair"—there is no very striking article in the number, and in the illustrations we note some falling off from the accustomed finish. Mr. J. E. Panton's paper, "Highways and Byways," deals in an interesting way with Sussex scenery, and has some fairly good illustrations by Mr. C. E. Wilson. Mr. Archibald Forbes, under the title "Interviewed by an Emperor," tells the story of a conversation he had with the late Czar, under somewhat peculiar circumstances. We must not forget to mention Mr. Walter Crane's pen-and-pencil poem, as

we may call it, "The Sirens Three"—verses of his own, accompanied with a running comment of imaginative designs on the borders of the pages—which is very pleasing, though it has not quite the grace and delicacy of the author's "Thoughts in a Hammock," which appeared some time ago in the same magazine.

Book-Lore keeps up its interest, and is really an addition of distinct value to our resources. The article in the April number, which is likely to prove most permanently useful, is that by Mr. W. E. Axon on "Burton's Books," Burton, of course, being not "Democritus Junior," but Nathaniel Crouch. It would have been well to insert a reference to Dr. Bliss's Catalogue of these books in Appendix VIII. to the *Reliquiae Harnhamae*. We observe an announcement in the *Bibliophile's Calendar* that it is proposed to reprint two works by Payne Fisher. We have not had an opportunity of verifying Wood's statement in the *Athenae Oxonienses* (Life of Fisher) to the effect that one of these works was "mostly taken from Stow's Survey, and the other from Dugdale's *St. Paul's*," but it may be disappointment and useless labour to call attention to it in time. We suspect that Payne Fisher was not much better than a bookmaker.

AFTER a very successful and useful life of thirteen years, under the able guidance of Mr. James Burgess, the *Indian Antiquary* has entered upon a new series, to be conducted under the editorship of Mr. Fleet and Capt. Temple. These names are sufficient guarantee that the very valuable work hitherto carried on in its pages in the directions of folk-lore and of inscriptions will be as fully cared for in the future; and we venture to hope that room may be found for a considerable number of such papers as that by Prof. Whitney in the first number of the new series—papers, that is, that deal more with the results that may be gathered, or the conclusions that may be reached, from facts already recorded. The recording of facts, even of isolated facts, apart from the weighing and sifting of them, is a most necessary preliminary to historical enquiry. But it is, after all, only a means to the end; and readers are apt to tire of dry details if they are not from time to time relieved by more matured essays. We heartily congratulate Mr. Burgess on the success of an undertaking attended with so many difficulties as the starting of a learned periodical in India must necessarily be, and we trust that the students of Indian history, in Europe as well as in the East, will extend to the new editors a full measure of their support and assistance.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BERNARDINI, P. Il dominio temporale de' papi nel concetto politico di Dante Alighieri. Modena. 4 L.
DROZ, G. L'Enfant. Paris: Victor-Havard. 3 fr. 50 c.
FONTAINE, Th. Christian Friedrich Scherer und das literarische Berlin von 1840 bis 1880. Berlin: Besser. 5 M.
GÖTTZ, W. Kurze Geschichte der deutsch-schweizerischen Dichtung seit Bodmer u. Breitinger. Aarau: Sauerländer. 1 M. 30 Pf.
HAUSEN, F. Die Kampfschilderungen bei Hartmann v. Aue u. Wirt v. Gravenberg. Halle: Niemeyer. 2 M. 40 Pf.
HEPP, C. Schillers Leben u. Dichten. Leipzig: Bibliographisches Institut. 5 M.
MEURER, M. Carreaux en falence italienne de la fin du 15^e siècle et du commencement du 16^e siècle. Paris: Quantin. 200 fr.
MYKOWSKY, V. Kunstdenkmale d. Mittelalters u. der Renaissance in Ungarn. 9. u. 10. Lfg. Wien: Lehmann. 8 M.
SCHWAB, G. Rabelais u. Fischart. Winterthur. 2 M.

THEOLOGY, ETC.

- BRADEN, P. v. Dyāna Asura, Ahura Masda u. die Asura. Studien u. Versuche an dem Gebiete alt-indogerman. Religionsgeschichte. Halle: Niemeyer. 3 M. 60 Pf.
BRANDEN, H. Visto S. Pauli. Ein Beitrag zur Visionsliteratur m. e. deutschen u. zwei latein. Texten. Halle: Niemeyer. 2 M. 80 Pf.
CASSIOLI, D. La legge del popolo ebreo nel suo svolgimento storico. Firenze: Sansoni. 4 L.
LA DUCHÈRE, P. D. Paul Sabatier. Paris: Fischbacher. 4 fr.

HISTORY, ETC.

- BRINK, R. B. Das Inka-Reich. Beiträge zur Staats- u. Sittengeschichte d. Kaiserth. Tahuantinsuyu. Jena: Mauke. 16 M.
BRESLER, H. Die Stellung der deutschen Universalisten zum Baseler Koncil u. ihr Anteil an der Reformbewegung in Deutschland während d. 15. Jahrhunderts. Leipzig: Fock. 1 M. 50 Pf.
CODRÉ, diplomatische Nachrichten. Hrg. v. K. Mensel u. W. Sauer. Nassauisches Urkundenbuch. 1. Bd. 1. Abth. Bearb. v. W. Sauer. Wiesbaden: Neidner. 22 M.
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CORRESPONDENCE.

DEATH OF CROMWELL'S SON.

London: March 31, 1885.

I think the fact which I pointed out some years ago, and which is referred to by Prof. Gardiner in your last issue, viz., that in the list of 149 names of "those who joined us at the siege of Lynn" [1643], no less than four double Christian names occur, viz., Thomas Christian Lowger, Price Stephen Read, William Valentine Thurton, and Peter A. Money, will after all be the hardest nut for believers in *The Squire Papers* to crack. Camden, writing in 1623 (*Remains*, p. 44), says: "But two Christian names are rare in England, and I only remember now His Majesty, and, among private men, Thomas

Marion Wingfield and Sir Thomas Posthumus Hobby." Is it credible that while Camden was writing, children were being baptized with double Christian names so commonly that twenty years later four of 149 common troopers would be bearing them? Having just completed my Calendar of the Fines for Norfolk, in which Lynn is, and to which county most of the surnames in the list clearly belong, I can vouch that during this period, and for very many years after, not one of all the thousands of persons whose names occur in them bears a double Christian name. Nor is there a single example in the Subsidy Rolls of a large Norfolk Hundred I have just printed.

If Mr. Aldis Wright wants stronger proof of the fact that *The Squire Papers* are forgeries, let him critically examine (and no one is more competent than he to do so) the expressions "put up with," "I shall be cross," "mind and come on," "shamoy leather," "playing fox," and "tussle," and let us know whether all, or any, of them were in use in 1643.

It is surprising that the ridiculous story which introduced the Squire forgeries to Carlyle should have taken him in. The "unknown correspondent," who is said to have been so crassly ignorant of the state of literary and public feeling as to imagine that the publication of the Ironside's "journal of 200 fo. pp." would so terribly shock the susceptibilities of the inhabitants of the cathedral town in which he lived, is, though he writes to Carlyle "in a rugged . . . and rather peculiar dialect," sufficiently a scholar and an antiquary to be able to "rush up to town" and accurately transcribe thirty-five letters of the none too easy hand of the period.

This inconsistent descendant of the Squire family is said to have resided, "he and his," for 300 years under the shadow of a cathedral city. From the context, there is little doubt that Norwich is meant by this; but I shall be surprised if it can be shown that any family named Squire resided there or in any other cathedral city for anything like 300 years. Again, in a letter dated 1642 Cromwell is supposed to refer to certain velvets which had come over from Italy to London in Squire's father's ship, and to order "twenty pieces" worth for his (Cromwell's) wife. How is this consistent with the Squires having been "300 years in a Cathedral City," and can anything be more ridiculous than to suppose that Cromwell would waste such a sum in frippery for his wife at such a time?

The real fact is that Carlyle's *forte* was not in weighing evidence. Anything that fitted in with his views was welcomed and worked into narrative. For example, Cromwell's alleged "Royal descent" from the Stewarts, a most impudent fabrication, was swallowed whole by him, while the muddle he makes of Cromwell's paternal descent is inexplicable.

The secret history of the hoax (which it undoubtedly was) I take to be this. Some one, irritated by the offensive way in which Carlyle was perpetually railing against and sneering at all antiquarian work, "Dryasdust printing Sources," and so forth, determined to give him a lesson, and concocted the whole affair within a few months after the publication of the first edition of the Letters. That this "some one" was an East Anglian, and a fairly able antiquary, few will doubt, and I am nearly sure I can identify him. Mr. Aldis Wright informs us that he holds a letter addressed by the owner of the diary to Carlyle. Is he under the same vow of secrecy as Carlyle was, and so prevented from printing and showing it in the interests of historical truth?

WALTER RYE.

P.S.—Should not the believers in Cornet Squire, strictly speaking, prove the existence of such a person from extraneous sources?

A WORD WANTED.

Settlington: March 30, 1885.

In these days when so much original work first sees the light in the pages of scientific periodicals or in the *Transactions* of Societies, and when such payment as the author receives often consists solely of a few copies of his paper separately printed off for distribution among his friends or fellow workers, the want is felt of an English word to designate such private impressions. Our Continental neighbours have adopted appropriate phrases, but we possess no English equivalent for the French *tirage à part*, or the German *Separatabdruck*. The resources of our language ought not to be unequal to the task of coining a suitable term. The words "proof," "slip," or "pull" might do if they were not already otherwise appropriated, and "private impression" is a phrase rather than a word. Unless some of your readers can suggest something better I would propose the coinage and adoption of the word "deprint," which would follow the model of "reprint" and "imprint," which we already possess.

ISAAC TAYLOR.

"TO END" AS AN AGRICULTURAL VERB.

Liverpool: March 16, 1885.

Reading Mr. Archer's note on this word as it occurs in *Coriolanus* suggested at once to me that the word might be of similar formation to *doff*, *don*, *douse* (*douse* the glim = put out the light), *dowp* (*dowp* the door = fasten the door), &c., similar, but with its component parts in reverse order, and be really a contracted form of *in-do*. It then occurred to me that *cinthun* (which I had never, to my knowledge, met with) would be a very natural form in German; and in Thieme's German-English Dictionary I found the word with the meanings "to put in; to put up, to shut in; to lay in." It therefore seems to me quite possible that the dialects have here preserved a word which has dropped out of the literary language.

Having Dyce's Shakspeare at hand, I naturally looked to see whether he had anything on the subject of the passage in *Coriolanus*, and found a long note, which, after enumerating several suggested emendations of the passage, quotes from the Rev. W. R. Arrowsmith: "The shallowest Glostershire or Herefordshire auctioneer is competent to verify the old reading"; and two advertisements from the *Hereford Times* of January 23, 1858, announcing the sale by auction of "three well-ended hay-ricks, three excellent well-ended wheat-ricks," &c., and "a rick of well-ended hay." This last example shows conclusively that the participle applies to the hay, and not to the rick.

R. M'LINTOCK.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, April 6, 5 p.m. Royal Institution: General Monthly Meeting.

8 p.m. Inventors' Institute.

TUESDAY, April 7, 7 p.m. Society of Architects.

WEDNESDAY, April 8, 8 p.m. Microscopical: "New Fossils" by Dr. C. T. Hudson; "Structure of the Diatom Shell"—"Silicious Films too thin to show broken Edge," by Dr. J. D. Cox; "Mammalian Projections of Diatoms," by Mr. H. Mills; Exhibition of Nobert's Diamonds.

FRIDAY, April 10, 7.30 p.m. Civil Engineers' Students' Meeting, "Machines for Crushing Stone and other Hard Materials," by Mr. S. Tomlinson.

8 p.m. Quakett Microscopical Club.

8 p.m. New Shakspeare.

SCIENCE.

The Fisheries Exhibition Literature. In 14 vols. (Clowes.)

If the Great International Fisheries Exhibition of 1883 resulted in nothing more than the production of the fourteen octavo volumes of the *Fisheries Exhibition Literature*, one would in

that single fact alone have reason to congratulate the Executive Committee most heartily. These volumes contain a vast amount of information on various subjects, more or less definitely connected with fish and fisheries, both home and foreign. They consist of three volumes of handbooks, four of papers read and discussed at the different conferences held during the Exhibition, four volumes of prize essays, one containing the official reports and statistical tables, one the official catalogues and jury reports, and lastly we have a concluding volume containing a carefully prepared analytical index to the whole, which must, doubtless, represent months of laborious work, and which forms a very desirable, and indeed a very necessary, feature in the publication. It is not possible, in the space allowed in these columns, to do more than give a very general idea of the whole work. I will select one or two questions which more immediately concern the all-important subject of the sea fisheries of our own coasts, a subject which absorbs in its commercial value all others of a kindred nature. Mr. Spencer Walpole, in his admirable official report, tells us that the British fishermen draw at least £10,000,000 a year from the seas which surround these islands, and that, in this respect, Great Britain heads the list of the fisheries of the world; that the fisheries of the United States follow with an annual take worth £8,660,000, and that Russia occupies the third place with a produce worth £5,250,000. Oysters are said to be probably the most valuable product drawn from the sea; the oyster harvest in the United States being worth £2,750,000 a year. The value of the products of the sea is not, however, to be estimated in a financial point of view alone: we must have especial regard to its value as wholesome food to the people who consume it. A plentiful supply of nourishing fish food to our teeming populations, at a moderate cost, is one of the great national problems of the day. Owing to the immense demand for fish food, and the facilities which our railways afford for its distribution, the price of most kinds of sea fish has risen, and it is a matter of daily complaint that some kinds of fish have risen enormously in price to the consumer the last few years. Some people endeavour to refer the high prices to a comparative scarcity of fish food, which alleged scarcity they attribute to the destructive use of the trawl and, what they call, the wanton waste caused by the capture of young fishes by shrimpers and others. For my own part, I do not believe that the fish of the sea are less abundant now than formerly. Having spent considerable time for some years at Brixham, Grimsby, and other trawling stations, and having frequently accompanied the trawlers and interrogated fishermen at various parts of our coasts, I feel quite certain of the soundness of the conclusions arrived at by Professor Huxley and the gentlemen who were associated with him as Commissioners appointed to inquire into the sea fisheries of the United Kingdom in 1866. Their report distinctly negatives the supposition of a decreasing supply. Mr. Spencer Walpole, in a chapter on "The Possible Exhaustion of Fisheries" (vol. xiii. p. 132), writes:

"I am anxious to point out that, so far as sea fish are concerned, all the great countries of the world are practically proceeding on the hypothesis that the fisheries are inexhaustible. Britain, the United States, Russia, France, Canada, Norway, the Netherlands, Newfoundland—these, and almost every other country, are annually endeavouring to catch more fish, and none of them—or none of them with one exception—are taking any steps to show that they believe sea fisheries to be capable of exhaustion."

Prof. Huxley, in his address at the opening conference, sounded the key-note on this subject when he said, "I believe that it may be

affirmed with confidence that the most important sea fisheries—such as the cod fishery, the herring fishery, and the mackerel fishery—are inexhaustible. And I have this conviction on the grounds—first, that the multitude of these fishes is so inconceivably great that the number of catch is relatively insignificant; and secondly that the magnitude of the destructive agencies at work upon them is so prodigious, that the destruction effected by the fishermen cannot sensibly affect the death rate." An instance of the extraordinary prolific nature of fish may be seen in the cod fishery of the Loffoden Islands, when the fish approach the shores in the form of what the natives call "cod mountains,"—shoals of densely-packed fish 120 to 180 feet in vertical thickness. According to Professor Sars, the cod are so thick together that "the fishermen who use lines can notice how the weight, before it reaches the bottom, is constantly knocking against the fish." The objection to the trawl as a destructive agent in the spawn of fishes generally will vanish on a moment's reflection; for the trawl works on the ground; but many of our sea fishes are now known to emit their spawn in the water; which spawn often floats and undergoes development near the surface. Professor Sars in a letter, with which he was good enough to favour me, in 1882, writes:

"The general result of my investigations in this way points to that remarkable fact that the eggs and fry of most of our sea fishes develop floating in the sea near the surface, as had been first ascertained to be the case with the cod, and that the deposition of the spawn on the bottom must on the whole be regarded as an exception to the general rule."

Again, the areas fished bear a very small proportion to the areas over which the trawl seldom, if ever works. I was often struck when out trawling to see so few smacks working near, or anywhere in sight of the trawl in which I was myself, "*Quocumque aspicias nihil est nisi pontus et aer*," is perfectly true in the North Sea, where for three days I saw not more than three smacks of the trawling fleet from Hull and Grimsby. If we wish to have more abundant fish food we must multiply our machinery for catching it. As the Duke of Edinburgh has said, "Instead of looking upon any improvement of the means of capture as tending to exterminate the species, I am rather disposed to welcome it as the possible producer of an increased supply of fish for the benefit of our teeming population." (Vol. iv., p. 78).

The question of fish as food, as Sir Henry Thompson remarks, was the chief motive for bringing together that comprehensive collection of all matters relating to fish and fisheries which interested so many thousands of visitors during its exhibition. Fish as food is "the essential and practical expression of the entire organisation," which that exhibition presented.

The subject has been admirably discussed by Sir H. Thompson, one of our most eminent surgeons. Speaking of the composition of fish as compared to that of meat, he writes:

"Notwithstanding that the fish is an inhabitant of water, and cannot live out of it, the proportion of that element in the animal's structure exceeds only by a small amount the proportion which is present in land animals. In other words, the solid constituents of fish as a class, and there are important exceptions here and there, are but little less in weight than those which the flesh of cattle contains."

So that, after all, the expression, "fish is watery food" does not appear to be justified by facts. However, there is great difference in the nutritive properties of different species, as well as in those of the same fish, according to the time of year, the nature of its acquirable food and other circumstances. The fat in fish varies

considerably. It is less than one pound in the hundred in sole, whiting and haddock, turbot, cod (without liver) and dory. The herring contains seven pounds of fat in the hundred. There are twelve or more in the salmon, fifteen or sixteen in the mackerel, and as much as thirty in the eel. "In all these it is dispersed throughout the body; but some fish have it largely stored in the liver, as in the cod, skate, red mullet, &c., and where much fat is present the amount of water is diminished in a corresponding ratio." On the current opinion that a fish diet contains certain elements which adapt it in an especial manner to renovate the brain, Sir H. Thompson remarks:

"There is no foundation whatever for this view: the value of fish to the brain-worker is due simply to the facts already referred to: viz., that it contains, in smaller proportion than meat, those materials which, taken abundantly, demand much physical labour for their complete consumption, and which, without this, produce an unhealthy condition of body, more or less incompatible with the easy and active exercise of the functions of the brain."

Sir H. Thompson draws attention to the fact that it is the fashion to eat only a few well-known species of fish, that the list of fish in general demanded by the public is too restricted, and that the force of habit has led to a conventional usage which limits greatly and disadvantageously the variety of fish which would otherwise arrive at the market. He instances the "wolf-fish," or cat-fish (*Anarrhichas lupus*), which is practically unknown to ninety-nine out of every hundred London housekeepers. Owing to its ferocious and ugly appearance it is not in much estimation as food; but I can testify to the superior quality of its flesh, and endorse Sir H. Thompson's verdict. The queer or ugly aspect of a fish acts very strongly, but very absurdly, on the mind of the cautious British public, and this is true quite as much in the case of the poor as in that of the wealthier classes. "Eh, Mr. So-and-so!" said an old woman, who had been for some minutes intently observing a John Dory in a fishmonger's shop in Wellington, to the worthy proprietor, "do you mean to say that anybody would ate such a nasty, ugly thing as that?" "Why, to be sure," said the fishmonger. "The gentlefolk are very fond of this fish." "May be," the old woman answered, "for them gentlefolk will ate anything!"

I can only repeat that these volumes are a perfect storehouse of information on matters relating to fish and fisheries, and that both in arrangement, type, and general get-up they leave nothing to be desired, and do credit to the well-known publishers, Messrs. W. Clowes & Sons, to the literary superintendent, Mr. Trendell, and to the executive committee.

W. HOUGHTON.

Avesta: the Sacred Books of the Parsis. Edited by Karl F. Geldner. Published under the patronage of the Secretary of State for India in Council. I. Yasna, Fasciculus I. (Stuttgart: Kohlhammer.)

THE appearance of the first part of a revised edition of the original text of their sacred books is an occurrence upon which the Parsi community may well be congratulated. They are fortunate, not only in the fact that the arduous task of revision has been undertaken by an Avesta scholar so thoroughly competent as Prof. Geldner, of Tübingen, but also in the circumstance that several of their most eminent men have ventured to send their most valuable MSS. to Europe, in order to assist him in his work. When Westergaard, thirty-three years ago, began to publish the first complete edition of the Avesta texts, he had to confine his attention

to the MSS. then in Europe. Fortunately, these included a few of the best and oldest MSS. extant, which had been brought from India by Anquetil, Guise, Rask, and others at various times; so that Westergaard (who was a very judicious and careful Sanskrit scholar) was able to prepare a very correct edition of the texts of the Avesta, the language of which is closely allied to Sanskrit. Shortly after the publication of the first part of Westergaard's edition, Spiegel began to publish another edition of some of the principal texts, which, being accompanied by a Pahlavi translation and commentary written before the Muhammadan conquest of Persia, has also been much used by Avesta scholars. As Westergaard's edition has been long out of print, and considerable progress has been made of late years in the study of the Avesta, the new and revised edition undertaken by Geldner is much wanted, and scholars will be specially interested in noting the extent of revision that has been found necessary and practicable. In his previous extensive studies of Avesta texts the editor has frequently suggested emendations of metrical passages, for the sake of improving the metre; but such emendations are always a very hazardous form of criticism, and can rarely meet with general acceptance. The Avesta scholar will, therefore, be glad to find that Prof. Geldner, in his revised edition of the texts, evidently confines his attention to the text of the MSS. as he finds them, and merely selects the most plausible readings from the actual variants, or in accordance with parallel passages. As, at the same time, he gives nearly all the variants in the notes, he places in the hands of his readers all the existing materials for forming their own opinions. The number of MSS. consulted by Geldner for settling the text of the Yasna, has been about four times as many as were accessible to Westergaard, and their average quality about the same. In fact, unless some unusually good MS. be discovered hereafter in Persia (where the existence of anything so important is altogether unsuspected), there is every reason to believe that no material improvement of the texts now publishing can be expected in the future from MS. sources. By far the greater number of the alterations in the text, which affect about one-twelfth of the words, are slight amendments in orthography, though occasionally changing the meaning to some extent. The size of the work is considerably enlarged, forty-two pages of Westergaard's edition being increased to seventy-four, but this is chiefly due to the great number of variants recorded. The introduction, in which the MSS. will be reviewed and the principles of textual criticism and orthography adopted will be explained, is deferred to the last part of the work, which will also contain several texts, more or less fragmentary, that have not been previously edited. In the meantime, the reader is supplied with sufficient information to enable him to fully appreciate the critical notes, by means of a temporary preface to this first fasciculus. The work is well and correctly printed with the Copenhagen type, and, when completed in the same style, there can be no doubt that it will long continue to be the standard edition of the original texts of the sacred books of the Parsis. E. W. WEST.

CORRESPONDENCE.

ON A "BHAUMAYANTRA."

To avert the evil influences of Mars (*Bhāuma*, *Āṅāraka*) a Hindu engraves the names of this planet in a diagram (*yantra*) on a copper plate, and worships the diagram in his house. One of these *yantras*, obtained in Mālwa, has been published by Dr. Hultsch in the *Indian Antiquary* for May 1884, pp. 138-9. Another,

obtained by my father, about forty years ago, from a gentleman who got it in Benares, has recently come into my possession. The plate is nearly $7\frac{1}{2}$ inches square, inscribed with an equilateral triangle, which, again, is subdivided into twenty-one equilateral triangles, each containing, in good Nāgarī characters, the mystic syllable *Om*, a name of the planet Mars in the dat. sg., the noun *namah* "adoration," and, lastly, a numeral. At the edges of the plate are the words for eight weapons, in the accusative singular. The contents of the twenty-one triangles are as follows:

- Om Maṅgalāya namaḥ 1.
- Om Bhūmiputrāya namaḥ 2.
- Om Rīṇahartre namaḥ 3.
- Om Dhanapradāya namaḥ 4.
- Om Sthirādanāya namaḥ 5.
- Om Mahākāyāya namaḥ 6.
- Om Sarvakarmāvarodhakāya 7.
- Om Lohitāya namaḥ 8.
- Om Lohitākshāya namaḥ 9.
- Om Samagānā : : pākāyā (two letters illegible) namaḥ 10.
- Om Dharātmaṅjāya namaḥ 11.
- Om Kujāya namaḥ 12.
- Om Bhaumāya namaḥ 13.
- Om Bhūtīdāya namaḥ 14.
- Om Bhūminandanāya namaḥ 15.
- Om A[ā]gārakāya namaḥ 16.
- Om Yamāya namaḥ 17.
- Om Sarvarogāpahārakāya namaḥ 18.
- Om Vrishākartre namaḥ 19.
- Om Vriṣṭyapahartre namaḥ 20.
- Om Sarvakāmaphalapradāya namaḥ 21.

The eight weapon-names on the margins are *gharām*, *śaktim* (spear), *śulam* (pike), *dhanuh* (bow), *śaram* (arrow), *gadām* (club), *varadam*, and a word ending in *-anam* or *-ānam*. These names do not occur on the Mālwa plate; and in No. 10 Dr. Hultsch gives *Sāmagānāya* [nri]pā[ka]rāya, adding that he is unable to explain this word. In No. 20 he has *Vriṣṭihartre*.

In No. 1 *Maṅgala* ("propitious") is an euphemistic name for Mars. The names in Nos. 2, 11, 12, 13, and 15 mean "son of the earth; Rīṇahartre (No. 3) means "debt-destroyer," as *Vriṣṭyapahartre* (No. 20) means "rain-destroyer." *Yama* (No. 17) is elsewhere used as a name for Saturn. As to the weapon-names, I shall be grateful if any Sanskritist will explain *gharā* and *varada*.

WHITLEY STOKES.

SOME POINTS IN IRISH GRAMMAR.

University College, Liverpool: March 30, 1885.

Allow me to make a few remarks in reference to one or two grammatical questions raised by Prof. Rhys, in his interesting review of Stokes and Windisch's *Irish Texts*.

First as to *méit* and *sochmacht*. Here, while adopting Windisch's reading, I would follow Rhys's translation. I do not believe in the reading *méit*ther, because such forms in -ther are very rare in the old language, and would certainly never have been abbreviated in a way which is employed in very late MSS. only. I therefore prefer, with Windisch, to treat the compendium as non-existent. Now, *méit* as *sochmacht* is a gloss to the words *etiāmsi plenissime videt* (*anima*), and means "as much as it is well able." *Méit*, followed by a relative clause, is of frequent occurrence, and answers to the Latin *quantum* or *quam maxime*, and *sochmacht* (for *sochumacht* Z¹ 863) is an adjective meaning "having good or great power." Thus, *caisín sochmacht*, gl. 98, does not mean *mit gutem Auge*, but *fähig zu sehen*, *caisín* being an oblique form of the infinitive *caisiú*.

Lastly, in corroboration of what Prof. Rhys says about the impersonal passive forms of the substantive verb in the Celtic languages, the Middle-Irish form *bás* may be quoted, which

generally, though wrongly, taken to be an active form. It is a 3d. sg. pret. pass. formed like *tancas ventum est, dehas, conncas, &c.*, forms which have sprung up by analogy to *-t* and *-s* stems, to which only they originally belong.

KUNO MEYER.

THE HITTITES AND THE "PIG-TAIL."

London: March 23, 1885.

Rosellini, in his great work on the monuments of ancient Egypt, claims to have faithfully reproduced from the wall-picture at Abou Simbel the painting of a battle between the Egyptians and the Khita (*una battaglia tra gli Egiziani e lo stesso popolo Scito*). This representation he gives in vol. 1, plate ciii. In this picture the Egyptians are to be seen contending in their chariots with enemies whose hair appears in two very distinct fashions. Some have the hair long, and falling over the shoulders, while others appear with the crown of the head shaven, except a single lock or pig-tail. The latter class is the less numerous, and, on the whole, the pig-tailed warriors may be regarded as the masters or superiors of those wearing long and abundant hair. But as, according to the Egyptian representations, these were by no means the only fashions adopted or practised by the Khita warriors, that of wearing a close cap, without, apparently, either the pig-tail or flowing hair, being the most frequent, it might seem not unlikely that the pig-tailed riders in the chariots were allies whom the Khita had summoned to their aid from some remote country. But, in preparing for my recent lectures at the British Museum, I chanced to observe that there is, on the monuments obtained from Jerablûs, clear evidence of kings or other persons in authority wearing the pig-tail. This is most conspicuous in two examples on the so-called "doorway inscription," though there is another example on what, for the sake of distinction, I may speak of as "the rounded pillar inscription." In all three cases the symbol of dignity or authority, the conical cap, is worn, and from beneath this comes out behind the pig-tail. On the two monuments in question there are also other heads without either the conical cap or the pig-tail. These are, it may be presumed, as on the Egyptian painting, the heads of persons occupying an inferior and subordinate position.

We commonly associate the custom of wearing the pig-tail especially with the Chinese, though the Chinese adopted it from the Manchu Tartars at a comparatively recent period. When and whence the Tartars derived it is altogether unknown. In the absence of such knowledge it is a probable inference from the facts just mentioned that, at a period antecedent to that of any Scythian or Tartar invasion recorded in history, men of the Tartar or a cognate stock gained the supremacy at Carchemish, for this in all probability was the ancient city which occupied the site of Jerablûs. The ruling caste would seem, however, to have kept themselves distinct, and not to have imposed their customs and usages on the subject population. At least they did not enforce the shaving of the head or the wearing of the pig-tail.

The facts to which I have thus directed attention are curious and interesting; and it seems not unlikely that they may suggest an explanation of some of those perplexing phenomena presented by Hittite personal and local names, which have been discussed by Brugsch and by Prof. Sayce. Words like *Khita-sira*, "prince of the Khita," with the genitive standing first, would be conformable to the Mongol idiom. But the use of such forms would be consistent with the popular language in any place remaining essentially Semitic, if it had been such before.

THOMAS TYLER.

SCIENCE NOTES.

EARLY this month (simultaneously with the issue of the German edition by their Berlin house), Messrs. Asher & Co. will publish an English translation by Prof. Keane of Dr. Emil Riebeck's work on *The Chittagong Hill Tribes*. The book embodies the results of a journey made by the author in 1882 among the peoples inhabiting this little-known borderland of East Bengal. The text occupies eighty-four pages large folio, and is accompanied by a large number of woodcuts and zinc etchings, a coloured map, two chromolithographs, and nineteen phototype plates.

MR. T. RUDDIMAN JOHNSTON, of Edinburgh, has published a sheet containing a map of Afghanistan, together with four smaller maps of Europe, Asia, South Western Asia, and India. The special features of the map of Afghanistan are the general clearness of the outlines, and the effective manner in which the mountains are shaded, both of which involve some loss of accuracy. For example, the Kabul river is represented as being absolutely larger than the Indus, giving the impression that it is navigable from Attock to Jalalabad. The actual neighbourhood of Penjdeh seems to have been carefully copied from the map of the Indian survey. The statistical information printed on the inside fold is to the point.

PROF. MILNE, of Tokio, who has been engaged for several years in studying the phenomena of earthquakes in the Japanese islands, has published an elaborate paper on this subject, which occupies an entire number of the *Transactions of the Seismological Society of Japan*. In this paper he records 387 earthquakes which were observed in North Japan between October 1881 and October 1883. The memoir is illustrated by a series of small maps, showing the areas that have been shaken by the different earthquakes. One of the most interesting results of this inquiry is the fact that 84 per cent. of the disturbances originated beneath the ocean, or along the seaboard.

The Elements of Animal Biology is the title of a new work in preparation by Prof. Adam Sedgwick, of Trinity College, Cambridge. It is intended to serve as an introduction to the study of animal morphology and physiology, and will shortly be published by Messrs. Swan Sonnenschein & Co.

PHILOLOGY NOTES.

THE work which Mr. Whitley Stokes has undertaken for the Philological Societies of London and Cambridge comprises not only (as stated in the *ACADEMY* for March 21, p. 210) the Old-Irish glosses on the MSS. of Priscian and Bede at Carlsruhe, but also the glosses on the ninth century Codex Paulinus at Würzburg, which have been published incompletely and inaccurately by Prof. Zimmer, Berlin, 1881. Mr. Stokes will add an English version and an *index verborum*. An amusing instance of the untrustworthiness of Zimmer's book occurs in p. 234, where the Hebrew *m'ra'hafeth* (MS. *merefeth*) is made into two Latin words (*in ere*) and one Irish (*feth*).

AT a meeting of the Johns Hopkins University Philological Association on January 9. Mr. M. Warren read a paper on the etymology of *hybrida*. Mr. Warren quoted passages to show that the strict meaning of *hybrida* in Latin was the progeny of a *sus* and an *aper*, and suggested that the word was a compound of *s* with *lâps* (= *aper*, preserved in the Hesychian gloss, *ἐλαφροῦ· χοίρου*).

PROF. WINDISCH's edition of the Irish saga *Noinden Ulad* appears in the *Berichte of the Royal Saxon Society of Sciences* for December

13, 1884. He gives two texts, one from the Book of Leinster, p. 125^b, the other from the Harleian MS. 5280, fo. 53^r, with literal German translations and valuable notes. Windisch is obviously unaware that the former text was published in 1871, with a Latin translation, by Sir Samuel Ferguson, in one of the notes to his fine poem of "Congal." The saga seems to have originated in an attempt to account for a practice resembling the *covade*, so familiar to anthropologists.

In the *Literarisches Centralblatt* for March 21, Prof. Windisch notices favourably Mr. Bendall's catalogue of the priceless collection of Buddhist Sanskrit MSS. which Dr. Daniel Wright presented to the University Library, Cambridge. Prof. Windisch also praises vols. 2 and 3 of Abel Bergaigne's book on the Vedic religion (Paris, 1883). But he objects to Bergaigne's connexion of *Indra* with the root *indh* (to burn), and suggests, rather, the Homeric *Ἰνδάρης*, which (notwithstanding Curtius, *G. E.*, No. 282) has nothing to do with the root *vid*. He also objects to the absurd etymology of *Nāsāya*, a name for the two beneficent *Açvins*, from *nāsa* (nose), which Bergaigne copies from the Indian scholiasts. Windisch brings this name from the root *nas*, which occurs in *nasas*, the Gothic *nasjands* (saviour) and, with change of *s* to *r*, in the *neriendo Krist* of the Heliand.

PROF. HERMANN PAUL, of Freiburg-i.-B., is now engaged upon a second greatly enlarged and improved edition of his *Principien der Sprachgeschichte*, which has long been out of print.

PROF. EDUARD MEYER, of Leipzig, is busy with the second volume of his *Geschichte des Alterthums*, which will deal with the early history of Greece.

A NEWCASTLE Correspondent, referring to Prof. Rhys's review of Stokes and Windisch's *Irish Texts* in the *ACADEMY* of March 28, observes that the use of the word "broken" in the sense of "cut" is common in the north of England. "Has it broken the skin?" is equivalent to "Is the skin pierced?" If we are not mistaken, the words "break" and "tear" have exchanged their meanings in the dialects of some of the southern English counties.

MEETINGS OF SOCIETIES.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, March 25.)

MR. J. HAYNES in the Chair. MR. PERCY W. AMES read a paper "On the Nature of Thought as considered from Physiological Points of View," in which he advocated the positive method as the most truly scientific and independent; his contention being, that human conduct is attributable to extraneous influences far more than to the free exercise of thought. In support of this view, he held that intelligent actions, consisting of complex movements, are produced without even the accompaniment of consciousness, illustrating this view by a description of reflex and automatic action, as seen in the amoebae and zoospores, in animals deprived of their cerebral hemispheres, and also in man. Proceeding thence to analyse the phenomena of conscious activity, Mr. Ames gave many instances of interferences with independent volitions, classifying these, broadly, as internal and external, and showing from statistical and other sources that they operate in the form of social laws. Civilised man, however, by his characteristic power of inhibition, acts independently of these influences. The lower animals possess the rudiments of man's capabilities, many of them displaying remarkable powers of reasoning, though their sphere is limited to ideas of sense. They have, moreover, no power of thinking of abstractions as such, and, having no knowledge of ideas, can never enter into the world of thought. Their only object in life is self-preservation and the perpetuation of their species. Man, also, has the same ideas, and, so far, the difference

between him and the brutes is one of degree only. But man's true sphere is the world of thought. His activity is partly for the preservation of self and the gratification of sense, but far more for the development and preservation of thought. The true artist, in perpetuating an idea, rejoices in that exercise itself, as the true student pursues truth for its own sake. Here, then, is an essential difference. So far as man emancipates himself from the influence of sense and subjects himself to that of thought is he lifted above the brute, and tends to the perfect and the complete. In the discussion that followed Messrs. Knighton, Gey, Highton and others took part.

SOCIETY OF ANTIQUARIES.—(Thursday, March 26.)

Dr. FRESHFIELD, V.P., in the Chair.—Mr. Drury Fortnum exhibited a terra-cotta head discovered buried on the Esquiline Hill at Rome, 1881, with other fragments of the same material, one being a pine cone. To the left cheek were still attached the remains of the hand on which it leant. The face is youthful. It was, perhaps, a portion of a recumbent figure on the lid of a sarcophagus, and somewhat resembles a figure of Adonis on an Etruscan sarcophagus at the Vatican. Mr. Murray suggested that the head was, perhaps, that of a statue of Alexander idealised. Mr. Jewers exhibited the earliest of the parish registers of Sherlock, Cornwall; the dates of which are as follows: burials, 1569-1655; marriages, 1571-1670; and baptisms, 1624-1666.

FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromes, and Chromotypes), handsomely framed. Everyone about to purchase pictures need pay a visit. Very suitable for wedding and Christmas presents.—See, 113, Strand, near Waterloo-bridge.

ART BOOKS.

The Ornamental Arts of Japan. By G. A. Audsley. Part III. (Sampson Low.) The third part of this splendid work is in no respect inferior to its predecessors; indeed, it seems to us to be the most beautiful of those already published. Nothing in the way of chromo-lithography has ever exceeded in beauty or correctness of facsimile the representation of the old *cloisonné* tea jar, which is plate v. of Section VII., and nothing, in artistic power, the ivory carving of plate ii., Section VIII. Both of these unique specimens of Japanese art belong to M. S. Bings, of Paris.

"The group which forms the subject of the present plate (the carving) is, probably [writes Mr. Audsley] the largest and boldest work of its class which has left Japan. The whole, with the exception of the upper part of the bow, is carved from a single piece of ivory, measuring 12 inches in height, and almost 5½ inches in diameter."

Although (perhaps we should rather say because) it is of recent date, it is distinguished by the dignified design and fine modelling of the figures—the famous Tametomo and his sword bearer. Tametomo was at once the Goliath and the Robin Hood of Japan, and Mr. Audsley in his comment on the group tells, as it is his good custom to do, what is known about the subject of the plate. If age is not a guarantee of the excellence of Japanese ivories, the same cannot be said with regard to *cloisonné* enamels of any kind. Those of Japan would be remarkable if it were only for our ignorance and the ignorance of the Japanese respecting them. They suddenly appeared (out of the recesses of some palace temples it is now supposed) about fifteen years ago, and many, if not most of them, were shipped to Europe. Previously, their very existence had been unsuspected here, and forgotten in Japan. But to these enamels and their history we have recently referred when noticing Mr. Bowes's last work, which was devoted to his rare collection of them. The specimen figured by Mr. Audsley is one of those remarkable for a decoration which is neither quite Chinese nor quite Japanese in character. Persian influence

has been thought traceable in such pieces; but Mr. Audsley makes a guess, which may probably prove a happy one, that in this unknown foreign element may be seen the influence of Korea. So little is known of the distinctive character of Korean handiwork, that this must be considered as little more than a guess at present; but the fact that the designs in question show a foreign modification of Chinese style, is all in favour of their emanation from that "dark Continent" which was for so long the tributary of China, and the channel through which so much of the art of China passed into the isles of Japan. It is probable now that a few years will suffice to clear up this and many other riddles connected with Korea. Besides these plates the present part of the *Ornamental Arts of Japan* contains some beautiful chromo-lithographs of lacquer, embroidery and textiles; but we must delay further remarks upon the book till the publication of the fourth and final part, which is promised in July.

MESSRS. J. & A. CONSTABLE have issued an interesting volume, entitled *Quasi Cursores: Portraits of the High Officers and Professors of the University of Edinburgh*, and designed as a memorial of the recent Tercentenary Festival. It contains a series of some fifty plates drawn and etched by Mr. William Hole, A.R.S.A., whose illustrations to various works of family history have been attracting attention, and whose figure pictures in the Exhibition of the Royal Scottish Academy we had occasion to refer to the other week. A touch of the humorous appears in several of the etchings, as in that where Prof. Rutherford paces with even more than his accustomed dignity in front of the New University Buildings, and that other in which the Rev. Prof. Flint appears clad in complete steel, sheathing the sword which has put to flight the grim Apollyon, whose winged form is seen vanishing in the background distance; but the likenesses are, on the whole, substantially faithful and accurate, worthy records of the men whom they depict. The plates which render the calm, sagacious face of Lord Chancellor Inglis, the imposing form of the late Principal Sir Alexander Grant, and the powerful countenance of Lord Rector Sir Stafford Northcote, are especially finished in execution and dignified in expression and attitude, while among the more striking of the portraits of the professors may be named those of Masson, Muirhead, Chrystal, and Mackinnon. A series of the Edinburgh professors would hardly have seemed complete without some rendering of the picturesque figure of John Stuart Blackie—"a man most deserving of portraiture," as Mr. Ruskin said of him *à propos* of Archer's likeness. He had resigned his professorship before the time of the Tercentenary Celebration, but the artist has introduced him in one of the plates, swathed in the folds of his Highland plaid, descending his class-room stairs, and bestowing his benediction upon his successor, Professor Butcher. The etchings are accompanied by brief biographical letterpress, and the volume forms a pleasant, and more artistic, supplement to the well-known and valued works of Kay and Crombie.

The Abbeys of Arbroath, Balmerino, and Lindores. Illustrated and Described by George Shaw Aitken, Architect. (Dundee: Lang & Co.) In this well-printed quarto Mr. Aitken brings before the general public a subject which has been treated with unmerited neglect, viz., the monastic history of Scotland. It is, of course, true that the remains of ecclesiastical buildings north of the Tweed are of less importance than those on this side the border; but the popular notion that Melrose and Holyrood are the only ruins of this character worth notice ought to be dispelled, and Mr. Aitken's

book will help to dispel it. Arbroath Abbey stands upon rising ground, exposed to the blasts that sweep across the North Sea, and by its situation as well as by its wealth must have tempted the attacks of English and other marauders, from an early date. It suffered also from fire upon three separate occasions, and consequently the fragments that have survived these disasters give a very inadequate notion of the grandeur of the original fabric. Mr. Aitken has been at much pains to reconstruct the abbey, and his drawings of the Norman and Early-English work which yet remains are full of interest and not without considerable beauty. The architectural history of Arbroath extends from the year 1178—the date of the foundation of the abbey by William the Lion—to the rebuilding of the dormitory in 1470. Not long after the latter date the reign of ruin set in, and it probably culminated in the eighteenth century, when the western towers and also the central tower fell, involving in their downfall the destruction of the nave and transept walls. The abbey gateway is of much later date than the strictly religious buildings, and falls far short of the western and cloister entrances in grace and richness of detail. The situation of Balmerino Abbey, in a woody glade and hidden from the sight of man, contrasts strongly with that of Arbroath; but its obscurity has not preserved it from sharing the same fate. It was a Cistercian house—an offshoot from Melrose—established early in the thirteenth century, and apparently without any remarkable history. The noble trees by which its ruins are surrounded have stood the assaults of time far better, and the vestiges of the monastic structure are so insignificant as to have taxed Mr. Aitken's ingenuity not a little in his attempt to trace the original plan of the abbey. At Lindores, which stands inconspicuously in the plain to the east of Newburgh, there is even less to be seen above ground. But the house has a history, and at one time enjoyed vast revenues. "Here Sir William Wallace retired for repose after the battle of Earnside, and within its walls a compact was entered into by some of the Scottish knights to aid the enthronement of Robert the Bruce." There has been discovered a stone coffin containing the skeleton of a young man, who is thought to have been David, Duke of Rothesay, eldest son of Robert III., who was murdered in Falkland Palace, and, from the evidence of sculptured armorial bearings, the burial place of an "Earl Douglas," who took the cowl, seems to have been here. The architectural feature in the abbey which calls for remark is the one-aisled nave, and the church, built in the form of a Greek cross, may serve to recall the memory of its founder, David, Earl of Huntingdon, who fought in the Third Crusade. Mr. Aitken's book bears evidence of careful study and genuine love for the antiquities of his country, and we hope that its success may encourage him to pursue his researches, and share their results with the public.

Annales de la Typographie Néerlandaise au XV^e Siècle. By M. F. A. G. Campbell. Second Supplément. (The Hague.) It is now six years since the well-known Librarian at the Hague issued the first supplement to his invaluable Bibliography of Low Country incunables. The study of the subject has in the mean time advanced; certain previously unknown volumes have been dragged to light; the nature of others, before inaccurately recorded, has been more precisely stated; whilst a few editions, included in older bibliographies, have been proved to possess no existence. All this Mr. Campbell duly records. He acknowledges renewed obligations to Mr. Henry Bradshaw and Mr. Hensels of Cambridge, and his list is swelled by a certain number of additions from Mr. Conway's *Woodcutters of the Netherlands*.

The printing is carefully done, and, pending the issue of a second edition of the *Annales*, the *Supplément* will be indispensable to students interested in the subject with which it deals.

La première Relation de Christophe Colomb (1493), with a Reproduction. By Ch. Ruelens. (Bruxelles.) Of the *Epistola Christofori Columbi*, announcing the discovery of America, there are now eight primitive editions known: one (of 1493) printed by Planck at Rome, one probably by Bernardinus de Olpe of Basle, one (of 1493) by Eucharius Argenteus of Rome, another by Planck, two printed at Paris in *Campo Gaillardo*, one (probably of the same provenance as the two preceding) recently discovered at Turin, and finally one (of 1493) by Thierry Martens, of which the only known copy is preserved in the Royal Library at Brussels. Of this copy, M. Ruelens gives a faultlessly executed reproduction, printed on old fifteenth century paper, and accompanied by a prefatory letter. In this letter he shows conclusively that the copy in question was printed by Thierry Martens at Antwerp, in the year 1493 or 1494, and that it is a reprint, word for word, of the *editio princeps*, that namely printed (*sine loco aut anno, sed Romæ, 1493*) by Stephanus Planck. All collectors of "Americana" should hasten to secure a copy of the book. The edition is limited to a very small number.

PERSIAN ART AT THE BURLINGTON.

THE present exhibition of the Burlington Fine Arts Club is likely to be long remembered. For pure luxury of colour it is a sight difficult to equal. To many it will be a revelation, for the owners of Persian ware and its derivatives are few, and such a number of splendid specimens of them have never been brought together before. There is a fine collection of Persian at South Kensington, one of Rhodian at the Hôtel Cluny, and Sir Frederick Leighton's Arab Hall is rich in the tiles of Damascus; but here we have all three kinds in profusion, and of superb quality, while the still less known, but delightful, ware of Anatolia is represented by many choice specimens from the collection of Mr. Charles Elton. Moreover, all this splendid china is set off by exquisite embroideries and carpets, rich and interesting enough to form an exhibition by themselves, and a number of fine specimens of the elaborate brass-work of Persia, with their quaint forms and intricate decoration, add not a little to the strange and sumptuous beauty of the whole.

Even in such a large and fine collection of the various wares of Persia proper it is not to be expected that there would be no omissions. There is not, for instance, a bowl or cup of the rarest of all lustres—the green; nor is there one of those curious large jars, ornamented with designs in relief, of which South Kensington possesses so fine an example. One specimen only of *agraffito* we noticed, and none of the rich, red violet glaze (not lustre) with which bottles are sometimes covered. On the whole, however, it is wonderfully complete. Of lustre, brown, rose, ruby, crimson, gold, and mulberry, there are numerous and beautiful examples. An unusually large specimen (unfortunately broken) is Sir H. B. Bacon's bottle (25). Mr. Elton's (23) is only one of a singularly numerous and fine collection of bottles decorated with lustre on a blue ground. Mr. J. Dixon's bottle (66) is of an unusually deep crimson. Mr. G. Salting and Mr. F. D. Godman send two splendid specimens of the flame-coloured lustre (reddish lustre on yellow ground) (476 and 478), and Mr. L. Jarvis a very curious chequered bottle, in which each little lustre panel shines like a jacinth. Of lustre on opaque white ground are several specimens, the finest of which is Mr. Godman's jar (477). We have chosen these

specimens of lustre applied to articles of domestic use to show the diversity of the collection, leaving perhaps some examples more precious or of more artistic beauty. In Persian pottery applied to architecture, lusted and unlusted, the exhibition is very rich. Curious as well as of rare beauty is Mr. H. V. Tebbs's handrail with blue and green arabesques on a lustre ground (506), and Sir H. B. Bacon's column (507). Of the brown lusted tiles of the thirteenth century there are several very perfect and fine in design, some of which are dated, as Mr. Wallis's star tile, with verses from the Koran (132), the date of which is equivalent to A.D. 1262; but the oldest tile in the collection is one decorated with cheetahs in relief and belonging to Mr. A. Higgins. This is dated A.D. 1217. Of larger specimens we have a grand spandril lent by Mr. Godman (147), a large panel (17 in. by 24) belonging to Mr. Salting (149), and two smaller panels (148 and 150) which belong to Mr. F. Dillon and Mr. A. Higgins, and are dated respectively 1269 and 1290. The latter is exceptionally fine in lustre and colour. Mr. A. Ionides's little tiles with the bird Fong (151) are also of fine quality, and are specially interesting (if they really belong to the thirteenth century) as showing early Chinese influence. When and where Mr. Elton's strange tile (159) with a man's head was produced is one of the many mysteries of Persian china. It is like a bold sketch in rich browns and purples. Probably it has not been exhibited in a public place, or its features would not have escaped the iconoclastic fanaticism of the Sonnites. From this Mr. Aitchison's tile (142) has suffered severely, and also Mr. Wallis's (505), though the latter has been gracefully restored as to the face. Of the Shah Abbas tiles, with a mounted falconer, there are several specimens; and more rare, but of the same class, is Mr. Elton's tile, with two female figures (160). But of a perhaps still rarer class, that in which flowers are represented on a moulded ground of azure—tiles which exhibit in perhaps, greater perfection than any other works of art, the preservation of the facts of natural growth and colour under decorative treatment—there are at least two fine examples. Sir F. Leighton's (135) is perhaps the loveliest, as it is the most perfect, but Mr. Tebbs (137) runs it hard. To the same class belongs Mr. Godman's (541), with its frieze of flowers and birds, and its almost unique ground of brilliant light yellow. Mr. Holman Hunt's tile with the Mahdi's name (144) and the tiles on each side of it are good examples of the lusted wall-tile with raised inscription.

Of the blue-green Persian ware, with black decoration and thick rich glaze, several perfect specimens are shown by Sir Frederick Leighton and others. Of these it is remarkable that they are the nearest in colour to the Egyptian pottery from which Persian ware is supposed to be derived, and nearest in decoration to the Rhodian and Damascene ware which are derivatives of the Persian. Mr. Drury Fortnum exhibits a rare libation cup of Egyptian turquoise with black hieroglyphics (2) and a small bowl of similar make (1).

To most the principal attraction will be not the Persian ware, with its less bold decoration and more subdued hues, but the Rhodian and Damascene, with their large decorative treatment of natural objects and their effective scales of colour. Of Rhodian the "test" piece is Mr. Franks's jug (546), with silver gilt mount, of the date of Queen Elizabeth. No piece can well excel this in the richness of its glaze, the brilliance of its colour, or the perfection of its manufacture. Nowhere are the red with a vivid saffron tinge, the flashing blue, and the brilliant emerald green, in more just and striking contrast, nowhere are the touches more free and exactly placed. As fine,

or nearly, of their kind are several bottles and beakers, and Mr. Elton's plate (461) decorated with hunting scenes. In these pieces, which surely tell of a different factory, if not of a different country, the red is nearer vermilion, the green more "apple." Were the Rhodians great hunters of wild beasts as the Persians were? Surely the origin of these and other pieces of so-called Rhodian ware is not yet known? Were not these pieces formerly known by the name of Gombroon (the term now exclusively employed for *grains de riz* and perforated ware), and did not the potters of Lindus come from Persia? Taking these facts together, with the improbability of the captive potters striking out a new line of decoration in a foreign land, is there not ground for believing that much so-called Rhodian ware may have been made in Persia, although no signs of its manufacture there have yet been discovered? Pending more exact information, the terms Rhodian and Damascene are useful in distinguishing the character and colour of two marked kinds of Persianesque pottery, some specimens of each sort of which were certainly made at Rhodes and Damascus respectively. The Rhodian, with its gorgeous clash of colour, is the more striking; but there is more refined enjoyment to be gained from the Damascene, with its tender harmonies of puce and blue and green. Sometimes the designs are almost identical. Two covered bowls (549 and 551), belonging to Mr. Godman and Mr. Franks, are instances of this—one of these is Rhodian, the other Damascene. The beauties of both these classes are plain, and we must leave to our readers the task of finding out the loveliest specimens, confining ourselves to mentioning a few which should in no case be overlooked. First, the lamps and large chargers, in Case 12, belonging to Mr. Fortnum, Mr. L. Huth, and Mr. O. Elton. Mr. Drury Fortnum's lamp from the Mosque of Omar (527) is the most celebrated; Mr. Elton's little lamp (526) is specially curious on account of its Kufic inscription. The pair of bottles on top of Cabinet 9, belonging to Mr. Godman (402 and 404), are exceptionally large specimens of Rhodian. As a wonderful harmony of green and blue, without puce, Mr. Mill's Damascus plate (554) deserves to be noted. Mr. L. Huth's plate (365) is extraordinary for its freshness. It might have been made yesterday. The plates (366 and 368), lent by Mr. Fortnum, bear a coat of arms, and belong to a service of which three plates are in the Henderson Collection at the British Museum. Many of Sir Frederick Leighton's pieces in Cabinet 10 were obtained direct from Rhodes. This case contains some fine long-necked bottles belonging to Mr. Salting and Mr. Critchett.

In concluding this imperfect survey of a collection which contains very few specimens which are not choice, and still fewer that are doubtful, some praise is due to the admirable manner in which it is arranged and displayed, and the care with which the catalogue has been compiled and prefaced by Mr. Wallis. Almost all the accurate knowledge we possess as to the origin of this exquisite class of china has been sifted by him and presented to his readers. It is to be hoped that some effort of the kind suggested by him will be made to explore the mounds at Rhages, and all other local sources of information, before it be too late. On one point we are inclined to disagree with him. Although we like Persian china to be pure, we cannot agree that Chinese influence was entirely detrimental to the native art. In the time of Shah Abbas it was probably useful, if not necessary, to stimulate an art which had fallen very low, and, where the stiff character of Chinese ornament is corrected by the Persian native instinct for grace, the result is a beauty of a very charming, if hybrid, character. In

Cabinet No. 3 are some fine examples of this combination, and Sir Frederick Leighton's magnificent dishes, Mr. Tebb's plate with a cheetah, and Mr. Elton's pilgrim bottle are only a few of many instances in which Chinese "corruption" has yielded delightful artistic results not otherwise to be obtained.

COSMO MONKHOUSE.

CORRESPONDENCE.

ROMAN INSCRIPTIONS IN NORTH WALES AND AT CARLISLE.

Liverpool: March 28, 1885.

At the beginning of March there was found in ploughing a field at Caer Gai, about four miles due south-west of the town of Bala, and close to the south-west extremity of Bala Lake, the lower portion of a Roman inscribed tombstone. The upper portion, which had contained at least the figures of a human being and an animal, had been broken off, only the feet of the figures remaining. The inscription, which was in a moulding beneath, is (as sent to me)

IVLIVS . GAVERONIS . F
FE . MIL . CHOR . I . NER .

The position of FE . is singular; but it can hardly mean anything except *Fecerunt*, consequently I should expand the inscription as *Iulius Gaveronis Filius, Fecerunt Mil(it)es (C)hor(tis) I. Ner(viorum)*.

Since the days of Camden, Caer Gai has yielded quantities of Roman coins, bricks, and pottery; but the site of the station is only faintly traceable. This is the first inscription that has been brought to light. It is also the first inscription by the first cohort of the Nervii found in Britain, although from the Sydenham *tabula* of Trajan we know that it was here in A.D. 105. Several memorials of the second, third, and sixth cohorts of the same people have, however, been found. The lettering of the stone is fair. It is ornamented on the back with a moulding, &c., and part of an urn containing burnt bones and charcoal was found beneath it.

At Carlisle, in the middle of the month, there was found a large tombstone, bearing a representation of a female within an alcove, and beneath the following inscription within an "ansated" moulding:

DIS
VACIA INF
ANS . AN III

The inscription is short and peculiar. *Dis Vacia Infans An(norum) III*. "To the gods—Vacia, an infant of three years." No doubt *Manibus* is to be understood after DIS. The name of *Vacia* occurs on another tombstone found on the line of the Roman wall. Mr. R. S. Ferguson will probably describe this stone at length before the Society of Antiquaries in a short time. In the meantime, I am indebted to him for a copy of the inscription.

W. THOMPSON WATKIN.

NO CITIES ON THE EXODUS ROUTE.

British Museum: March 30, 1885.

In reply to Dr. Trumbull's letter in your last I am glad to acknowledge his priority to M. Naville in the inference that the stations of the Exodus in Egypt were regions, not cities.

Though not unacquainted with Dr. Trumbull's work, I had not been at the pains to read his criticism of points resolved by M. Naville, and in particular of views I have now abandoned in consequence of M. Naville's discoveries. I am, however, obliged to Dr. Trumbull for drawing my attention to his criticism of me (*Kadesh-Barnea*, p. 346), as I am here able to correct a curious misconception into which he has fallen. He there says of me,

"He thinks that El-Gisar may have been lower than now—so low as to have been under the Gulf of Suez level;" whereas what I wrote, and now italicise, was

"Between the two [Lake Winsah and Lake Bullah] is the sandy elevation of El-Gisar, rising in one place about forty, in another about fifty, feet above the level of the Red Sea at Suez, which is ten feet above that of the Mediterranean. This elevation, to cut the [Suez] canal through which was an arduous labour, is not throughout a marine deposit. The lowest part of one section reveals a *tough bed at the base above the Suez level*. The rest is wholly of sand, and might easily have been accumulated by drifts. Now the obstacle is not serious, but it does not seem to have covered a recent sea-bed. If we look at any large map we perceive that the ancient extension of Lake Timsah could have avoided this tract, and passed round it to the westward, where the levels are low."—*Cities of Egypt*, p. 120.

It is obvious that what I here wrote is the direct contrary to Dr. Trumbull's inference.

REGINALD STUART POOLE.

FOUILLES DE PITHOM.

Paris: le 24 mars, 1885.

Je viens de lire un article paru dans l'*Athenaeum* du 14 mars 1885, et qui a pour sujet l'examen d'un livre récent de M. Naville sur les fouilles dirigées par lui en Egypte. Comme l'auteur de ce compte-rendu, je crois que les égyptologues seuls ont compétence dans les questions égyptologiques, et c'est pour cela justement que je suis étonné de lui voir prendre la plume. Evidemment ce pamphlet anonyme contre un des égyptologues les plus estimés d'Europe n'a pas été rédigé par un homme vraiment compétent dans les choses dont il parle. L'absence complète d'idées nettes et de connaissances précises, les critiques déplacées et vagues, tout jusqu'aux autorités américaines, qu'on invoque, alors qu'aucun égyptologue comptant dans la science n'habite l'Amérique, prouve avec évidence l'absence complète d'une préparation sérieuse. Cet article est cependant bien écrit et dû—j'aime à le reconnaître—à un journaliste de talent. Mais il ne suffit pas d'être journaliste pour faire de la science. Depuis quelque temps nous remarquons cette déplorable tendance même dans les corps savants. Un homme qui s'est fait connaître par quelque recherche d'érudition dans une branche quelconque des connaissances humaines croit pouvoir tout se permettre dans les autres, et au besoin même publier par les procédés photographiques maintenant si commodes des textes d'une langue dont il ne saurait déchiffrer un mot. C'est un abus et il faut le faire cesser. Mais enfin cela est encore moins grave que de critiquer sans savoir, surtout quand on joint à l'incompétence initiale des habiletés condamnables.

Rien de plus inexact que l'analyse prétendue impartiale que l'on nous fait des arguments de M. Naville pour son identification des ruines étudiées par lui avec le Pithom de la Bible et d'Hérodote. Ces arguments étaient cependant des plus sérieux. J'en citerai un qui, pour ma part, m'a convaincu. Dans le terrain des fouilles on a trouvé plusieurs inscriptions grecques ou latines portant le nom d'Héroopolis ou Ero castra. Or au chapitre 46, verset 28, de la Genèse, le texte hébreu et la vulgate parlent de la rencontre de Joseph et de sa famille dans la terre de Goshen (ou Gessen). Les Septante portent ici καὶ Ἡρώων πόλις ἐν γῆν Ραμεσσή, et le copte: "à la ville de Pithom dans la terre de Ramesse." Ainsi Pithom est expressément assimilé à Héroopolis, et c'est la même orthographe qui sert encore à désigner Pithom dans le passage de l'Exode (1, 11) pour lequel l'hébreu et les diverses versions sont d'accord. Les fouilles viennent encore sur ce second point confirmer les textes. En effet, à côté des inscriptions grecques et latines mentionnant

Héroopolis ou Ero castra, on en a découvert dans l'endroit exploré d'autres qui portent en hiéroglyphes le nom de Patum (la maison du dieu Tum). Qu'il y ait eu un autre lieu dit dédié à Tum à quelque distance de là, comme le prétend M. Lepsius, ou que ce sosie géographique ait porté le nom de Thou ou Thohu, comme le dit M. Naville, toujours est-il qu'il ne paraît y avoir eu qu'une seule ville nommée en grec Héroopolis et à laquelle la tradition assimilait le Pithom de la Bible. Or si la tradition peut être invoquée, c'est surtout quand il s'agit des noms de lieux.

Quant à l'identification de Tuku et de Sucooth je n'en dirai rien: on a pour l'égyptien nombre d'exemples de *t* changés en *s* et réciproquement. Mais j'avoue que l'argumentation est moins rigoureuse et c'est sans doute à cette assimilation et à quelques autres du même genre que M. Naville pensait dans les réserves modestes, prudentes et scientifiques qu'il a faites lui-même au début de son livre, et qui ont été si singulièrement interprétées par le reporter de l'*Athenaeum*.

En laissant de côté les questions géographiques—fort bien traitées d'ailleurs—les textes découverts et publiés par M. Naville ont le plus grand intérêt. Il ne s'agit pas seulement, comme on l'a dit, d'une variante curieuse du nom de l'éléphant, mais, entre autres, d'un document jusqu'à présent unique dans son genre: je veux parler de la stèle historique et budgétaire de Ptolémée Philadelphe. Aussitôt après la découverte, M. Naville, connaissant mes travaux spéciaux dans cet ordre d'idées, avait eu l'extrême obligeance de m'envoyer un passage de ce document capital. Ce passage, isolé du contexte, m'a cependant permis de terminer définitivement la question des monnaies égyptiennes, celle du budget ordinaire des cultes comparé au budget général de la même époque, celle des impôts de la capitation et des maisons établis par Tachos suivant les économes Aristotéliques et enfin celle de l'apothéose des dieux Adelphe. Il a donc été commenté par moi en trois travaux spéciaux, dont deux ont paru dans la *Revue Egyptologique* que je dirige et un autre dans la *Revue de l'enseignement supérieur*. En ce qui concerne les poids et monnaies, ce texte hiéroglyphique prouve que l'*argenteus* (*hat*'), si souvent mentionné par nos contrats démotiques, et qu'ils assimilent partout à 5 sékels ou tétradrachmes d'argent (20 drachmes attiques, puis 20 drachmes ptolémaïques, était identique à l'ancien *outen* d'argent (la vieille unité pondérale pharaonique pesant 30 centigrammes environ). Ainsi s'expliquait le nom du didrachme traduit toujours en copte par *Kite* (c'est à dire par l'ancien *Kati*, dixième de l'*outen*). Désormais c'est une question vidée qui nous donne en même temps à l'aide des multiples et des fractions régulières déjà connus, des données du papyrus démotiques et grecs sur les règles servant à exprimer les fractions, sur la proportion légale des trois métaux entre eux, sur les étalons monétaires, etc. (données longuement étudiées par moi dans ma *Revue*) tout le système métrique et numismatique des égyptiens. Il est certain que ce ne seront pas les poids, trouvés dit-on dernièrement par M. Petrie comme les similaires trouvés par M. Mariette, qui viendront nous apprendre quoi que ce soit d'important de plus. Tout ce qui pouvait laisser doute a disparu.

En ce qui concerne le budget, nous avons appris que les temples d'Egypte recevaient chaque année 150,000 *outen* ou 500 talents d'argent sur 14,800 talents qui composaient alors le revenu annuel du roi, et que cet argent était pris sur les impôts de la capitation et des maisons.

Enfin—et c'est ici surtout que je me réjouis de la publication intégrale du document—j'avais établi qu'en l'an 21, au mois de Choiak, avait du être institué le culte des dieux Adelphe

(dont les contrats démotiques fixaient le commencement entre le mois d'Athyr de l'an 19 et le mois de Phamenoth de l'an 21) puisqu'à ce moment notre stèle indiquait des générosités beaucoup plus grandes faites exceptionnellement aux temples. Cette conclusion est confirmée expressément par un autre passage de la stèle, qu'on ne m'avait pas communiqué, et qui mentionne les statues élevées à cette date aux dieux frères.

Je ne puis m'étendre davantage sur les découvertes de M. Naville et sur les belles traductions faites par lui. Mais je dois finir en protestant vivement au nom de tous les égyptologues contre les assertions singulières d'un incompetent au sujet de versions dont il ne pourrait même pas rendre compte.

EUGÈNE REYVILLOUT.

NOTES ON ART AND ARCHAEOLOGY.

MR. NETTLESHIP, the animal painter, will be represented at the Grosvenor by two pictures. One of these, which is the largest canvas the artist has yet attempted, will call to remembrance his famous blind lion of two years ago. It is entitled "In the midst of the fire, and they felt no hurt." On an island of rock, rising from out a forest on fire, a group of wild beasts have taken refuge—among them a lion still defiant, a lioness licking her rescued cub, and a deer huddling in paralysis of fear against the lioness. The flames are only to be inferred from the red reflection on the animals and on the background, where wreaths of dusky smoke, blasted tree trunks, and a towering precipice are seen confusedly beneath a crescent moon. The other picture is a life-like study of a brown bear.

MR. EVERTON SAINSBURY, whose picture of a village scene in last year's Academy attracted some deserved notice, has completed several works for the May Exhibitions. One of these shows a group of village children round an itinerant knife-grinder; another, of deep sentiment, depicts an old man seated by a fire on the downs watching a pair of lovers disappearing over the hills; a third, which, on account of its colour, may be the most popular, has a single girlish figure for subject. She is dressed in blue, and is relieved against the warm sand hills of the Welsh coast.

ONE of the prettiest of Mr. D. W. Winfield's pictures has been very charmingly engraved by Messrs. J. and L. Godfrey for the *Art Journal*. The April number of this magazine contains the first of a series of articles, by Mr. Joseph Hatton, on London Clubland, a continuation of Mr. H. Wallis's Notes on the early Madonnas of Raphael, and an article on Colin Hunter, by Mr. Walter Armstrong.

MR. GLADWELL is about to open a new gallery at 14 Gracechurch Street. The first exhibition will be held in May.

MESSRS. CASSELL & Co. will shortly commence the issue, in monthly parts, of *Picturesque Canada*, a new fine art work, uniform with *Picturesque Europe* and *Picturesque America*. *Picturesque Canada* is edited by Dr. Grant, Principal of Queen's University, Kingston, Canada, and will contain about six hundred illustrations by leading artists, executed under the supervision of Mr. L. R. O'Brien, President of the Royal Canadian Academy of Arts.

A PROPOSAL is on foot to erect at Paris, in the Place des États-Unis, a reduced copy of the colossal statue of Liberty lighting the World, which was presented by France to the United States.

A SONG, bright and tender, and full of fresh touches from nature, by Mr. Edmund Gosse, and illustrated by Miss M. Gow, forms a charming

page of the *Magazine of Art* for April, which contains also some admirable papers by Prof. Sidney Colvin, Mr. David Hannay, Mr. Austin Dobson, and others, all well illustrated; but perhaps the most notable article is that by Mr. R. A. M. Stevenson on Mr. Hamerton's new work on "Landscape," which introduces us to a new and capable critic.

THE *Dublin University Review* (London: David Bogue) gives as its number for March an "Illustrated Art Supplement," containing a catalogue, with illustrations and descriptive criticism, of the Exhibition of the Royal Hibernian Academy of Arts. In some respects the most ambitious, it is also in many respects the most successful of these illustrated catalogues that have now become so popular. But we do not care for "Ink-Photos."

MR. F. P. BRANDARD's engraving after Constable's "Salisbury Cathedral" at South Kensington is enough to make the present number of the *Portfolio* memorable. It is worthy of the best days of English landscape engraving, being at once rich, brilliant, and sympathetic. The care and dexterity with which the boughs and foliage of the trees are rendered should be especially noted. The writers this month are Mr. Loftie, Mr. Watkiss Lloyd, Mr. Monkhouse, and Mr. F. G. Stephens. The latter's article on Mr. Holman Hunt's new picture is impartial and discriminating, though his memory as to details seems now and then at fault. Is it true, for instance, that the Holy Family are "splendidly illuminated from a mysterious source," or that the children "are bound in a line by long garlands"?

AN etching by J. Klaus, after a spirited sketch by Van Dyck for a picture of the Resurrection, appears in *L'Art* (March 15), together with another by the same engraver, after a picture of a "Storm on Lake Menzaleh," after a drawing by Pausinger. M. Dargenty contributes to the number a paper upon Gustave Doré.

THE house of Millet at Barbizon is to be sold, and the widow of the great artist will, they say, be obliged to leave it if left unaided. M. Fougquier, in the *XIX^e Siècle*, makes an appeal to all admirers of Millet to prevent an event which would for so many reasons be deplored.

MUSIC.

RECENT CONCERTS.

THE Third Philharmonic Concert, on Thursday, March 26th, opened with a very fine performance of Schumann's symphony in C. Sir Arthur Sullivan may be proud of his orchestra: the strings are uncommonly good, and in the middle movements of the symphony they showed themselves off to advantage. The novelty of the evening was an Orchestral Serenade, composed expressly for the Philharmonic Concerts, and conducted by the composer, Mr. T. Wingham. It comprises three movements: the first, an Andante in E flat, quiet, melodious, and graceful; the second, a Scherzino, light and lively; the last, a Rondo, full of vigour and brilliancy. With regard to the first and second movements, the Shaksperian motto was well chosen; for the melodious strains, delicately orchestrated, as it were, "creep in our ears." The finale is less refined, and, indeed, somewhat too noisy for serenade music. The new work was received with enthusiasm, and the composer twice recalled. The music, with its flow of melody, and with its clear construction, proved all the more effective, coming, as it did, immediately after the clever, but long and laboured violin concerto of Brahms in D. It contains many points of interest, but it is hard work to listen to it. Herr Joachim plays

the enormously and, we would venture to add, uselessly difficult solo part with wonderful dexterity and intellectual power. He has added a *cadenza* to the first movement, in which he has put forth his whole strength as an executant. Signor Bottesini gave two double bass solos, an Elegia and Tarantella; and his *tour de force* gained for him plenty of applause and an encore. There was some vocal concerted music, but the performances were very far from satisfactory. The concert concluded with Sir G. A. Macfarren's lively overture, "Chevy Chase," which was well rendered and well received.

The last Saturday Popular Concert of the season (March 28) was well attended. It commenced with one of Haydn's early quartets, given to perfection by Messrs. Joachim, Ries, Straus and Piatti. Signor Bottesini played two movements from his Concerto in F sharp minor. The music *per se* has no special merit: the performance, not the work, was the attraction. An air with variations, by way of an encore, was a *bravours* performance certainly somewhat out of place at these classical concerts. Mdlle. Kleeberg played Chopin's Fantasia in F minor. There was a want of dash and sonority about the difficult passage in octaves for both hands, but with this exception the rendering was exceedingly good. She obtained and accepted an encore. Herr Joachim and Miss Agnes Zimmermann gave three of the Brahms and Joachim Hungarian Dances, and the public demanded a fourth. A short time ago we thought encores were likely to be abolished at these concerts, but three at one concert show that the end is not yet. Misses H. and G. Nunn sang duets by Marcello and Handel: when less nervous they may perhaps render a better account of themselves. The programme concluded with Schubert's pianoforte quintet in A (op. 114).

Monday evening was the last night of the season. The concert commenced with a spirited and intellectual rendering of Schumann's Quartet in A minor, under the leadership of Herr Joachim. Mdlle. Kleeberg played Chopin's Ballade in G minor (op. 23): had there been a little more singing tone to the opening theme and a little less harshness in one of the *forte* passages, we should have nothing but praise for her rendering. For an encore she gave Chopin's Etude in F (op. 10, no. 7). Mdlle. A. Zimmermann contributed three short solos by Schumann. She played the *Nachstück* (op. 23, no. 3) extremely well, but we cared less for her reading of the Romanze from op. 28, and the Canon in B minor. She was much applauded, but declined the encore. Signor Piatti gained immense applause for his fine playing of his showy "Bergamasca," and Signor Bottesini was equally successful with his Elegia No. 2, and Tarantella; both artists wisely declined the encore. Mr. Santley was the vocalist. The programme concluded with some of the Brahms and Joachim Hungarian Dances, interpreted by Herr Joachim and Miss A. Zimmermann. Signor Romali was the accompanist. The 28th season will commence on Monday, November 9.

We have had some good and interesting pianoforte playing during the past season, but we have missed the two great "draws" of the preceding one, viz., Madame Schumann and Herr Puckmann; and it is to be hoped that Mr. A. Chappell will be able to induce one, or possibly both, to take part in his next series of concerts. We hope, too, that there will be pianoforte solos always in keeping with the high character of the music in strings. We have, of late, had few sonatas, and besides, one or two pieces of questionable taste. And, once more, let us hope that the programme in future will contain some interesting novelties and that greater prominence will be given to native compositions; for English music is beginning to be thoroughly appreciated not only abroad but at home.

J. S. SHEDLOCK.

SATURDAY, APRIL 11, 1885.

No. 675, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscripts.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

History of the Thirty Years' War. By Anton Gindely. Translated by Andrew Ten Broek. (Bentley.)

History of Gustavus Adolphus. By John L. Stevens. (Bentley.)

PROF. GINDELY is well known in the world of letters, if not to the public, as one of the most learned and successful students of the history of Europe in the seventeenth century. The first of the books at the head of this notice is an abridgment by his accomplished hand of an elaborate work on the Thirty Years' War of which a part only has seen the light, but which, though little read by Englishmen, forms a mine from which more than one of our scholars has largely drawn when engaged on the subject. The epitome is one of real value, and, though not without characteristic faults, deserves the attention of those who wish to possess a good account, in a narrow compass, of one of the most important epochs of modern times. Prof. Gindely is somewhat wanting in breadth of view and philosophic insight, and he has scarcely placed in sufficient relief the causes which led to the great convulsion. His narrative, too, moves rather slowly, and is overloaded with minute details; and we do not always accept his estimate of men and events in the drama before him. But he has contrived to give us a vivid impression of a period difficult in the extreme to portray. He has admirably brought out the characteristic features of the Thirty Years' War and its master spirits; and though his book is a miniature only, it is the performance of an historical artist. The translation, by Prof. Ten Broek, is accompanied by two useful chapters which make good some of the author's shortcomings; and it has been carefully and well rendered, though here and there marred by American slang. As for the second work we have chosen for review, Prof. Stevens has given us a sketch of the life and career of Gustavus Adolphus, which, if not deserving of great praise, forms, nevertheless, a attractive volume, and will amply repay a careful perusal. Mr. Stevens has described very well the German campaigns of the King of Sweden; and, though he is not free from the biographer's fault of making too much of his chosen hero, he has thrown fresh light on Gustavus's exploits. The introductory chapters of his book, however, are, in our judgment, a great deal too long; and his Americanisms tend the taste of those who respect the purity of the English tongue.

Prof. Gindely has at once plunged into the history of the Thirty Years' War; but Mr. Ten Broek and Prof. Stevens have fairly described the state of affairs which gradually matured the terrible contest. The Peace of

Augsburg had had for its object the limiting the bounds of Protestant Germany; but German Protestantism had broken through these barriers, and had been for years a growing national force. The Catholic reaction had then followed, and, backed by the power of the House of Hapsburg, had endeavoured to confine within its old domain the heresy it abhorred and all who clung to it; and whatever Protestantism had of late won was regarded by it as an unjust encroachment. The pretensions and claims of the hostile creeds were thus contested throughout Germany. The letter of the law came into conflict with usage and fact in a hundred districts, and the elements of a gigantic strife were gradually combined and acquired consistency. In this state of things the impending struggle was presaged by angry disputes respecting lay bishoprics and the late lands of the Church; and the rising of Bohemia and the fate of the Regents precipitated the long-threatened catastrophe. Prof. Gindely has accurately traced the main outlines of the Thirty Years' War. We shall not attempt to follow the course of his careful, but somewhat heavy, narrative. Though ambition, and passion, and selfish motives—on the part of those who began it—concurrent, the war, at the outset and for years afterwards, was essentially a religious strife. Christian of Anhalt dreamed of a Protestant Germany; the one great aim of the priest-ridden Ferdinand was Catholic ascendancy from the Elbe to the Drave. As the contest, however, became inveterate, its original objects passed out of sight. The main purpose of Gustavus was to obtain a footing on the German seaboard, and Richelieu, it is scarcely necessary to say, thought only of the aggrandisement of France; and the war closed in a mere selfish scramble among hostile powers for the spoils of Germany; the peace which ensued concluding the era of religious contests in the Christian world.

The characteristics of the different forces in conflict during the Thirty Years' War are clearly brought out by Prof. Gindely. Catholicism, as a power in politics, exhibited its strength and its weakness alike, in the attitude and conduct of the crowned Jesuit who, for a large part of this eventful period, was the representative of the House of Austria. The dominant idea of Ferdinand was to place Central Europe under the yoke of Rome; and to attain this object he engaged in the strife with the energy of a St. Louis or a Godfrey de Bouillon. For this purpose the plains of Germany were deluged with blood and strewn with ashes; for this Tilly and Wallenstein made whole provinces scenes of mourning and woe; for this Protestantism was cruelly stamped out in countries where it had taken root and flourished. Yet the triumphs of Ferdinand were not fruitful; his intolerant bigotry kept the strife alive, and alienated even Catholic Powers; and Catholicism, though it had enlarged its bounds, had less influence, throughout the German race, when the contest ended than when it began, for it had identified itself with reactionary and narrow-minded despotism. On the other hand Protestantism did not show well. The Protestants were split into jealous sects; the Protestant princes were not sustained by faith in their creed, as a general rule; and Protes-

tantism was associated, in a great degree, with mean ambition and rapacious selfishness. As the contest went on the power of France was thrown, with decisive weight, in the balance; and the figure of Richelieu seems to tower over the combatants and to command success, for he was the representative of the new spirit of statesmanship which was to rule Europe—the spirit of national life and government, not that of Philip II. and Calvin. As for the material powers on either side they were more equal than is commonly supposed; but the concentrated power of the House of Austria long prevailed over the dissolving leagues and hollow alliances of the Protestant states; and though the disunion wrought by Gustavus produced memorable results for a time, France was the real saviour of Northern Germany from a bondage that might have proved fatal.

The master spirits of the great contest have been vividly portrayed by Prof. Gindely. His pictures are striking if not always correct; and he has admirably described the pitiless Ferdinand, unrelenting in his sanguinary zeal, the more able and worldly Maximilian, the gallant but shallow Eleonor Palatine, and the dull and double-dealing John George of Saxony. He is scarcely just to Gustavus Adolphus, whom he represents as a mere adventurer, with genius, indeed, but with few scruples, or to Wallenstein, across whose daring mind the vision of German unity passed, and whom he regards only as an able soldier; and he paints Richelieu as a mere ambitious schemer. His sympathies all through are with the German leaders; but he has not perceived that the German leaders were, without exception, second-rate men; and he underrates the powers of the illustrious foreigners whose influence over affairs was decisive. Prof. Stevens, on the other hand, makes somewhat too much of Gustavus Adolphus. He was probably the first commander of his day; but we rather question his profound statesmanship; and he very nearly met his match in Wallenstein, a general, indeed, of a different type, but admirable for his resource and capacity. As regards the military events of the war, they are fairly described in both these works; and quaint old maps in Prof. Gindely's book give us a clear notion of the modes of warfare prevailing during the seventeenth century. In this Gustavus undoubtedly proved in advance of the ideas of his age. The celerity of his movements and his flexible tactics baffled veterans of the old Spanish school; but it can scarcely be said that, on the field of Lützen, where the old and new systems came into conflict, his victory was in any sense decisive; for the next three volumes describe in detail the terrible results of the Thirty Years' War in devastating Germany and checking her progress. But it is unnecessary to dwell on a trite subject familiar even to superficial readers.

WILLIAM O'CONNOR MORRIS.

The Secret of Death (from the Sanscrit). With some Collected Poems. By Edwin Arnold. (Trübner.)

THIS volume is of rather varying quality, containing, among those Indian legends which the author has made peculiarly his own

several poems of great merit. On the other hand, it includes what seem like scraps from the paper-case, collected after thirty years—tiny translations from Hesiod, Sappho, Tyrtæus, and Callinus, neat and graceful, but noway remarkable in themselves, and unworthy of being appended to such a poem as "The Rajpoot Wife" (pp. 108–20), which stirs the blood indeed. It is the story of Judith in an Indian form. Jymul Rao, the village minstrel, is bidden sing, for has not God given him wondrous fancies? Sing he does, of a certain tomb, "by the bend of the Ravée," which contains the bones, all save the skull, of Shureef Khan. Shureef captured by treachery the brave Soorj Dehu the Rajpoot, who had many times defeated Shureef's Muslim hordes.

"Then at the noon, in durbar, swore fiercely Shureef Khan,
That Soorj should die in torment, or live a Mussulman.
But Soorj laughed lightly at him, and answered,
'Work your will!
The last breath of my body shall curse your Prophet still.'"

And Soorj is left to die of torture and thirst in an iron cage. But news of his position is brought to the Rajpoots, and to Neila, wife of Soorj; and when the fierce tribesmen prepare for vengeance Neila prohibits their design, and goes forth, attended only by Soorj's brothers, and disguised as a Nautch girl. What a picture this would make—

"Thereat the Raneë Neila unbraided from her hair
The pearls as great as Kaashmir grapes Soorj gave
his wife to wear,
And all across her bosom—like lotus-buds to see—
She wrapped the tinselled sari of a dancing
Kunchenee:
And fastened on her ankles the hundred silver
bells,
To whose light laugh of music the Nautch girl
darts and dwells.
And all in dress a Nautch girl, but all in heart a
queen,
She set her foot to stirrup with a sad and settled
mien.
Only one thing she carried no Kunchenee should
bear,
The knife between her bosoms; ho, Shureef,
have a care!"

And thus she reaches the Muslim camp and the iron cage of Soorj, in time to receive his last breath and assure him that vengeance will surely come quickly:

"Speak low, lest the guard hear us; to-night if
thou must die,
Shureef shall have no triumph, but bear thee
company!"

From her dead husband's body she passes to the presence of the Khan, and with all the daring enticements of a Nautch girl wins the favour of this second Holofernes, and his last end is as the other's. For he bribes her to his tent with a ring:

"Glared his eyes on her eyes, passing o'er the
plain,
Glared at the tent-purdah—never glared again!
Never opened after unto gaze or glance
Eyes that saw a Rajpoot dance a shameful
dance:
For the kiss she gave him was his first and last,
Kiss of dagger, driven to his heart and past.
At her feet he wallowed, choked with wicked
blood;
In his breast the katar quivered where it stood."

Triumphphant thus, and bearing the lopped head of Shureef, she rejoins her brothers, who have hastily rescued the body of Soorj from the cage, and together they lay it on the

funeral pile; then Neila mounts upon it, still bearing the head of the murderer, and "in the flame and crackle," is consumed to ashes with her lord. Next day the Muslim camp can learn nought of their leader's death, or of Soorj's body, or the Nautch girl, save that at dawn one of two horsemen was seen bearing away

"The urn of clay, the vessel that Rajpoots use to
bring
The ashes of dead kinsmen to Gunga's holy
spring."

There is nothing new in the details of this story—they are familiar to triteness; but there is a keen imaginative vigour, a pictorial vividness of presentment in the telling, that makes the poem memorable and delightful. Nothing in the book seems to me quite to reach the same level. Perhaps "The Caliph's Draught" (p. 121–5) approaches it most nearly.

The more weighty poem that gives its name to the book suffers, I think, from the form into which the author has somewhat wilfully cast it. It is, we are told, "The first three Vallis" or "Lotus-stems" of the "Katha Upanishad," and describes the interview between Nachikêtas and "dread Yama," the god of Death; and how Yama was questioned, and how he answered, of the secrets of life and death, and life after death. How fine some parts of this poem are shall presently be shown; meantime a protest may be entered against the ugly setting of the jewel. Mr. Arnold, as an English "sahib," has a *construing lesson* from a Brahman priest, and the actual process is forced into blank verse—Sanskrit and English amalgamated into a result which would have pleased Pitholeon of Rhodes, and perhaps might be acceptable to Mr. Browning in his "grittiest mood," but certainly makes very ugly literature, *e.g.*:

"Sahib. DWITYAN TRITYANNAN HOVACH: when
that twice,
And thrice he said it, Gautama his sire.
MRITYAV TWA DADHAMI: spake in wrath,
To Death I give thee."

And so forth, interspersed every now and then with the Teacher's comment, as (p. 13)—

"Now Nachikêtas asks again—and mark
How simple-sweet our Sanscrit rolls along!"

NA BHAYAN KINCHA SWARGA LOKA—read!"

Mr. Calverley has taught us to "see the trick on 't," and to be able to

"Continue the discourse *ad libitum*."

It might, odds-bobs sir! in judicious hands
Extend from here to Mesopotamy"—

or even further eastward, it appears. That the poem shakes itself clear of this tiresome trick I hasten to show. This is the end of the First Valli—the prayer of Nachikêtas to Yama to tell him of the after-life:

"O thou God
That endest men! our longest life is brief!
The horses and the elephants and thrones,
The sweet companions, and the song and dance,
Are thine and end in thee! Gold buys not bliss!
If we have wealth, we see thee near, and know
We live but till thou wilt! . . .
Ah! in our sad world dwelling how should man,
Who feels himself day after day decline,
Day after day decay—till death's day come;
Who sees how beauty fades, and fond love falls,
Be glad to live a little longer span,
For so much longer anguish?"

There is much of this high and pathetic verse

in the poem. The beginning of the Third Valli, *e.g.*, looks like an amplification of a famous passage in Plato's "Phaedrus." It would be interesting to know how close the real resemblance between the Sanscrit and the Greek may be.

The minor Indian poems—the "Song of the Serpent Charmers" (p. 175), the "Bihari Mill Song" (p. 169–73), "The Song of the Flour Mill," &c.—are, it must be owned, difficult reading for mere Occidentals. Among the original poems, "The Lost Pleiad," bearing traces of Mrs. Browning's influence, and dated nearly thirty years back, seems to me the best. One of the cleverest, however, is that "On a Skull." A Turk's skull, found on the Acropolis, tells its own tale:

"When cannon-balls were hard at work,
Shattering the Parthenon—that hour
A classic fragment took me fair
Under the waist-cloth, and so made
'Ruins' of me. For long years there
My remnants with the rest have laid (?)

But call not me a thing of the clod!
The Parthenon owned no such plan!
Man made that temple for a God,
God made these temples for a man!"

Among the translations, far the most interesting is "Nencia"—one of those poems of Lorenzo the Magnificent of which we have all heard, but which so few have seen. It is like an idyl of Theocritus re-written in the metre of "Don Juan," and describes a rural passion of peasant-boy for peasant-girl with a dramatic appropriateness which makes one's heart turn more kindly to "The Magnificent." The mood flits rapidly from childlike delight in Nencia's beauty and accomplishments to truer Italian jealousy and sanguinary resolves against all possible rivals; but all with a rustic simplicity which looks like truth.

Of the Theocritean translations, the best, I think, is the "Pharmakeutria." Has not this version been already published? It reads familiarly. The XXVIIIth Idyl was an unhappy one to select, if only three or four were to be given. For sixty or seventy lines of *σχιζομενία* do hang heavy—and it cannot be denied that the reduction of a shepherdess to a dull and boring subject for a poem would not argue against Mr. Lang's judgment, that this idyl is spurious, but I cannot think it one of Theocritus's worthier efforts and the same bluntness of touch that Mr. Arnold shows in selecting it is shown also in "A Home Song" (p. 267–8), which is more worthy of Mr. Austin than of the author of "The Light of Asia."

E. D. A. MORSEHEAD.

The History of the Radical Party in Parliament. By W. HARRIS. (Kegan Paul, Trench & Co.)

THERE is one consolation for literary persons who live in this present year of grace, and that is the fact that none of them can be called upon to write the history of the century. Let anyone repair to a public library and contemplate the mighty structure, rising to the roof, which consists of Hansard; let them stroll along the frontage of a few years of the Blue-Books; and, finally, let them roughly compute within a few tons the weight of the file of the *Times*: he must be a stout

hearted man or a callous indeed, if his spirit does not faint within him. There will be groaning and travailing among the writers of posterity, and we are laying on the next generation a burden too grievous to be borne. It is only by intelligently digesting these crude masses as we go along, by treating in an orderly and philosophic manner each department of social and political affairs, that the task of the future historian can be brought within any reasonable compass. Those who early undertake work of this kind, and discharge themselves with credit, deserve very warm thanks for their pains.

It is a work of this nature that Mr. Harris has undertaken, and he has brought it to a fortunate conclusion. His book is chiefly compiled from Hansard, and gives with almost superfluous fulness divisions and division lists, dates, motions, and names. Even great literary genius could scarcely make such matter exhilarating, and the reader's palate is soon cloyed by frequent passages of this nature:

"On the 31st of May, 1859, the Houses met, and, after the preliminary business of electing a Speaker, and swearing in members of the House of Commons, the session was formally opened by the Queen in person on the 7th of June" (p. 540).

To abstract Hansard after this fashion seems slavish and unintelligent, nor is the matter mended by such a phrase as "Altogether they [the Government] were having a far from happy time" (p. 433). But, for the most part, this portion of Mr. Harris's work is well done. As a work of reference, his book will be of very considerable service to those whom Hansard repels, and the value of it is enhanced by a good, though by no means complete, Index; and nowadays a good index is itself a title to gratitude.

After the first crude materials for history, such as parliamentary debates, the next kind of books to get themselves written are biographies, and on these Mr. Harris has drawn freely. He has also had access to the minute books of the "Westminster Committee of Association" from 1780 to 1785, and has extracted from them many interesting particulars, especially with reference to Charles James Fox and the movement towards electoral reform which preceded the French Revolution. Perhaps he has shown himself too much of an advocate in blinking the popular excesses which have at times attended Radical agitation, and this is especially so with the portion of his book which deals with the years from 1817 to 1832; but such matters were incidental merely to the plan of the work, and Mr. Harris is not altogether wrong in thinking them no concern of his. He has, indeed, sternly confined himself to the field marked out by his title. Foreign affairs are rarely mentioned, and are discussed only as they affected the parliamentary influence of the Radicals. There is no account of the course of Irish public feeling. Even such an incident as the Sadleir and Keogh episode, though not foreign to the subject, is passed over in silence. The temper of the work is such as was to be looked for in the historian of a party. In fact, the history of a party could hardly fail of being partisan without becoming emasculate. Though occasionally bitter, Mr. Harris is not unexpectedly severe to peers, parsons, and squires—his

natural and legitimate prey. But the full force of his condemnation is reserved for those members of the Liberal party who cannot be ticketed as Radicals. Collectively he styles them Whigs, and differentiates the *genus* into the "historic" and the "exotic." Mr. Lowe, the representative of the latter *species*, is trounced most roundly, "his failure as a financial minister showing that some other test besides the most entire self-confidence is necessary to secure good administrators" (p. 458). Alas! poor Lord Sherbrooke.

The view of the Radical party which Mr. Harris takes, and the whole tone of his book may be justly represented by a sentence or two. We read: "This war [the Crimean] was specially mischievous by destroying the unity of the Radical party, to whom the initiation of all effective reform was due" (p. 402). This is a view rather of the "Peebles for pleasure, mon" style of looking at the world; and criticism like the following is deficient in light and shade:

"The members of privileged classes, the holders of hereditary power, the proprietors of vested interests, the ecclesiastics of a dominant sect,—all the people to whom social or political progress means inconvenience and loss of personal power or influence, are constantly talking about the rashness and inexperience of Radical politicians, and the danger of submitting the destinies of the country to the direction of the mob. It is well to appeal from this cry of interested prejudice to the facts of history and the teachings of experience, from which we learn that there is scarcely a measure which has tended to improve the moral, social, or political condition of the nation, which has not been originated by Radical teachers, accepted by the unrepresented masses, and at last forced by agitation upon Parliament and Government."

This is panegyrical; but it would be well if "the facts of history" always as nearly bore out the theories of the historian. A book like this appears opportunely at a moment when a new period, and possibly a new departure in politics, has begun. Assuming to refer the origin of Radicalism to the somewhat remote date of the early years of George III., carrying it through a period of philosophical speculation to the great recoil caused by the French Revolution, showing it transformed by popular agitation, and forced to a decision, however short of finality, in 1832, and then renewed through disappointment and again dominant in 1866 and 1867, Mr. Harris reminds us, in a happy hour, how ancient, how continuous, how organic a thing Radicalism has been, and how unreasonable it is to look for a new beginning now instead of for a steady development of an existing party. Radicalism has long been rather a spirit than a creed; its discussions have often been abstract and in the air; its limits have been difficult of definition, and have merged in Liberalism at large; its influence has been less on Parliamentary than on public opinion, and to that result the best efforts of its supporters have been directed. They have long been the Protestants of politics. The last seventeen years have carried into effect many of the ideas to which the Radicals have so long been faithful, and have left them with more direct political power, but far fewer of their traditional measures for which now to exert it. If, in choosing new ones, they are

helped by this book to remember the spirit of the old, Mr. Harris will have done his party good service.

J. A. HAMILTON.

In the Trades, the Tropics, and the Roaring Forties. By Lady Brassey. (Longmans.)

LORD Houghton's prediction, spoken some time ago from the terrace at Normanhurst, that the name of Lady Brassey would be as familiar to future generations as that of Robinson Crusoe, seems likely enough to be fulfilled, for she has now given us the record of another "14,000 miles in the *Sunbeam*," and it is pretty sure to attain as wide a popularity as her former works. It has been well said that the record of a journey which has been thoroughly enjoyed is very rarely dull reading, and it is evident that Lady Brassey derived a large amount of gratification from her experiences *In the Trades, the Tropics, and the Roaring Forties*. But, quite apart from this consideration, the sumptuous volume before us starts with many claims to recognition from readers of travel on its own merits. The author is bright and pleasant company wherever she leads us, with a good eye for colour and scenery, unfailing good humour, and considerable powers of observation and graphic description, coupled with a very pleasing and unaffected style. Then again it is profusely embellished with first-rate wood engravings, which bring the scenes described in the text even more vividly before us, and when it is added that these engravings are from drawings by R. T. Pritchett, it will be readily understood that they form a very attractive feature. The voyage itself is further illustrated by maps and charts, and, as there is a good Index as well as an Appendix containing tables of temperatures of air and water, &c., the book may fairly be called a model of its class.

Leaving Dartmouth in the *Norham Castle* at the beginning of the autumnal equinox, Lady Brassey speaks feelingly of the misery and discomfort of the inevitable gale of wind which is supposed to "shake things down" at the beginning of a voyage, and we can fully sympathise with her delight at finding the *Sunbeam* at Madeira "in the most perfect order, looking delightfully bright, fresh, and home-like." The party were no sooner on board their own ship than they seem to have unanimously decided to see everything that was worth seeing within their reach, and accordingly they set to work without a moment's loss of time to "do" Madeira thoroughly. Madeira, however, is more generally known than most of the other places visited in the course of the voyage, so we shall pass over the picturesque descriptions of its "rude towers and needles of rock," its "deep precipitous gorges which intersect the mountains almost to their bases," its beautiful "levadas," and its brightly dressed peasants, and steer "Westward Ho" with the *Sunbeam*. The attractions of Madeira are, nevertheless, well worth dwelling on; and most of Lady Brassey's readers will say with her, "If I had not longed to see the glorious vegetation and beauties of the West Indies, my regret at leaving this delightful island would have been even keener than it now is." After a pleasant voyage across the Atlantic, avoiding Barbadoes in order to keep out of

the path of tornadoes and tempests, the *Sunbeam* made her first West Indian port in the Island of Trinidad on October 28, and the party were soon wandering about on shore in the cool of the evening, enjoying "the land-breeze as it rustled through the leaves of tall trees, or softly whispered through bushes laden with sweet-scented flowers, creeping gently along the ground, and just fluttering the wings of the fire-flies." Among the lions of Trinidad are the wonderful Botanic Gardens where

"stand the golden products
Of every sun and clime,
And seem to live, like lovers' vows,
In spite of space or time.

And the air is full of odours
Of exotic orchides;
And there hang the strangest blossoms
From the strangest sort of trees."

Then there are the delightfully romantic Blue Basin Falls, and the hideous-looking Stygian-like Lake of Pitch, the humming birds, toucans, and other curious tropical birds; and, truth compels us to add, the centipedes, and the hunter-ants; so that altogether, with its stately cacao trees, its coffee plantations, and its cooling drinks, Trinidad is a typical specimen of the islands of the "New World." It was the first land discovered by Columbus on his third voyage, and was named by him the island of the Trinity, "for he had thought of giving this name to the first land they should find on the voyage, and now God had graciously granted him the sight of three mountains, near together." On the Constance estate, at Icacos, the south-western point of the island, is still preserved an old anchor, which is said to have originally formed part of the equipment of one of the ships commanded by the great navigator.

"On an island's winding shore,
There for ages long it lay
At the bottom of a bay."

Steaming along the coast of Venezuela, on the way from Trinidad to La Guayra, Lady Brassey observes:

"Assuredly I shall remember Guy Fawkes' day in the tropics. Anything less like our idea of that generally foggy anniversary in London cannot well be imagined. A fiercely hot sun was tempered by a cool northerly breeze, which sent such heavy rollers on the cocoanut-fringed shore, that it seemed more than doubtful if we should be able to land on our arrival at La Guayra, where the surf is sometimes tremendous."

They did succeed in landing, however, though not without "a good deal of delicate management," and went by train to Caracas.

"It was a wonderful journey, through splendid mountain gorges, with valleys opening out from them at every turn. Sometimes the line scarcely seemed to run on *terra firma* at all, the rails being laid on wooden lattice-work, firmly secured against the side of the mountain, with supports below, like a sort of half-bridge, over what appeared to be a fathomless abyss. . . . In many instances, the curves in the middle were so sharp that the carriages seemed to hang over as we turned; and it appeared as if one or two passengers too many on the same side might cause the whole train to capsize and topple over into the gulf beneath. I was very sorry when the light first began to fade, then to die away altogether, and the brief tropical twilight

came to an end, leaving us nothing but the light of the bright young moon and the stars by which to see the wonders of nature and the marvels of engineering skill."

Some interesting particulars of the line are given in a note furnished by the chief engineer of the railway company (p. 197).

Space will not permit us to follow the *Sunbeam* from La Guayra to Jamaica and the Bahamas, and from thence to the Bermudas and the Azores. The description of these latter islands is, however, particularly interesting, and we are strongly tempted to quote freely from the chapters on the lovely island of Jamaica and the coral banks of the Bahamas. But enough has been said to indicate some of the merits of this charming record of a delightful voyage. We will only add that travellers who have already been to the same places will appreciate the fidelity to nature of both pen and pencil sketches, and will thoroughly enjoy the pleasure of revisiting old haunts in such pleasant company, while those who are not yet familiar with tropical scenes could hardly be introduced to them under better auspices.

GEORGE T. TEMPLE.

The Preacher's Promptuary of Anecdote: Stories, New and Old, Arranged, Indexed, and Classified, for the use of Preachers, Teachers, and Catechists. By the Rev. W. Frank Shaw. (Griffith & Farran.)

Few readers who turn over the pages of this little book from idle curiosity or a desire to put it to the use indicated by the title, can have any idea of the once flourishing class of literature of which it is a remarkable example of survival.

It is probable that at all times preachers have felt the need of enlivening their discourses by the introduction of illustrative material more or less anecdotic in its nature, especially when their hearers were on a rather low intellectual level. Gregory the Great takes pains to conclude many of his homilies with an historical anecdote, and doubtless his example was followed by others.

The systematic introduction of anecdotes into sermons seems intimately connected with the institution of the Mendicant orders in the thirteenth century, one of which, the Dominican, *par excellence* the *ordo prædicatorum*, gave an enormous impulse to preaching, and entirely changed its character. The members of these orders obeyed literally the words of the Founder of Christianity, and went into all the world and preached the Gospel to every creature. The popular character of the audiences modified essentially the style of the preaching. It was necessary to interest, and even amuse, the common people, who were becoming accustomed to an entertaining literature more and more secular, and who possessed, moreover, an innate love for tales. It is chiefly to this fondness for stories, and to the preachers' desire to gratify it, that we owe the great collections of which we are about to speak. In the composition of the mediæval sermon the stories, or, to give them the name they then bore, and which I shall use hereafter, *exempla*, were reserved for the end, when the attention of the audience began to flag. These stories are sometimes as long as the rest of the sermon; sometimes,

when they refer to a well-known tale, they merely quote the title, or a few words of the beginning. The use of *exempla*, properly speaking, is rare before the thirteenth century, and was apparently first introduced as a principle by the distinguished prelate Jacques de Vitry, Bishop of Acre and Tusculum, best known now by his *Historia Orientalis*. He was an enthusiastic preacher of the Albigensian crusade, and took part in the expedition. His *Sermones vulgares*, which still rest inedited in the National Library at Paris, are literally crammed with stories, each sermon containing three or four *exempla* in succession. The use of *exempla* became fashionable, and led to such abuses that the Council of Sens in 1528 forbade under penalty of interdict, "those ridiculous recitals, those old wives' fables, having for their end laughter only." Dante's readers will remember his passionate outburst against this sort of preaching in his "Paradiso," xxix. 103.

These *exempla* at first were probably collected by each preacher for his own use, then the collected sermons of such celebrated *raconteurs* as Jacques de Vitry offered an inexhaustible magazine for several generations, and, finally, special collections of these *exempla* were made for the express purpose of aiding the preacher. Besides the collections containing *exempla* alone arranged alphabetically or topically, an important source of these stories is to be found in treatises for the use of preachers, containing *exempla* systematically arranged, but forming only a part of other homiletic material; in collections of sermons made for the benefit of idle or ignorant preachers; and, finally, in expository works, of which Holkot's *Super Sapientiam* is one of the most celebrated.

The space at my disposal will allow me to mention very briefly the first class only, with which Mr. Shaw's book is more intimately connected. The best known perhaps is the *Promptuarium Exemplorum* of Johannes Herolt, a Dominican monk of Basel, who flourished during the first half of the fifteenth century, and who whimsically called himself *Discipulus*. This work contains six hundred and thirty-four *exempla*, with references to two hundred and eighty-three in the sermons which precede the *Promptuarium*. This large mass of stories is arranged alphabetically by topics, e.g., *Abstinencia*, *Accidia*, *Adulterium*, *Amicitia*, *Aqua benedicta*, *Baptismus*, &c., and reference is also facilitated by a copious index. This work was enormously popular, and passed through thirty-six editions before 1500. The sermons were reprinted as late as 1728, and a large number of *exempla* were translated into French in *La Fleur des Commandemens de Dieu*, a work which Andrew Chertsey turned into English, and Wynkyn de Worde printed in 1510. The *Promptuarium*, as we have seen, was really an appendix to the author's sermons, and intended to be used in connexion with them. It was not long before some one conceived the idea of making an independent collection which could be used with any of the numerous sermon-books. The most famous of such independent collections is the *Speculum Exemplorum* by an unknown author which first appeared at Deventer in Holland in 1481. This work was made over by a Jesuit of Douay, Johannes Major, who called his book *Magnum*

Speculum Exemplorum, and justifies this name in his preface by saying that it surpasses all previous collections in the number of its *exempla* which the compiler states to be 1,375. Other works of this class, but not so popular, are the *Scala Coeli*, by a Dominican Johannes Junior (Lübeck, 1476), and the *Liber de Abundantia Exemplorum* (without date, place, or printer) attributed to Albert the Great, but probably by Humbertus de Romanis, general of the Dominican order, who died in 1277. The latest work of this class is the *Flores Exemplorum*, Cologne, 1656, by a Jesuit, A. Davroult, which has been translated into French and German.

These Latin works soon called forth imitations in the modern languages, and we find in Spain the *Libro de los Exemplos* and *Recull de Eximilis e Miracles* in the Catalan dialect. Similar works exist in Portugal and Italy, and are doubtless slumbering in the libraries of other countries.

The value of the collections we have thus briefly examined for the history of culture is very great, and they have, indeed, considerable worth as historical sources; for, although their contents are derived mainly from such works as Gregory's Dialogues, the *Vitas Patrum*, &c., the compilers often inserted anecdotes of eminent contemporaries or related strange events of the day. Regarded as the channel of diffusion of popular tales, these works are priceless. The fable of the "Milk-maid and the Pail of Milk" was probably brought from the East by Jacques de Vitry, and borrowed from his sermons by hosts of other preachers, whose hearers soon circulated it over Europe. In no other way can the enormous diffusion of popular tales of the class of jests be explained.

Mr. Shaw's book contains one hundred anecdotes, and differs from the above mentioned works in being arranged neither alphabetically nor topically. Curiously enough, it contains at least six stories which are found in the older collections. These are: No. 43, "The Wife that would Gossip" (*Scala Coeli*, 50); 47, "The Man and his Three Friends" (*Scala Coeli*, 9, *Speculum Exemplorum*, 4, 17); 50, "Oh, Adam!" (*Scala Coeli*, 136, Herolt 50, F); 51, "The Murderer and his Mother" (*Liber de Abundantia Exemplorum*, 84), and 73, "The Dog and his Shadow" (*Scala Coeli*, 19). The story of "The Three Black Crows," No. 42, is found in the *Gesta Romanorum* (125), a work which might properly have been mentioned above.

It is difficult to speak very highly of Mr. Shaw's selection. Some are exceedingly insane, as No. 36, "The Bride's Return," and some are in their way quite as superstitious as many of the stories in the mediaeval collections. The Society for Psychical Research should by all means ask the compiler for his authorities for stories Nos. 71, 85, 86, and 87. The most remarkable thing, on the whole, in the book is story 22, which is Bret Harte's "Luck of Roaring Camp." The genial American author, in the wildest flights of his imagination, probably never thought that one of his stories would do duty as a Sunday School anecdote!

T. F. CRANE.

Geschichte der Deutschen Literatur. Von Dr. Franz Hirsch. Vol. I. (Leipzig: Wilhelm Friedrich.)

THERE is a freshness, a descriptive power, a liveliness in the expression of sound opinion, in this first volume of a *History of German Literature*, which forms a pleasing contrast to not a few of its predecessors. Combined with that solid knowledge which Dr. Franz Hirsch manifestly possesses, these are unquestionably great and unusual merits.

The book begins with an attractive chapter on the aboriginal home and cradle of the Teutonic race, its Gods and men, and its oldest subjects of national or heroic song. After a short discourse on its earliest speech, the epoch from Ulfilas (or Wulfila) down to the Nibelungen epic and the mediaeval *Völklied* is pictured and discussed in a manner frequently opening up new vistas. Thus, poets and writers are introduced, who, under a Latin garb, were—if we may say so—most utterly German. Again, long-lingering traces of Wodanic heathendom are pointed out with much subtlety, which other authors generally slip over either from want of close perception or from religious partiality aforethought. Again, the erotic and mystic phases of life and thought in the Middle Ages, as cropping up in rime or prose, get a more careful, more intelligent treatment than is usually the case. Yet everything is presented in a handy compass for the use of the general reader.

Here and there, in passing judgment on fragments of Early-German literature, more precious for their rarity than for their intrinsic worth, Dr. Franz Hirsch, who is otherwise deeply imbued with the spirit of Teutonic antiquity, may have adopted a style of expression a little too critically severe or too modern in tone. The readers of Mommsen's *History of Rome* will at once know what we mean by the latter remark. However, it is no easy task to give both a faithful and reverent rendering of the things of the past, and yet to bring their meaning fully out for the understanding of the many in the present. In the main the author has succeeded in this twofold aim in an eminent degree.

Speaking of the much-debated question as to when the word *Deutsch* first obtained its large national meaning, Dr. Hirsch says that the Gothic *thiudiskō* became, a few centuries afterwards, the Old-High German *diutisc*, with the same sense—namely, meaning "popular"; only that it was then chiefly used in reference to the tongue of the people, especially as opposed to the Latin Church language. "With the advent of the Hohenstaufen only," he adds, "the word gained the import now dear to us all." Then it was applied to the national speech, as well as to the country and its customs. This, we know, is the view generally held.

Still, as regards speech at least, we would bring to recollection that Nithard, a grandson of Karl the Great, states how the oath taken publicly at Strassburg, in 842, by King Ludwig the German and King Karl the Bald, was spoken by the former in Romanic, by the latter in *teudisca lingua*. The Romanic begins—"Pro deo amur et pro christian pöblo et nostro salvament"; the German—"In godes minna," &c. Here the Romanic, or Old-French (not Latin), language appears side by side with the *teudisca lingua* or *Deutsch*.

Theodisca lingua, teutonice, are expressions occurring in the centuries immediately following. We believe this point, therefore, to be worth reconsideration.

So, also, we would assign to the Frankonian dialect, in the Table of Languages contained in the book before us, a place midway between Low-German and High-German, rather than among the High-German dialects. Not only as regards certain rules of letter-change, but also in its word-treasure, the dialect of the Franks, though they have pushed high up into Southern Germany, has a remarkable affinity both with the northern *Platt* and with English.

The romanticism of German chivalry, and the ease with which some of its poetic representatives yielded to French influence to such an extent as to mar the tongue of their own nation by the affected introduction of foreign words, is most graphically portrayed by Dr. Hirsch. In dealing with the Minnesinger, he very properly lays stress on their anti-Papal lays; beginning with Walther von der Vogelweide. This subject, much neglected in Histories of German literature, would have merited even a larger place; for many of those "Poets of Love" were stout champions of the nation's union and independence both against the Roman Pontiff and against the smaller princes that were aspiring to sovereignty to the detriment of the central national power. The word "Minnesinger," we may remark here, has only been applied to all of them in recent times, though the word itself is to be found in Hartmann von Aue, 700 years ago. To some extent it has proved a misleading term, because the political influence of these poets was thus nearly forgotten. By far not all of them, it may be added, were of aristocratic origin. One who sang the "true nobility" of mind and character in the spirit of Robert Burns, as well as freedom of thought, was a Jew, Süßkind, of Trimberg.

Excellent chapters are those in which the "Reynard the Fox" poems and kindred animal fables are discussed, and those dealing with the oldest traces of German theatrical representations and the earliest mediaeval attempts in the prose fiction. In conclusion, Dr. Franz Hirsch devotes some space to the historical folk-song, and the popular chants of freedom—such as the famous one "On the Battle at Sempach," which the doughty Swiss freeman, Halb Suter, of Luzern, composed. Throughout the work, poetical specimens are judiciously interspersed. We should have wished to see a few of Halb Suter's verses, with their strangely impressive "He!" shouts of triumph, given by way of such quotation.

Here this first volume ends. It contains conscientious work in graceful form, and therefore a good promise as to the volumes yet to come.

KARL BLIND.

History of the Canon of the Holy Scriptures in the Christian Church. By Edward Reuss. Translated by David Hunter. (Edinburgh: James Gemmell.)

It is, no doubt, a common delusion that the New Testament, such as we have it now, has come down to us from the age in which the last of the apostles passed away, without the addition or subtraction of a single book; and

it may be that even among reputed theologians "a scientific conception of the history of the canon is far from being general." Indeed, Prof. Reuss goes beyond his translator, to whom these words belong, and tells us that "many French and English theologians in our day still suppose" the canon to have been "fixed from the very first" (p. 208). This, however, it must be added, is not the only illusion which prevails on the subject. The translator of this volume, in objecting to the statement of Dr. Westcott that "it is to the Church that we must look both for the formation and proof of the canon" as simply an appeal to tradition, and putting against it that of the Westminster Confession that "the authority of Holy Scripture dependeth not upon the testimony of any man or church, but wholly upon God," shows that he clings to the idea of a certain quality of canonicity as inherent in some books and wanting in others, as to the presence or absence of which there may, indeed, be different opinions, but which, having been once discovered, gives the book possessing it the right to a place in the New Testament. This is really quite as great a delusion as the other. Whether Prof. Reuss, who, as Mr. Hunter observes, "gives no strict definition of the canon," himself to any extent shares in it is not, perhaps, altogether clear. He quotes with enthusiasm the opinions of the Reformers, especially those of Calvin in this sense; but he goes on to show that they were not very logical, and that they contradicted themselves by in reality relying on the very tradition against which they protested. And clearly to have done otherwise would have been simply to have set up their own private inspiration against that of the Church. The canon never has been, and never can be, anything more or less than the list of books which the people that call themselves the Church have agreed (whether under supernatural direction or otherwise) to consider inspired and authoritative—in other words, Holy Scripture. The history of the canon is the history of the steps by which this agreement has been arrived at, with an account of the various opinions and reasonings that have conducted to the general result. This history has been well and succinctly told in English by Dr. Samuel Davidson, in his little work on the canon; but there is room, no doubt, also for this larger and fuller work by Prof. Reuss, which has been translated into English from the second French edition by Mr. David Hunter. Prof. Reuss begins from the earliest times, and carries the history of the canon on through the Middle Ages, and down to the Council of Trent, when it was finally closed and fixed, at least for the Roman Church. Nor does he stop here. He has also something to say of the Eastern Church in later times, in which, as far on as the seventeenth century, the Apocalypse was added to the canon, notwithstanding the decree of the Council of Laodicea (the sixtieth, whose list of books Prof. Reuss thinks must be contemporaneous with the Council, even though the decree be not authentic), and the whole canon brought into accordance with that of Trent. There is a separate chapter on "The Theology of the Reformers," one on "The Confessional Schools," and, finally, one entitled "Criticism and the Church." In this work Prof. Reuss will scarcely be acquitted of

occasional exaggeration; as when he asks us to accept the mathematically impossible statement that, in the editions of the pretended decree of Gelasius I. which have come down to us, "in the order of the Scriptures of the New Testament, the list varies *ad infinitum*." It may be thought, too, that he does not emphasise sufficiently the fact that, amid all the fluctuations of opinion, the more important books of the New Testament, viz., the Gospels, Acts, and thirteen Pauline epistles, have never been questioned since Irenaeus, at least. But there can be no doubt that his work is learned and thorough, and generally free from prejudice. Prof. Reuss ends the history of the canon with Semler, and very properly does not notice the doubts which modern criticism has entertained as to certain books, these doubts being directed not against their claim to a place in the canon, but against their authenticity and inspiration. But, according to the confessional view, this precisely is the question of their canonicity; and, accordingly, Mr. Hunter, in his Preface, hints that the canon may not be closed even yet! To my mind, this is to mistake altogether the conditions of the case. The question of the canon is now essentially a question of past history. Of course, it is just possible, though not likely, that some assemblage of people calling itself a church may vote, say, second Peter out of the canon, and then second Peter will be, for that church, uncanonical. But the question of our day is not what books are canonical, but whether any books whatever are inspired and authoritative, and in what sense and what degree they are so. The translation, it should be added, has had the advantage of Prof. Reuss's own corrections and revision.

ROBERT B. DRUMMOND.

CURRENT LITERATURE.

Alice, Grand Duchess of Hesse, Princess of Great Britain and Ireland: Letters to Her Majesty the Queen. New and popular edition, with a memoir by H.R.H. Princess Christian. With Portrait. (John Murray.) The letters of the late Princess Alice have been read with interest and emotion by many who in general feel little curiosity about the doings of exalted personages, and we are glad to find that they have been made accessible to a larger public. The present cheaper edition is admirable in type and paper, and has an important additional attraction in the memoir by Princess Christian, which includes some extracts from the Queen's journals. Written with an entire absence of literary pretension, this short memoir will be read with pleasure for its natural grace of style, and for the glimpses which it affords of the happy and beautiful home life in which the Queen's children grew up; and it will, if that be possible, increase the respect which is felt for the noble and devoted character of Princess Alice. A passage which will be perused with especial interest is Princess Christian's reference to her sister's friendship with Strauss. The writer observes;

"The Princess had had occasion to learn how unjust popular clamour could be, even in a free country; but she had also learnt the sacredness of the duty never to join in such clamour, or to countenance it in any way, without a conscientious examination of the grounds on which it professed to rest. In Germany the opinions of Strauss were looked upon with such dislike and distrust, that it required no small courage on the part of the Princess to make his acquaintance. . . . Though in course of time she ceased to agree with Strauss

in his views, she ever felt and acknowledged his rare gifts and the perfect sincerity of his nature."

The British Colonies and Dependencies. (Longmans.) This is the third volume of a series of "Geographical Reading Books," edited by Mr. F. W. Rudler. The first six chapters have no special connexion with the British Colonies and Dependencies, but deal generally with certain subjects of physical geography. Of the rest, the portion treating of the colonies proper is better done than that treating of India; but the whole is marked by a looseness of expression which we will only characterise as old-fashioned. As such books usually pass into a second edition, it may be as well to correct a blunder about the Indus and the Punjab (p. 61), which is not uncommon. The Indus is not formed by the union of the five rivers that give their name to the Punjab, but has its own independent course from the Himalayas. On p. 120 English children are gravely told that "the acts of the Parliament of Cape Colony must receive the assent of the British Parliament before becoming law."

The Right and Wrong of Compulsion by the State: a Statement of the Moral Principles of the Party Individual Liberty and the Political Measures founded upon them. By Auberon Herbert. (Williams & Norgate.) In this little book Mr. Auberon Herbert—we observe that he has dropped the nobiliary prefix to which he is entitled by courtesy—expounds to working men the utopia which he has already formulated in the guise of *A Politician in Trouble about his Soul*. While it is impossible not to respect the honesty of his convictions and the uncompromising rigour of his logic, we may be allowed to suggest that he himself furnishes the materials for his own refutation. He recognises Mr. Herbert Spencer as his master, but admits that his fundamental principle of voluntary taxation does not receive Mr. Spencer's sanction. He inclines to the conclusions, though, in each case, with some hesitation, that libels should be left to the judgment of public opinion, and that contracts should not be enforced by law. He holds it "impossible to separate a man's right over himself and his right over his possessions"; and he describes property acquired in the open market as the infallible register of these virtues—industry, self-denial, steadiness of effort. As a protest against crude theories of socialism, such reasoning may have a value. But we refuse to believe that the workmen of Tyneside, to whom the book is dedicated, will be unable to detect the fallacies of a political philosophy which is deduced from the single axiom of individual liberty.

The Looking-Glass for the Mind. A Reprint of the Edition of 1792, with the Original Illustrations by Bewick. With an Introduction by Charles Welsh. (Griffith, Farran & Co.) As the publication of this book was unfortunately delayed over the Christmas season, we have not hurried ourselves to notice it. Among the younger generation it is not everybody who knows that *The Looking-Glass for the Mind* was one of the most popular "juveniles" issued by Mr. Newbery towards the end of the last century, and that it kept its popularity for many years. In substance, it is a free adaptation of a French serial called *L'Ami des enfans*, which was written by M. Berquin, a moralist of the same school as the author of *Paul et Virginie*. (Surely it must be by a misprint that the original work is stated in the Preface to have been crowned "in 1874" by the French Academy?) It is a collection of short stories about children of the didactic sort, afterwards so successfully developed by Miss Edgeworth, but now altogether discarded. The main interest of the present reprint is bibliographical. Not only is the volume choicely printed and bound, but it contains the original illustrations

by Bewick—not Thomas Bewick, as we ought to have been told on the title-page, but his brother John, who ranks far lower as a wood engraver, though he may have been more graceful in rendering the human figure. The majority of the illustrations are now printed from the original blocks, and are certainly less worn than might be expected. Their interest, however, is antiquarian rather than artistic. As a book, we prefer the facsimile of *Goody Two Shoes*, issued by the same publisher and the same editor two years ago.

Bewick Memento. With Introduction by Robert Robinson. (Field and Tuer.) Like the "Dickens Memento," already noticed in the ACADEMY, this luxurious volume consists in the main a priced catalogue of the sale that took place at Newcastle in February of last year, when the books, prints, furniture, &c., of Thomas Bewick that had been inherited by his last surviving daughter were finally dispersed. Inserted in that catalogue were some dozen cuts by Bewick (probably not all by his own hand), then printed for the first time from the original blocks. These are now reproduced, with the addition of six more; and Mr. Robinson, who compiled the catalogue, has written an introduction, containing miscellaneous information about Bewick and his school. The volume is worth possessing on account of the care bestowed upon the printing of the cuts.

David Lazaretti di Arcidosso. Da Giacomo Barzellotti. (Bologna: Zanichelli.) Prof. Barzellotti's new book gives a subtle analysis of one of the strangest religious phenomena of the present age. During ten years David Lazaretti, a carter of Montemari, was the leader of a sect having its headquarters on a mountain top near Siena, with a numerous following among the yeomen and peasantry of the district. Half madman, half impostor, he declared himself to be divinely inspired, and, after passing through various phases of mysticism and becoming a tool of the Ultramontane party in France for the restoration of the temporal power, began to preach a socialistic crusade. In obedience to "the divine command," he marched down from Monte Labbro on August 18, 1876, at the head of a fantastic procession of "spiritual princes and apostles," with a banner bearing the inscription, "The Republic is the Kingdom of God," and followed by an excited throng of men, women and children. His avowed object was a peaceable pilgrimage to Rome; but the authorities took alarm, and tried to stop the procession. There was a show of resistance, a stone or two thrown, a general panic ensued, and the prophet's career was summarily ended by a policeman's bullet. Prof. Barzellotti's examination of the life, writings, and delusions of the half crazy, ignorant, but strangely-gifted man who, whether impostor or believer, had a truly magnetic power over all who approached him, has great scientific value, and adds to our knowledge of the psychology of superstition. And, while tracing the rise of popular creeds with equal learning and acumen, his vivid descriptions of the church and community among the rocks of Monte Labbro, of the whole *mise en scene* of the wonderful drama, cannot fail to attract the general reader. From the artistic point of view, no praise is too high for his rendering of the special character of the Sienese and Maremma landscape. His feeling for nature is no less acute than his power in philosophic inquiry.

Old and Rare Books. By James Chapman Woods. (Elliot Stock.) This is described as an "elementary lecture" delivered at the Royal Institution of South Wales, Swansea. It will be found a very interesting introduction to the subject of book collecting, written

by one who possesses abundant enthusiasm and quite sufficient knowledge for the purpose. We need hardly point out that £590 is far from being the "culminating price" reached by a first folio of Shakspeare.

ALL lovers of books will feel grateful to Mr. Elliot Stock for having published shilling editions of his facsimile reprints of the first issues of Herbert's *Temple* (1633), Walton's *Complete Angler* (1653), and Bunyan's *Pilgrim's Progress* (1678). We can imagine no cheaper initiation into the fascinating study of bibliography.

The Pierced Heart, and other Stories. By Capt. Mayne Reid. (Maxwell.) When and where these "short stories" originally appeared in print, we have not been careful to ascertain. To those who were boys twenty or thirty years ago, it is enough to say that they recall pleasant memories by their scraps of Spanish, and by their straightforward narrative of incident. If the mature judgment does not rank the late Capt. Mayne Reid very high among authors, it must at least be admitted that he is free from the vice of tediousness.

The Conflict of Oligarchy and Democracy. Six Lectures by J. Allanson Picton, (Alexander & Shephard.) While most of our public men address themselves by means of essays to that little world which reads the reviews, Mr. Picton seems to prefer the very different audience and the very different mode of expression of the lecture room. If something is thereby gained in directness of appeal and fervour of style, it must be admitted that something also is lost by abandoning the appearance of philosophical argument. This volume consists of a series of lectures to working men, which, it is easy to believe, proved exceedingly effective when delivered. They are, indeed, an eloquent exposition of the religious radicalism which is probably the dominant force in the great constituencies at the present hour, though it is most inadequately represented in the newspapers of London. Their merit lies less in their practical conclusions than in the combination of enthusiasm with good sense by which they are marked.

The Missing Man. By Henry Sutherland Edwards. (Remington.) The age of *Clariissa Harlowe* has passed away, and the age of *Called Back* has succeeded. Having mentioned that much-talked-of story, we may say at once that *The Missing Man* is superior to it in the construction of its plot, though perhaps inferior in realistic interest. The characters too are somewhat shadowy and unsubstantial. It is, however, too much to expect from the carver of cherry stones a sculptor's art. All that we have a right to demand from the writer of short stories in a lively style and unflagging interest; and both these merits are to be found in Mr. Edwards's novelette, which will pass away two idle hours pleasantly enough, and can be read, even after dinner, without a yawn.

Chronicles of the Customs Department. By W. D. Chester. (Privately Printed.) Within the last few weeks we have reviewed two elaborate histories of the revenue, compiled from original authorities by officials in the service of Government. The present author does not pretend to the research of Mr. Stephen Dowell or Mr. Hubert Hall. His is the more modest aim of gossiping pleasantly about the traditions of the London Custom House, where he has filled for many years the post of committee clerk. The extent to which smuggling, not of the fighting but of the fraudulent kind, is successfully carried on at the present day will be surprising to many. But the chief attraction of this little volume does not lie in its quaint details and its good stories. The author, unlike many much more experienced men of letters, knows how a book should be produced. He has

had it printed on stout paper, and bound in genuine vellum, with an old-fashioned Customs seal on the cover. And he has illustrated it with photo-lithographs of a series of engravings of all the known buildings in which the London Custom House has been located from the reign of Elizabeth down to the present time. Three of them, it is worthy of note, were destroyed by fire.

M. HENRI GAIDOUZ has reprinted, from the *Revue de l'Histoire des Religions*, an article on "The Religions of Great Britain," which embodies the subject of a lecture delivered by him as professor of geography and ethnography at the Ecole des Sciences Politiques. The mode of treatment is statistical, and M. Gaidouz has been careful to collect all the information available on this obscure aspect of the subject. Despite a few minor mistakes of fact, which it is not worth while to point out to English readers, this paper contains a valuable magazine of facts, clearly arranged and compiled with absolute impartiality.

NOTES AND NEWS.

MESSRS. LONGMANS have in the press a new and condensed edition of the *Miscellaneous and Posthumous Works of Henry Thomas Buckle*, which were collected by Miss Helen Taylor, and published in three volumes in 1872, ten years after his death. The forthcoming edition will be in two volumes. It will contain the lecture on "The Influence of Women on the Progress of Knowledge," the review of Mill's *Liberty*, the "Letter to a Gentleman on Pooley's Case," and all the fragments that were intended to be incorporated in the history; but the copious extracts from the *Commonplace Books* have been vigorously retrenched. The work of revision has been done by Mr. Grant Allen, who has also written a short Introduction.

MESSRS. KEGAN PAUL & Co. will, in the course of the autumn, publish Mr. W. W. Johnston's account of his recent explorations in Eastern Equatorial Africa, and his ascent of the snow-capped Mount Kilimandjaro.

PANDIT SHYAMAJI KRISHNAVARMA, of Balliol College, has been appointed *diwan* or chief minister of Ratlam, a native state of the second rank in Central India.

THE Johns Hopkins University is about to publish three pages of the *Bryennios Manuscript*, reproduced by photography from the original text, and edited with notes by Mr. J. Rendel Harris, Associate Professor of New Testament Greek and Palaeography in the university. These pages include the last verses of the Epistle of Barnabas, the superscription and opening of the First Epistle of Clement, the close of the Second Epistle of Clement, the first verses of The Teaching of the Apostles, the last verses of the Epistle of Ignatius to the Romans, &c. A few copies are offered for sale at one dollar net. The edition is strictly limited to 125 copies.

MESSRS. T. & T. CLARK will shortly publish the first issue for the current year of their "Foreign Theological Library." It will comprise the second and completing volume of Prof. Rübiger's *Encyclopaedia of Theology* and Orelli's *Old Testament Prophecy regarding the Consummation of the Kingdom of God*. Prof. Schurer's valuable *History of the Times of Christ* is in the press, and will form part of the second issue of this library. Prof. Lechler's *History of the Apostolic and Post-Apostolic Times* is also in preparation. The publishers regret the unavoidable delay which has occurred in the publication of Lotze's *Microcosmus*, but the work is now well through the press, and will shortly appear.

THE New York *Publishers' Weekly* of March 21 prints a letter from Mr. J. B. Alden, in which he defends himself from Mr. P. G. Hamerton's complaints regarding his conduct in publishing an unauthorised cheap edition of Mr. Hamerton's book, *The Intellectual Life*. Mr. Alden quotes Gen. Grant as saying "The best way to get rid of a bad law is to enforce it," and, on this principle, claims the credit of being a champion of the interests of foreign authors with regard to copyright. Commenting on this argument, the editor shrewdly observes:

"We have heard of that sort of philanthropy in other cases; but it has usually proved to be at the expense of somebody else than the philanthropist. . . . There might be some force in the argument, however wrong its premises, if foreign authors were men who had power in their hands to make a law and refused to do it. But they have nothing to do with making the law."

We learn from the *Women's Suffrage Journal* that a Ladies' Hall, in connexion with the University College at Cardiff, is to be opened in October, under the superintendence of the Hon. Isabel Bruce. The students will, as in other colleges in different parts of the kingdom, be prepared for the various degrees of the London University.

SIMULTANEOUSLY with the appearance of the Revised Old Testament Messrs. Funk & Wagnalls will bring out a "Companion" to it, by the Rev. Talbot W. Chambers, one of the American Revision Committee. It will enumerate and explain the changes made.

MR. J. EWING RITCHIE (Christopher Crayon) is about to publish in book form, through Mr. T. F. Unwin, an account of his recent visit to Canada. Besides impressions of the country and its people, his book will include a survey of the conditions and prospects of emigration. The book will have eight illustrations.

MR. J. E. BOURINAT, clerk to the House of Commons of Canada, will contribute to the April number of the *Scottish Review*, a paper on "Canada: its Political Development." Dr. Mazieres Brady will also have a paper on the "Stuart Pretenders." Among the other contents of the magazine will be papers on "Scottish Art and Artists," "The American Loyalists," and "George Eliot."

MESSRS. PUTNAM announce a new enterprise for the young, "a series of graphic historical studies," telling "The Story of the Nations." The Jews, the Goths, the Normans, and the Saracens will each have a chapter like the several countries. Prof. J. K. Hosmer will treat of the Jews, Mr. Arthur Gilman of Rome, Prof. J. A. Harrison of Greece, Mr. Charlton T. Lewis of Byzantium, Prof. H. H. Boyesen of Norway, Rev. E. E. Hale and Miss Susan Hale of Spain, &c. The volumes will be duodecimo, and will be sold separately.

THE same publishers have undertaken *The Scriptures for Young Readers*: an Introduction to the Study of the Bible, edited by Prof. Edward T. Bartlett and Prof. John P. Peters. It will be constructed by selections, omissions, rearrangements, and paraphrases, with supplementary historical data drawn from all sources for the period between Malachi and Jesus. The first volume will include Hebrew story from the Creation to the time of Nehemiah, as in the Hebrew canon; the second volume will be devoted to Hebrew poetry and prophecy; the third will be derived from the New Testament.

MESSRS. GRIFFITH, FARRAN, & Co. have in preparation, and will shortly publish, a complete series of "Drawing Books for the Standards," in exact accordance with the syllabus as set out in the latest Code of Regulations.

MESSRS. CUPPLES, UPHAM, & Co., of Boston, are about to issue a new and improved edition of Mr. W. H. Whitmore's *Ancestral Tablets*. The New York *Nation* says:

"No one with the least bent for genealogical research ever examined this ingeniously compact substitute for the 'family tree' without longing to own it. It provides for the recording of eight lineal generations, and is a perpetual incentive to the pursuit of one's ancestry."

WE have received a specimen number of *Das Deutsche Schriftsteller-Album*, edited by Adolf Hinrichsen and Ernst von Wildenbruch. The publisher is Herr Wilhelm Friedrich, of Leipzig and Berlin. The work is to be completed in five monthly parts, each costing three marks, and will contain original contributions by six hundred living German writers, and fifteen photographic plates, each containing twelve portraits. The literary contributions are arranged in the alphabetical order of the authors' names, the specimen pages before us going as far as the name of Ph. Berke. The portraits are well executed, and the print (though we do not like brown ink for letterpress) is decidedly handsome. The book is published for the benefit of the "Gesamtertrag für arme Schriftsteller und Schriftstellerinnen."

MR. W. PATERSON, bookseller and publisher, of Princes Street, Edinburgh, informs us that his place of business will be removed next month to 33 St. Andrew's Square.

ON March 31, in celebration of the completion of Prof. von Ranke's sixtieth year of office as professor in the university of Berlin, he was presented by the Municipal Council with the freedom of the city. The illustrious historian is now in his ninetieth year.

THE Rev. W. E. Layton, of Ipswich, proposes to publish by subscription *Extracts from the "Gentleman's Magazine" relating to Suffolk*, with illustrative information derived from various local records. The edition will, it is intended, be limited to 150 copies. Part I., containing the extracts from the *Magazine* of 1731, will be put to press as soon as the requisite number of subscribers is obtained.

THE *Rassegna* prints a letter addressed by M. Renan to Prof. G. Barzellotti, thanking him for his recently-published memoir of David Lazaretti, of which a brief notice appears in another column of our present issue. M. Renan says:

"Je vous remercie bien vivement de l'envoi que vous avez bien voulu me faire de votre volume sur Lazaretti. Vous avez parfaitement vu l'intérêt des faits d'Arcidosse, et votre livre est un modèle de la manière dont ces sortes d'enquêtes doivent être faites. C'est un document infiniment précieux pour l'histoire critique des religions. En particulier, le mouvement gauléen du premier siècle de notre ère et le mouvement ombrien de François d'Assise en reçoivent de très vives lumières. Pour faire scientifiquement l'étude des religions, il est presque aussi important de bien connaître les tentatives avortées que celles qui ont réussi. Dans le passé, les documents sur les tentatives avortées sont très-rare. Un fait de ce genre, se déroulant au grand jour de la publicité et analysé avec le soin et la sagacité que vous y avez mis, constitue un phénomène unique et de la plus haute valeur."

Correction.—In Mr. C. E. Wilson's review of *The Story of Jewd*, in the ACADEMY of April 4, p. 236, col. 2, l. 35, for "Signum" read "Lignum."

OBITUARY.

H. A. J. MUNRO.

THE announcement of the death at the age of sixty-five of the first of English scholars must have been a painful surprise not only to the immediate circle of his friends at Cambridge,

but to all who are interested in the progress of philology in Europe. England has lost the greatest scholar she has produced since Porson. In the history of the new development which Latin philology has received in the present century, next to the names of Madvig, Ritschl and Mommsen will be mentioned the name of Munro.

Hugh Andrew Johnstone Munro was born at Elgin, in Scotland, in 1819. He was educated at Shrewsbury School, and was one of the most brilliant pupils trained by that most eminent of teachers, Dr. Kennedy. From Shrewsbury he went to Trinity College, Cambridge, and was placed second in the Classical Tripos of 1842, in which year Denman was first. In 1843 he became Fellow of Trinity, and was one of the Seniors at the time of his death. It was as a composer of Latin and Greek verses that his name first became known to the world of English scholars. His contributions to the *Sabrinæ Corolla*, a collection of verses by alumni of Shrewsbury School, published in 1850, are among the finest in that volume. The *Arundines Cami* also owed to him some of its best pieces. At a later period (I think 1874 or 1875) he translated Gray's *Elegy* into Latin Elegiacs. The first draft of this, though professedly Ovidian, was tinctured with Lucretianisms which displeased some critics, and drew Munro into an angry and undignified controversy which I for one regret. A new and considerably modified edition of this version was published last year with a selection from its author's choicest translations in both languages. Of these the Lucretian version of "To be or not to be" is a *chef d'œuvre*, which it may safely be said no other scholar in Europe could equal. And though the fame of a Latin or Greek composer is, no doubt, on the decline even in England, most public schoolboys will acknowledge that their idea of Munro was, in the first instance, largely connected with his originality and brilliancy in this line.

To the criticism of ancient authors Munro's earliest contribution was the remarks on Thucydides, which, conjointly with Dr. Scott, the late headmaster of Westminster, he published in Grote's *History of Greece*. In the *Journal of Classical and Sacred Philology*, which was started about this time, Munro prelude as the forthcoming editor of Lucretius by a series of learned and able articles, which at once arrested attention, and showed what might be expected when his powers were matured. In the same journal he exhibited some marked indications of his rougher mood in a review of the first volume of Conington's *Vergil*. Conington was very susceptible to attacks of this kind, and for a time was deeply incensed by Munro's review. I remember taking a walk with him, in which this article formed the main subject of conversation. But it served its purpose; and Conington, with the fear of Munro ever before him, was more guarded thenceforward.

The first instalment of his great work was a small edition of the text of Lucretius in 1860. It was not till 1864 that the complete edition, text, translations and notes, was given to the world. It was dedicated to his teacher and trainer, Dr. Kennedy. To speak of this truly immortal masterpiece of scholarship is beyond the scope of the present article. Munro, it is true, started with one immense advantage. He had before him, for the constitution of the text of Lucretius, the edition of Lachmann, perhaps the greatest work of a very great critic. Yet even here a good deal still remained to be done. Not a few of Lachmann's emendations are in the highest degree improbable. Munro had then ample scope for his ingenuity and immense command of Latin poetry to exhibit itself; and he has contributed to the text of his author some emendations which, if not certain, at least approach cer-

tainty. This, however, was the least part of his task; it was the interpretation of Lucretius into which he threw all his strength. The prose translation, with its exact equivalent, generally the best that can be imagined, of every word, was the first and most necessary part of the undertaking. The commentary, with its economical avoidance of anything unnecessary, its careful illustration of everything either peculiar to Lucretius or idiomatically difficult, its masterly analysis of the argument, so often perplexed and obscure; its extensive command of parallel philosophical literature, its felicitous illustrations from modern science, has had, it is acknowledged, no rival in the present century. And if this is so, we may fairly conclude that it never will be surpassed, and probably never superseded. A second edition was soon called for, and a third in 1873. This last is now a volume of extraordinary value, for though it has been long out of print, its author could with difficulty bring himself to the task of preparing a fourth edition; and till very lately had not set himself to the undertaking.

In 1869 Munro was elected to the newly-appointed chair of Latin at Cambridge. This he resigned after a three years' tenure. His *Horace*, a volume to which he contributed the text and an interesting introduction, appeared in the same year (1869). In 1868 the *Journal of Philology* now started, and to this Munro at once became a contributor. It was in the first number of this journal that he published Mr. N. P. Howard's remarks on Lucretius, one of the earliest signs of American interest in the subject. Shortly afterwards he reviewed my *Catullus*, which had appeared in 1867. From a very early period he had been interested in my labours, and some notes and emendations of his were published in my edition. It was, therefore, nothing surprising to me that in 1878, two years after the publication of my commentary, Munro produced his *Criticisms and Elucidations of Catullus*. It must be for others to judge of this volume; for my own part, I cannot profess to rate it as at all reaching the level of the *Lucretius*. Notably, the emendations are—as, indeed, they have been pronounced by more than one foreign critic—unworthy of their author. The *Aetna* (published 1867), though its subject is too dry and its style too difficult to make it much known, has, in my judgment, at least as much, perhaps more, of Munro's best criticism. But this also is at times open to the charge of haste; and of this poem, as *a fortiori* of Catullus, it cannot be said that Munro has spoken the last word. It was while still Professor of Latin that Munro was asked to draw up, with Prof. E. Palmer, of Oxford, a syllabus of Latin pronunciation. The *Syllabus* was widely circulated, and for a time with some success, especially outside the universities. But even at Cambridge it is only partially in use, and at Oxford is almost systematically crushed. It is greatly to be feared that the extinction of its most zealous, as well as most enlightened, champion, will do much to prevent its permanent adoption in a country which, like England, combines so much that is liberal with so much that is doggedly conservative.

R. ELLIS.

MAGAZINES AND REVIEWS.

In the *Nineteenth Century* more than half the articles are more or less political, and of the remainder the only one which can be said to possess any remarkable interest is the conclusion of Dr. Jessopp's series of papers on "The Black Death in East Anglia," which no student of "the history of the English people" ought to neglect. By the way, Dr. Jessopp has evolved a little romance out of his own misunderstanding of a word. He makes some reflections on the story of a woman who got

into trouble through robbing a dead body of a "courtship," which Dr. Jessopp takes to mean "stiletto," evidently deriving it from *courte épée*. He seems to have forgotten Chaucer's "threadbare was his overest courtship." Mr. Andrew Lang writes very readably on "The Comparative Study of Ghost Stories," but we suspect he is not very deeply in earnest in his rather indefinite proposals for a new method of investigation. Dr. Waldstein—to use his own words—adds a twenty-second interpretation to the twenty-one which have been published of the sculptures on the eastern pediment of the Parthenon since 1821. Dr. Huggins writes on "The Sun's Corona"—a subject on which he is probably the highest living authority.

Macmillan's Magazine is exceptionally rich in interesting papers. Mr. John Morley, writing "On Pattison's Memoirs," gives many personal reminiscences of Pattison, and takes a sternly sensible view of a character in which strength and weakness were so strangely blended. Prof. Freeman takes a historical view of "Imperial Federation," and, under cover of a heavy armour of historical pedantry, deals some telling blows at the practical aspects of the proposal. Miss Janet Ross writes some pleasant experiences of "March in Magna Graecia," and tells us much of the little known district which lies round Taranto. Mr. Cooke's paper on "The Astrology of Shakspeare" may be added to the numerous testimonies of the entire way in which Shakspeare represented the knowledge and beliefs of his own time.

Blackwood's Magazine has an article headed "A Soldier of Fortune," which deals with the life of the Venetian condottiere general, Carmagnola. Chapters of Italian history turned into tall talk are fashionable, but this one overshoots the ordinary mark. It does not even contain a single date to put the reader on the track of anything definite. Some Latin verses translated from Walton's *Complete Angler*, by J. P. M., are worthy of notice. A rhyming version of Calkhill's song, "Oh, the gallant fisher's life," is excellent.

In the April number of the *Antiquary* Dr. Charles Gross communicates an important paper on the "Affiliation of Mediaeval Boroughs." The history of our old town life has yet to be written, and this carefully compiled paper is a useful aid towards such a work. The table in which the relation of each several borough to its "mother-town" will be of much service to students. Mr. Solly has given us the outline of a curious biography, or rather three biographies, in his paper entitled, "Henry Hills, the pirate printer." The name of Hills was once well known, for he was printer to His Highness the Lord Protector, and seems to have attained to a similar office under Charles II. There was a second Henry Hills, probably a son of the former, who was royal printer from the time of James II. to 1709. A third Henry, who it is almost certain was this man's son, was called "the pirate" because he issued cheap editions of sermons and other popular pamphlets. We are not inclined to hold a brief in favour of this third Henry Hills, but fully agree with Mr. Solly in his opinion that he must be regarded in some lights as a benefactor to his country. Mr. W. Carew Hazlitt continues his "Venice before the Stones," and we have also a further paper on the House of Lords by Mr. H. J. Round. Mr. William George Black has put together some facts on "Cannibalism and Sacrifice," which are well worth reading.

The *Expositor* for April opens with Part I. of a defence, too vehement and eulogistic to please some tastes, of Drummond's *Natural Law in the Spiritual World*. Among the other articles we notice two very finished papers, one by Dr. Warfield on "The Scenes of the Baptist's Work," and another by M. Godet on the

"Struggle for Christian Liberty in Galatia." Dr. Curtiss gives a full account of the incipient revival of Hebrew in America, which gives us another opportunity of urging the importance of strengthening Hebrew studies in England (comp. our notice of *Hebraica* in the *ACADEMY*, March 28, p. 227).

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ADAMY, R. Die Eichard-Basilika zu Steinbach im Odenwald. Hannover: Helwing. 12 M.
ALBERT, P. Littérature française au 19^e siècle. T. 2. Paris: Hachette. 3 fr. 50 c.
CALVO, Ch. Dictionnaire manuel de diplomatique et de droit international public et privé. Berlin: Puttkammer. 22 M.
HEERY, E. La Crise irlandaise depuis la fin du 18^e siècle jusqu'à nos jours. Paris: Hachette. 3 fr. 50 c.
MANZONI, G. Annali tipografici del Soncino. T. VI. Bologna: Romagnoli. 5 L. 50 c.
PONTMARTIN, A. de. Mes Mémoires. Enfance et jeunesse. 1^{re} Partie. Paris: Calmann Lévy. 3 fr. 50 c.
PROUTIER, l'abbé. De France en Chine et au Thibet. Paris: Gautier. 8 fr.
RIEMER, G. Reise S. M. S. Stosch nach China u. Japan 1881-83. 1. Bd. See- u. Schiffsbilder. Leipzig: Brockhaus. 50 M.

THEOLOGY.

- KÖHNIG, F. E. Falsche Extreme in der neueren Kritik d. Alten Testaments. Leipzig: Hinrichs. 80 Pf.

HISTORY, ETC.

- ACTA publica. Verhandlungen u. Correspondenzen der schlesischen Fürsten u. Stände. Hrg. v. J. Krebs. 6. Bd. Die Jahre 1626-27. Breslau: Max. 10 M.
HAGA, A. Nederlandsch Nieuw Guinea en de Pa-poesche eilanden. 1500-1883. The Hague: Nijhoff. 10 f.
HAROTAU, G. Henri Martin: sa Vie, ses Œuvres, son Temps. 1810-83. Paris: Cerf. 3 fr. 50 c.
LANGEN, J. Geschichte der römischen Kirche von Leo I. bis Nikolaus I. Bonn: Cohen. 15 M.
LE FEVRE, Jules. Les Martyrs d'Arezzo. Paris: Firmin-Didot. 10 fr.
LIESEGANG, E. Die Sondernergemeinden Kölns. Bonn: Cohen. 8 M.
MACCHI, G. Teoria del diritto internazionale. Vol. II. Messina: d'Angelo. 10 L.

PHYSICAL SCIENCE.

- ALBRECHT, Th. Bestimmungen der Länge d. Sekundenpendels in Leipzig, Dresden u. dem Abraham-schachte bei Freiberg, in den J. 1868-71 ausgeführt. Berlin: Friedberg. 8 M.
BOHM, G. Beiträge zur Kenntnis der granen Kalke in Venetien. Berlin: Dobberke. 8 M.
SMALIAN, C. Beiträge zur Anatomie der Amphibien. Göttingen: Vandenhoeck. 2 M.
BLASS, F. Dissertatio de Phaethontis Euripideae fragmentis Claromontanis. Kiel: Universitäts-Buchhandlung. 1 M.
BOHN, R. Der Tempel d. Dionysos zu Pergamon. Berlin: Dümmler. 1 M. 50 Pf.
WILAMOWITZ-MOELLENDORFF, U. de. Curae Thucydidae. Göttingen: Dieterich. 80 Pf.

CORRESPONDENCE.

THE SQUIRE PAPERS.

Beccles: April 5, 1885.

Being in the country I did not see Prof. Gardiner's letter in your issue of March 28 until Thursday night, when it was too late to reply. The delay has not, however, been without its advantages, for in the interval I have been permitted by the kindness of Mrs. Alexander Carlyle to have access to all the papers now in existence which can throw light upon the Squire controversy. These are now before me. They begin with the first letter addressed by the owner of the papers to Carlyle on January 29, 1847, and end with Carlyle's account of his second interview with him on April 19, 1849. Among them are the transcripts of the thirty-five letters and the nine scraps printed by Carlyle in *Fraser's Magazine*. A careful examination of these documents has left me more strongly convinced than ever that whatever difficulties there may be in the way of accepting the Cromwell letters and the Squire papers as genuine, the difficulty of believing them to be forgeries is infinitely greater. If they were forged, by whom were they forged? and for whom?

Certainly not by Carlyle's correspondent, whom he describes in his despairing account of their last interview as "a most entirely ignorant man!" who "had never heard of Rushworth, Whitelocke, of anybody or thing of an authentic nature concerning these affairs." If any confirmation of this view were required, his own letters would supply it. And as little would it be possible, in my opinion, for anyone to believe, after reading all the documents, that he was the dupe or tool of another. That he was eccentric, to say the least of it, is abundantly evident; but that he was truthful Carlyle in all his vexation never once doubted. "I still believe him," he says after they parted for the last time,

"to have had some kind of 'Journal'—what else can I believe? But the matter has become such an afflicting mass of incondite darkness, I decide to have nothing to do with public scepticisms further in regard to it; to leave it lying there as a *monstrosity* of no moment."

Leaving, however, this external evidence, which I shall be very willing to go into with Prof. Gardiner's help, I address myself to the consideration of the other reasons which convince him that the letters are forged. Let me premise, however, that I am not so unfamiliar with the internal difficulties which have been raised as Prof. Gardiner seems to infer from the fact that I did not mention them in my previous letter. It was not necessary for me to do so, and this is another instance in proof that the *argumentum e silentio* is not always to be relied on. "Cravat" and "stand no nonsense" were fastened upon in the literary journals of the time, and even *Punch* was tempted by the supposed anachronisms into unseasonable jesting. If needful, I can supply Prof. Gardiner with other instances besides those he has mentioned; but they will doubtless occur to him, if he is not aware of them already.

With regard to the death of young Oliver I think I am entitled to assume that until the newspaper report, which "does not occur in any other of the nine or ten weekly papers which appeared in London," is confirmed by independent testimony, the account given in the journal is at least as likely to be true. It was communicated to Carlyle in the first letter he received from his unknown correspondent, which consists of about seven closely written pages of notes from the MS. on the Life and Letters of Cromwell. The note added to the extract in question is as follows:—"No date is mentioned as the writer had come from garrison at Lincoln and being ordered on to join learnt this." Incidentally, if it is not a forgery, this solves Prof. Gardiner's difficulty, that a man who was on such intimate terms with Cromwell should not have heard sooner of his son's death. Squire was doing garrison duty at Lincoln while Cromwell was away in the West, and they had probably not met since Winceby fight.

The three lines upon which Prof. Gardiner, from internal evidence, attacks the genuineness of the letters are:

1. The modern form of the language.
2. The peculiar mode of dating the letters.
3. The discovery of anachronisms.

Before endeavouring to meet these in their several order I wish it to be clearly understood what the documents are which are now under discussion. They are transcripts, hurriedly made by "a most entirely ignorant man," of letters and papers written in a seventeenth century hand, and injured by damp, mice and the other enemies of books. I do not wish to lay too much stress upon these circumstances, but they cannot be left out of consideration, though of course Prof. Gardiner is entitled to urge that we know of the condition of the papers only from the correspondent himself, and that his account is a part of the fraud. I

can only say that this is not my view of the case, and I shall be very much surprised if Prof. Gardiner, when he sees the documents, as I hope he will, is satisfied with it as a solution of the mystery. Meanwhile, the explanation I have given will account for the appearance of such a phenomenon as "*Miss Andrews*" in an extract from the journal attached to Letter xxxi., which I charitably believe to be a mistake of the copyist for "*Mist. Andrews*." And now to proceed.

1. Prof. Gardiner asks, "Would Cromwell have described his wife as 'my dame'?" Would Henry Cromwell say that the 'Ca'ndishers' are 'coming on hot?' Or would Oliver have written 'I stand no nonsense from any one?' As he appeals to me personally I can only reply by asking another question, "Why should not any or all these expressions have been used?" For I know of no good reason to the contrary. In the course of reading it has been my experience frequently to be surprised at meeting with colloquial phrases at a much earlier date than I should have expected to find them,* and I have learnt in consequence not to be dogmatic on such points, but to bear in mind the Master of Trinity's profound maxim, "We are none of us infallible, not even the youngest among us." As I am writing the *ACADEMY* has come in, and with it Mr. Rye's letter, in which he begs me to examine critically the expressions "put up with," "I shall be cross," "mind and come on," "shamoy leather," "playing fox," and "tussle," and to say whether all or any of them were in use in 1643. The only book of reference I have at hand is *Cotgrave's French and English Dictionary*, edited by Howell, 1650. It supplies one at once with the following:

"CHAMOIS: m. A wild Goat, or Shamois; also the skin thereof dressed, and called ordinarily *Shamois leather*."

"REGARDEE: To play the Fox."

"CROSS: Contraire, reveche, pervers, traverseux, rebours, hagar, revers, hargneux; malheureux, mauvais."

Possibly the same may be found in the edition of 1632, and the still earlier one of 1611.

Some years ago the late Mr. Herman Merivale attacked the genuineness of the Paston Letters, and, in support of his attack, adduced instances of what he supposed to be perfectly modern phrases. As I happened at that time to be familiar with such of the originals as were in the possession of Mr. Philip Frere, I was convinced that Mr. Merivale's theory was entirely without foundation, and I learned to be cautious in the use of arguments derived from internal evidence. But to return to the Cromwell Letters, Prof. Gardiner is content to rest the strength of this line of his attack on the date "Christmas Eve" to letter xxxii., and he adds, "What would a collector of autographs of the twentieth century say if he were asked to buy a supposed letter of Simeon or Wilberforce, dated 'The Nativity of the Blessed Virgin Mary?'" If I were carrying on a hostile controversy with Prof. Gardiner, and were even in the habit of using such expressions, I might adopt the peculiarly Cromwellian language which he quotes later on. A moment's consideration will show that the case he imagines is no parallel, because Simeon or Wilberforce would be made to use an expression which they never used in the whole course of their lives, whereas, in the letter in question, Cromwell simply does not at once abandon a mode of dating with which he had

* For instance, I have no doubt that if in the letters Cromwell had been made to speak of "stretching his legs," it would have been denounced as a piece of modern slang, and quoted as decisive evidence of forgery. And yet the phrase occurs in the very first page of *Wallon's Angler*.

been familiar for forty years because the observance of Christmas had been forbidden by Act of Parliament. An Act of Parliament can do much, but it cannot eradicate a longstanding personal habit. On the other hand, a forger, knowing even as much as Prof. Gardiner does of the history of the time (and he could not well know more), would have been careful to avoid what at first sight would throw suspicion upon his work.

2. Prof. Gardiner's second line of attack does not appear to me to be particularly strong. He assumes that Cromwell invariably dated all his letters in the same way. If he did, of course the deviation from his usual practice is remarkable and even suspicious, but it appears to me too much to assume. So far as I observe, in the thirty letters published by Carlyle, as written in the period covered by the Squire correspondence, that is, before March 3, 1645-6, Cromwell's method was by no means uniform. Sometimes he gives the place, day of month, and year; sometimes the day of month and year without the place; sometimes the place and day of the month without the year; and sometimes neither place nor date is given. Many of these letters, it must be remembered, are official, and we cannot infer from his habit in formal documents what his practice was in more private and familiar letters. At any rate, up to the date mentioned it was far from uniform.

3. But Professor Gardiner lays the main stress on the discovery of anachronisms, and he first questions the story in the note to Letter I. of the riot at Peterborough on the occasion of the King's visit to Stamford, between the townsmen and the Array; because it indicates a state of feeling in the country of which no hint is elsewhere given. He appears to have mistaken the note, for he describes the riot as "over the king's person"; but the king did not go through Peterborough, nor does the note say that he did. It is quite possible that the loyalist townsmen of Peterborough might have got to high words with the militia on the subject of the king's visit to Stamford, and from words they may have come to blows; but there is no reason why a street brawl of this kind should have found its way into the political literature of the time. This certainly is not a strong proof of forgery. Nor does the letter referring to the lead on the churches appear to me necessarily to point in the same direction. We come now to the "cravat" which Cromwell is represented as asking Squire to buy for him at the Fleming's in London Lane, Norwich.* Prof. Gardiner admits that cravats were known in France in 1636, and why it should be an anachronism for Cromwell to order one seven years afterwards I am at a loss to imagine. If he had asked Squire to get him a revolver or a breech-loader the case would be different. But because Richardson (whom Prof. Skeat follows) does not give an earlier instance than one in *Hudibras* (1663), and because Skinner, who died in 1667, records that the word *crabitt* or *crabat*, like the thing, had been recently (*nuper*) introduced into England, Prof. Gardiner stigmatises the occurrence in the letters as a mark of forgery. He appears to assume that Skinner wrote the note on his deathbed, whereas it may have been written twenty years before, for the compilation of his *Lexicon* must have been the work of many years. Cromwell wanted what was part of his military dress, and not plain bands which his wife and daughters could have made for him.

With regard to the date of Letter xvi. "August 3," which is manifestly wrong, I would submit that the substitution of 3 for 1:

* I think Mr. Rye ought to reconsider his statement on this point.

(which would be right) may be due either to the copyist or the writer. It is too slight a foundation to build a charge of forgery on. The only fragment of an extract from the journal which now exists was given to Carlyle by his correspondent at their last interview and refers to the siege of Lynn. In this, August 26 is given as the date of the surrounding the town, and September 16 the date of the surrender, so that it is quite likely that August 3 is a slip of the copyist.

I cannot now go into the questions raised by Mr. Rye further than to say he is quite wrong in his conjecture as to the cathedral city. But if he and Prof. Gardiner will meet me at the British Museum or other convenient place, I will, if I have Mrs. Carlyle's permission, place before them all the papers relating to the question, and give them any explanations in my power.

W. ALDIS WRIGHT.

London: April 2, 1885.

Having quoted the authority of Mr. Walter Rye for the statement that there was no London Lane in Norwich, I have received a letter from Mr. Frederick Norgate, who assures me that having known Norwich from his childhood he can vouch that one of the most important thoroughfares in Norwich was never called anything but London Lane in his time. A short piece of the lane was known as Cockey Lane, which has given rise to Mr. Rye's mistake. Mr. Norgate can answer for the use of the name London Lane for more than 140 years back.

One argument against the Squire Papers, therefore, falls to the ground. Mr. Rye's other argument, however, from the double Christian names, remains where it did before.

SAMUEL R. GARDINER.

THE PEKING LITERARY SOCIETY.

University College: April 5, 1885.

A recent item of news from Peking will be well received by the many persons who take interest in the welfare of Oriental and literary studies in the Far East. A Peking Literary Society was started in January last. Long life and prosperity to the young society! Though not a large community, the European colony in the Chinese capital numbers many admirable scholars, whose association and emulation cannot fail to help the progress of Sinology. Such names as those of Arendt, Beber, Bushell, Edkins, Martin, Rockhill, and several others, all familiar for their valuable works on Far East matters, appear on the list of members, and show the high standard of the new society. The first paper was from the indefatigable pen of Dr. Edkins on "The Oriental Geography of Pliny, elucidated from Chinese Authors."

Let us hope that the new society will soon have an organ for the publication of its papers, and that it will be conducted from the beginning with the urbanity and knowledge which are too often missed in some European periodicals of China.

TERRIEN DE LA COUPERIE.

THE HUNTING OF THE WREN.

Llanwrin, Machynlleth: April 4, 1885.

In my letter on this subject, which appeared in the ACADEMY of March 14, I ought to have mentioned that if the wren-party were not admitted into the house and entertained, in parting they gave vent to their feeling of disappointment in the following malediction:

"Gwynt ffrwlwm
Ddelo'n hwlhwm
I droi'r ty
A'i wyneb fyny."

which may be rendered,—

"Come, raging wind, in fury frown,
And turn this house all upside down."

D. SILVAN EVANS.

A CORRECTION.

Milan: April 2, 1885.

I have just come across a copy of the ACADEMY which contains one of my letters from Egypt, and wish to correct a misprint which has crept into it. The inscription I found near Dér Abu Hannes recorded the death, not of Papias the son of Melito, the Pisaurian, but of Papias the son of Melito, the Isaurian; a difference the importance of which will be appreciated by all who are interested in the early history of the Church in Asia Minor.

A. H. SAYOE.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, April 13, 8 p.m. Victoria Institute: "Human Responsibility," by the Rev. G. Blencowe.
8 p.m. Aristotelian: "The Relation of Consciousness to the Organism," by Miss M. S. Handley.

8.30 p.m. Geographical.
TUESDAY, April 14, 8 p.m. Royal Institution: "Digestion and Nutrition," by Prof. Gamgee.
7.30 p.m. Civil Engineers: "Rivers running into Tideless Seas, illustrated by the Tiber," by Mr. W. Shelford.

8 p.m. Anthropological: "The Inhabitants of Tierra del Fuego," by Dr. J. G. Garson.
8 p.m. Society of Arts: "British Interests in East Africa, particularly in the Kilimanjaro District," by Mr. H. H. Johnston.
8 p.m. Colonial Institute: "Newfoundland," by Mr. Justice Plesant.

WEDNESDAY, April 15, 8 p.m. Society of Arts: "The Removal of House Refuse, independently of Sewage," by Dr. B. W. Richardson; "Proposal for the Abolition of Water Carriage in the Removal of Effete Organic Matter from Towns," by Dr. Thos. Hawkesley.

THURSDAY, April 16, 8 p.m. Royal Institution: "Natural Forces and Energies," by Prof. Tyndall.

4.30 p.m. Royal Society.
7.30 p.m. Civil Engineers: "Tides and Coast-Works," by Mr. Thos. Stevenson.

8 p.m. Linnean: "Forms of Leaves," by Sir John Lubbock; "New Species of Australian Minyod," by Prof. F. Jeffrey Bell; "Germination of Seeds after long Submersion in Salt Water," by Mr. James J. White.

8 p.m. Historical: "The Gidhuber Legends," by Mr. W. St. Chad Boscawen.
8.30 p.m. Antiquaries.

FRIDAY, April 17, 8 p.m. Philological: "The Plural Number in the Languages of Central Africa," by the late Dr. Balfour Beale and Dr. R. G. Latham.

8 p.m. Society of Arts: "The Parais and the Trade of Western India," by Mr. Jehangier Dossaboy Framjee.

9 p.m. Royal Institution: "Sunlight and the Earth's Atmosphere," by Prof. S. P. Langley.

SATURDAY, April 18, 8 p.m. Royal Institution: "Fir-Trees and their Allies," by Mr. W. Carruthers.

SCIENCE.

Slavo-Deutsches und Slavo-Italienisches. Von Hugo Schuchardt. (Graz: Leuschner & Lubensky.)

THE work of Prof. Schuchardt may be described as partly philological and partly polemical, or perhaps it may be said with greater propriety that it is a kind of *Eirenicon*, the object of which is to reconcile the Slavs to their gradual absorption by their Teutonic neighbours by comforting them with the assurance that their languages before becoming extinct will have modified the phonetics, inflexions, and syntax of that imperial language which will ultimately prevail by a natural survival. On p. 139 of his work the professor uses no vague language. He tells us boldly:

"The Italian, French, and English culture are in a high degree national, and, therefore, also—at least the two last—very exclusive; but German is not so, since the favourable conditions under which the others grew up were lacking to it. Its peculiar characteristic is the universal, the human, or (for we do not fear to use the expression) that which appertains to the citizen of the world (*das Weltbürgerliche*)."

Of course, the professor sees that community

of culture and community of language go very much together. On p. 130, he says:

"A clearly marked definition of the expression 'nation' is not possible. I understand thereby, and also in the case of the word 'people,' a community of language which, for the most part, means a community of culture also (*eine Sprachgemeinschaft die meistens zugleich eine Culturgemeinschaft bedeutet*)."

and we can pretty clearly see that in the instance of races not so far developed intellectually as their conquerors, community of culture would soon come to mean community of language. We English have long flattered ourselves, relying partly on the well-known saying of Jacob Grimm, that English was peculiarly adapted to be the universal language, if there ever were one, an opinion which seems borne out to a certain extent by its marvellous and rapid diffusion.

I am afraid, however, that the panacea of Prof. Schuchardt will be but cold comfort to the Slavonic peoples, who are hemmed in on so many sides by Germans, and are being continually "crowded out." To say nothing of the uprooting of the Slavs on the shores of the Baltic in early times, which Prof. Schuchardt regards as a natural result of the superior culture of the Germans—of the unpleasant relations existing between German and Slav, as when the Hochmeister of the Teutonic order, Siegfried von Feuchtwangen, could declare that he never enjoyed a meal unless he had previously hanged a couple of (Old) Prussian, Pomeranian, or Polish peasants, what do we read of the condition of the Lusatian Wends at the present day in the works of Andree, Hornig, and Reclus in the *Géographie Universelle*? What is being done before our very eyes in the province of Posen? Every attempt is being made to uproot or assimilate the Slav.

It is very surprising to find Prof. Schuchardt telling us that for centuries the boundaries of the Slovenian language have not changed. Without his positive assertion it would have been difficult to believe it. Such has certainly been far from the case with the Lusatian Wends, as we see in the map appended to the work of Boguslawski, *Rys Dziejów Serbo-Luzycyckich* ("Sketch of Lusatian History"), St. Petersburg, 1861. Posen is fast becoming Germanised, and the process is assisted by the re-baptism of many of the Polish villages (some of which had their historical associations), with the names of Sedan, Weissenburg, and Bismarcksdorf, as the newspapers were telling us a little while ago.

I cannot, therefore, join Prof. Schuchardt in advising the Slavs to rest and be thankful, while they are being absorbed, even if he look upon such a result as a necessity, and say to them, when they remonstrate, as the French cook did to the fowl who objected to be boiled or roasted, *vous sortez de la question!* The professor has some hard things to say of the Czechs for their manly attempts to resist denationalisation and preserve for themselves their chief city, so rich in historical associations. But they are not likely to forget the battle of the White Mountain, and the executions and proscriptions which followed. If they could become unmindful, the new work of Bilek (*History of the Confessions*)

Bohemia after the year 1618) would refresh their memories.

These are the great days of nationalism, and matters have indeed changed since the beginning of the century, when the Bohemian language was fast sinking into a *patois* of boors. One is often told at Prague how, till comparatively recent times, a gentleman who made use of it subjected himself to insult. By reviving these recollections one may lay oneself open to the charge of advocating race-hatred; but the weak must protect themselves against the strong, and the Slavs have reason to fear the Germans, *et dona ferentes*.

Let us, however, leave the political and less agreeable part of this work and turn to the philological, in which we may well expect to hear some good things from such a master of phonology and dialectology as Prof. Schuchardt. The object of his book is to show the influence of the Slavonic languages, especially Slovenish, Czech, and Polish, upon German and Italian. He begins by rejecting the well-known *dictum* of an eminent philologist that there is no such thing as a mixed language, and asserts, with far more reason, the exact converse: that there is no such thing as a language the elements of which are absolutely unmixed; and here, of course, not only vocabulary is meant, but grammar. The Austrian Empire he asserts (p. 17) to be peculiarly favourable for the study of mixed languages on account of the great diversity of peoples contained in it, as anyone may easily see by the help of a linguistic map. The phonetics of many South-German dialects are studied from vocabularies which have been published or communicated to the author by personal friends, from comic newspapers, popular farces, and provincial songs.

The Slovenish language, which has been so little cultivated till recently, and exhibits so many dialectic forms, furnishes a rich field for the philologist. The Ugro-Slovenish, in fact, spoken in a corner of the kingdom of Hungary, shows a connexion with Slovakish, and thus forms a link between the eastern and western families into which the Slavonic languages have been divided. Valuable materials may be found occasionally in articles in the Slovenish magazines *Kres* and *Zvon*, and above all in papers in the *Letopis*, or journal of the *Matice Slovenske*, published at Laibach, especially those by Fr. Erjavec, entitled "Is pótné torbe" ("Fragments from a Traveller's Basket"), which lately appeared. From the last report issued by the *Matice* it is pleasant to see that it boasts 1,456 members. So much mixed with German has Slovenish become that we find the demonstrative pronoun sometimes employed as an article—a very un-Slavonic feature. It was, however, so used by Primus Truber, the Slovenish apostle of the sixteenth century, who translated the New Testament. Kopitar blames him severely for it. On the other hand, in Slavonic-German we sometimes have the article omitted where it ought to be found, as at Prague we may occasionally see *Eingang in Garten* (*do zahrady*).

But not only has German influenced Slovenish, but the number of Slavonic words introduced into German, especially in slang and the provincial dialects, is astonishing. This is abundantly shown by the Professor, who gives us many extracts from Austrian

newspapers in which we can see German written with Slavonic syntax. Even the most careless readers of the light literature of Southern Germany must often be struck with the difference between the syntax employed and that which prevails in Northern Germany.

Herr Schuchardt also shows that many of the technical words of various trades, and the names of articles used by persons in humble life, and also of plants, are Slavonic—just as in our own country a corrupted system of Celtic numerals has been found in use among Cumberland and Westmoreland shepherds. It is much to be regretted, for the benefit of the foreign student who cannot be always pursuing these investigations on the spot, that there has been such delay in the appearance of the Slovenish-German part of the great dictionary now in course of publication at Laibach, under the editorship of Cigale. The German-Slovenish part, in two stout volumes, which was completed in 1860, is a mine of linguistic wealth, and has been constantly used by Herr Schuchardt. The old work of Murko (1833) has long been antiquated, as has also the later one of Janežic.

The dialects heard at Trieste, one of the most polyglot cities of the world, have been carefully investigated by the professor. Very curious are the instances of the influence upon German of the Slavonic reflexives. Thus we may compare *lernen sich*, Slavonic "učiti se," and many others, and the Slavism by which the German reflexive pronoun *sich*, only used properly for the third person, is from the influence of the corresponding Slavonic *se*, which may be used for all persons, employed in such constructions as *wir unterhalten sich*, *wir waschen sich*. The German past tenses are also confused, owing to the poverty of the Slavonic languages in this respect, a poverty, however, which is much more apparent than real, since it is remedied by the verbal aspects.

Again, in the Slavonic languages, as in Greek, two negatives do not make an affirmative, whereas the contrary is the case in German, as in English, although the repetition was common enough in both languages in their older form. In Southern Austria we frequently hear people using a double negative. An Englishman will find many illustrations of Professor Schuchardt's remarks in the Irish and Gaelic Scotch pronunciation of our language, not forgetting the droning manner in which an inhabitant of the latter country utters his sentences, a characteristic somewhat disagreeable to southern ears. Our author has something to tell us about the cadence of Slavonic German. So also the Anglo-Irish syntax is full of Hibernicisms; in fact, we frequently get Irish syntax literally translated into English. We find Slavonic interjections introduced into German—e.g., Slavonic *aida*, German *heidi*, Slavonic: *po malu*, little by little, German *pumalich* and *pomadig*. In the same way we get such expressions as *muska*, *arrah*, and others, among the Anglo-Irish.

It would be impossible, however, to enumerate the many interesting parallels which this clever book suggests. It is full of amusing specimens of dialect, commented upon and elucidated by a most accomplished linguist, for Prof. Schuchardt thinks that

language should be studied upon a psychological and physiological basis, and as it is heard from the mouths of the people.

W. R. MORFILL.

CORRESPONDENCE.

WINDISCH'S IRISH TEXTS.

London: April 2, 1885.

I am sorry that my friend Prof. Rhys should have spoiled an otherwise kindly and able article (ACADEMY, March 28, 1885, p. 226) by his groundless attack on Prof. Windisch's reading of the eighteenth gloss on St. Augustine's *Soliloquia*. The MS. has *meit' asochmacht* over "plenissime." The mark ' like a reversed c, over *meit*, cannot possibly be, as Prof. Rhys thinks, a compendium of *-ither*. It seemed to me rather one of those marks used in Celtic MSS. to connect a gloss with the word explained thereby. The gloss means, literally, "as much as it is well able." Compare *meit asin-do scribund* (gl. quantum ad scripturam) in the St. Gall Priscian, G. C. 1008, which Ascoli renders by "per quanto è della scrittura." Prof. Rhys's *meit'ither asochmacht* is not Irish; and if *sochmacht* were, as he supposes, a substantive, the phrase would only mean "greater than her good power." But *sochmacht*, like *écmacht*, is (as Windisch says) an adjective (see examples of the uncontracted form *sochmacht* in G. C. 863), the corresponding substantive being *sochmachtu* (see the Tripartite Life, Bawl. B. 512, at the end of fo. 6, a. 1).

Because the German printer has accidentally omitted, in gl. 28, to italicise the Irish word *is* (est), it is too bad (to use Prof. Rhys's own words) to assert that Windisch has "treated the Irish verb to be as the Latin pronoun *is*." Parodying a Greek proverb, one may say: ἡ Πόλις ὑπερβλήσκει, ἡ Ζίμωπος πωλεῖ. The adverb *in-rembiu* (gl. paulo ante) stands for *in-rembiu*, and means, as Windisch says, "kurz zuvor." It cannot possibly be, as Rhys supposes, an accusative of time, meaning "a little space."

Prof. Rhys's connexion of Irish *fiu* (like) and *feib* (as) with the English *wise*, German *weise*, is also unacceptable, for Germanists connect these Teutonic words with their root *vit* = Sanskrit, Latin, and Celtic *vid*. I think Windisch right in regarding *fiu* (like) as not distinct from *fiu* (dignus). The Sanskrit cognate seems *vasu*, Gaulish *vesu* (Tomaschek, in Bezenberger's *Beiträge*, ix. 93, 94). *Feib* (as) is quite regularly = Gothic *swasve*.

Another point on which I think Prof. Rhys is wrong is his explanation of *Codhraige* (one of St. Patrick's four names) "as being merely the Latin *Patricius* put into an Irish form." This etymology was proposed more than twenty years ago by Dr. Todd (*St. Patrick*, p. 363, note 2, where the word is wrongly written *Codraige*). But he gave it up, influenced, I suppose, by these two facts—first, that *Páirc* is the regular Irish reflex of *Patricius* in our oldest documents, and it is unlikely that there was what French philologists call a doublet; and, secondly, that *Patricius*, like *Codhraige*, is an *io*-stem, and Irish loanwords taken from Latin *io*-stems are regularly *i*-stems or *o*-stems. For example: *Avail* (*Auxilius*), *bracc* (*brachium*), *cuisil* (*consilium*), *ben* (*jejunium*), *Iuile* (*Julius*), *murtcheinn* (*morticinium*), *próind* (*prandium*), *sacarbáic* (*sacrificium*), *scrín* (*scrinium*), *testemon* (*testimonium*). The proposal mentioned by Rhys to identify *Codhraige* with "the Latin *quadriga*" may be seriously considered when such a word as "*quadriga*" can be quoted with the meaning of "chariot," and when sure instances of Irish *th* and *-e* corresponding in a loanword with Latin *d* and *-a* can be produced. I venture to suggest that *Codhraige*, like two other of Patrick's names—*Suac* =

Welsh *hygad* (warlike), and *Magonius*, cognate with *Maydor* and Sanskrit *Maghavan*—is a genuine Celtic vocable, cognate with the Gaulish *ver-tragus* (greyhound), Irish *traig* (foot), Greek *τρέχω*, Gothic *thragga*. The prefix *co-* is = *κατά*, and *Cottraige* would accordingly mean something like *κατατρέχω*, "assailer," "attacker."

The suggestion that the Irish phrases meaning literally "mouth of the sword," "mouth of the spear," and the Welsh-English "breaking one's finger with a penknife," belong to the phraseology of the Stone age, can hardly be serious. Does Prof. Rhys really believe that the Stone period ever coincided with any stage in the separate existence of the Celts? As Siegfried years ago observed, the ancestors of our Indo-European race had outgrown the Stone period before their separation. They had already carts, boats, and metals. I adhere to my belief that the phrase "mouth of the sword" (or "spear") may be compared with Vergil's metaphorical use of *aurire for perfodere* (Aen. ii. 600, x. 304, &c.).

Some criticisms by Prof. Thurneysen of Jena, pointing out real defects in Windisch's work, have been published, with characteristic manliness and honesty, by Windisch himself in the *Literarisches Centralblatt* for December 13, 1884. They are as follows: P. 163, gl. 96: *indessorg* (not '*insorg*') is the independent form of the verb of which *insarta* (gl. *inapactum*) is the participle. In gl. 109 *odur* (gl. *saurus*), the word glossed is not the Greek *σαῦρος*, but the Latin original of the Italian *sauro* (dark-brown), French *sauve*. The verbal form *atet*, *adet* is the 3rd sg. present, and the translation of the saga of *Bricriu's Feast*, &c., p. 191, must be corrected accordingly. In p. 196, l. 3, for "durch Welle und Klippe" read "zwischen (Irish *tír*) Woge und Klippe." In p. 203 the *cath* in ll. 225-6 of the text should have been rendered by "battalion," not "battle."

Following the example set by Windisch, I shall now mention some corrigenda of my part of the book, most of which have been received from Mr. S. H. O'Grady. P. 81, note 3, before "conflict" insert "stoutness of"; l. 28, read "them, until men should be slain, contending in defence of her." P. 91, l. 8, for "clash against" read "get at." P. 94, l. 23, for "leader's contest" read "contest for the lead"; l. 25, read "and the emulous plying of the oars"; l. 28, for "bundling" read "rattling"; l. 33, for "barrels" read "benches." P. 106, l. 4, for "because of (?) " read "at the head of" and cancel the note. P. 113, last line, for "champion's site" read "warrior's room," i.e., such a vacant space as a warrior would clear around him by the sweep of his sword. P. 114, ll. 2, 3, for "That attack of his was not . . ." read "It was no childish effort for him." P. 115, penult line, for "rending fury" read "furious mangling" (*leathraigh*, corrupt for *leatha*, gen. sg. of *letrad*).

WHITLEY STOKES.

THE EPINAL GLOSSARY AGAIN.

London: March 31, 1885.

The readers of the ACADEMY will, perhaps, have a dim recollection of a controversy between myself and the well-known Dutch Low-Latinist, Mr. J. H. Hessels, M.A. of Cambridge, which was carried on in its columns last year. This controversy arose from my challenge to Mr. Hessels to produce a long list of errors in my collation of the Epinal Glossary which he professed to have ready. After pointing out a number of unmistakable errors, he was obliged to omit his list by including mere inconsistencies of word-division and of transliteration, such as printing *v* for *u*, and finally wandered off into a somewhat intemperate attack on an unpublished work of mine. Hastily assuming

that I had made certain errors which it was afterwards proved I had not made, he remarked "the bungling of which we have here a specimen is probably unparalleled, and cannot but be called disgraceful to the last degree." In my last answer to Mr. Hessels I pointed out several cases in which I considered he had misrepresented my statements, and wound up by accusing him of "direct falsehood." Mr. Hessels' only answer to this was that he did "not think science could gain by [his] replying once more in detail" to my rejoinder, together with the statement that he had not by any means exhausted, as yet, his list of mistakes, but intended to publish the whole in pamphlet form. In the same number of the ACADEMY there appeared a letter from Prof. Sievers (whom Mr. Hessels had also attacked) accusing Mr. Hessels of "gross misrepresentation."

Although I had by no means done with Mr. Hessels, I thought it better to let the controversy drop for a while at this point for two reasons: (1) that his temper might have time to cool; and (2) that he might have time to elaborate his pamphlet. Now that four months have elapsed, it is to be hoped that Mr. Hessels has regained his normal amiability, and to be feared that this pamphlet may possibly never see the light.

One objectionable result of this delay has been that owing to the peculiar way in which Mr. Hessels has brought out—or rather withheld—his list of errors, very erroneous ideas have been formed as to the number and character of those he has actually produced. The opinion has been freely expressed (especially in Cambridge) that Mr. Hessels has proved me to be absolutely incompetent to copy or edit any MS. whatsoever, and has shown me to be completely ignorant of the elements of Old English palaeography. I was told by the Director of the Early-English Text Society that a prominent literary man (whose name he, of course, withheld) said to him, "I suppose you won't let that fellow Sweet edit any more Old-English texts for your society." Now, the privilege of giving the best years of one's life to the dull drudgery of unpaid text-editing is not one whose loss would be felt very keenly, and, luckily for myself, I am in an independent position which enables me to regard public opinion with indifference; but, still, it is not pleasant to be misrepresented to one's friends. So I asked this particular friend to give a guess how many errors there were in the English words in my transcription of the Epinal Glossary. I emphasised *English*, because the question was about my competence to deal with English texts. He answered that, putting all Mr. Hessels' assertions together, he should guess there were about twenty. I rather astonished him by the information there were only two, one of them (*ednuella* for *eduella*) utterly unimportant. He was still more astonished at hearing that neither of these had been pointed out by Mr. Hessels.

I think, therefore, I am justified in calling on Mr. Hessels at once to complete, without evasion or misrepresentation, his published list of errors, and, at the same time, in reminding him, in the terms of my original challenge of September 23 of last year, that "unless he speedily proves or withdraws these charges, he will make himself liable to a very uncomplimentary epithet."

HENRY SWEET.

SCIENCE NOTES.

A HIGHLY interesting report on the commercial relations of Persia (*Die Handelsverhältnisse Persiens*) has been published as a supplement of Petermann's *Mitteilungen*. The authors, F. C. Andreas and F. Stolze, have resided about six years in Persia, besides which

they consulted, in preparing their work, the "Reports from Her Majesty's Consuls" and other trustworthy authorities. The work deals very exhaustively with its subject, and an English version would prove useful. The physical geography of Persia, its products, imports and exports, means of communication, trade usages, measures and weights, are fully considered, and the bearings of the treaty of commerce concluded between Germany and Persia in 1873 are explained. Incidentally it is stated that the Shah keeps locked up in his treasury a sum of about seven million pounds sterling.

THE Cumberland and Westmoreland Association for the advancement of literature and science has issued a new volume of its *Transactions*, edited, as usual, by Mr. J. G. Goodchild. Among the solid contributions to local natural history in this volume we note with especial satisfaction a paper by Miss Donald, of Stanwix, descriptive of certain carboniferous gastropods, mostly from the calciferous sandstone of Penton, on the Border, about fifteen miles north-east of Carlisle. Other papers on the geology of the county are contributed by the editor, by Mr. T. V. Holmes, and by Dr. Leitch, of Silloth. Nor are other departments of natural science neglected. Local botany is represented by an essay by Mr. W. Duckworth; local ornithology by one from the pen of the Rev. T. Ellwood; and local entomology by a continuation of Mr. G. Dawson's series of papers. The president, Mr. R. S. Ferguson, publishes a learned address on "The Formation of the English Palate."

A LARGE map of Egypt and the Soudan, printed in colours, will be issued with Part I. of *Egypt: Descriptive, Historical, and Picturesque*, to be published by Messrs. Cassell & Co. on April 27. This map has been constructed by Mr. F. Weller, F.R.G.S., from the latest authorities, including the Admiralty and War Office charts and maps, and also from private information, special attention being given to the districts which are at present the scene of British military operations.

PHILOLOGY NOTES.

DR. RAJENDRALALA MITRA has been elected President of the Bengal Branch of the Asiatic Society, an honour never before conferred upon a native. He has been an active member of the society since 1846, when he succeeded the Hungarian scholar, Csoma de Koros, as librarian and assistant-secretary.

THE Geneva Société pour le Progrès des Etudes offers a prize of 400 francs for the best memoir on a uniform system of grammatical terminology, applicable in the first place to the methodical study of the French language, and incidentally to the other languages studied in the cantonal schools of Geneva. The essays are to comprise a critical examination of the grammatical terms now in use, with the reasons in each case for retaining or rejecting them, and a complete list of the terms recommended for adoption, with their definitions and the words to which they correspond in the received system.

MEETINGS OF SOCIETIES.

BROWNING SOCIETY.—(Friday, March 27.)

MR. J. COTTER MORRISON in the Chair.—The Rev. Prof. Edwin Johnson read a paper on "Mr. Sludge the Medium." He began by remarking on the illustration which this poem afforded of what Schiller called the advantages which the dramatic method possessed in sounding the soul amid its most secret operations. In it we have not only the analysis of a particular soul, but along with that a

most suggestive representation of the human soul in general as it moves in what Charles Lamb describes as the border-land between affirmations and negations, amid the twilight of dubiety, full of falterings, of self-suspicion, surmises, guessings, misgivings, half intuitions, dim instincts, and partial illuminations. He divided the poem for convenience into two parts—the Autobiography of Sludge, and his Apology. Sludge, as a youth, had been poor and ill-educated, with a smattering of many things and deep knowledge of none. He had a keenly imaginative temperament, and a keenly observing and calculating intellect. He held that all acts are prompted by an unseen agency, one behind the mere thought of the actor—that everything that happens in the world has not only an *intelligent* but an *intelligible* purpose, intelligible, i.e., to him. On this not uncommon theory he founded a working theory of religion, and, being an out-and-out egotist, he felt that every event had its bearing on his welfare. It followed that no means should be neglected to wring from everything its secret significance—divinations, sortileges, and what not; but his intellect was too keen to fall a prey to the mere juggling of his imagination, and he declined to his dirty art because his soul was mean and vulgar. He seems to have had no capacity for any love, except self-love, and himself he could only love in a poor way. In the end he had just dregs of conscience enough left to feel qualms about the desecration of his soul, and he tries to persuade himself that the desecration was a voluntary sacrifice—a consecration to truth. His fall was gradual, and was made easy for him by the vain gullibility of his patrons. Any pricks of conscience he may have felt at the beginning were salved by the feeling that he must go on or return to the gutter, or, worst of all, do some honest hard work. The gullibility of his patrons drives him into recklessness, and, quite inevitably, he is found out. The threat of exposure wrings from him what is perhaps the most remarkable apology and exposition of the black arts extant. Impostors are only possible because of the vanity of a public which, holding what it is pleased to call an opinion about supernatural manifestations, is eager to accept stories in support thereof on evidence which would secure the rejection of stories of any other kind. The story-teller once believed becomes a *protégé*, and the dupe abets his self-deception. So far, Sludge attacks his patron, but then he takes a sudden turn. He is not so sure there is not something in it, tricks and all, and Sludge becomes a philosopher. There is a world-wide tradition that there is a spirit world whither we all go, and however secretly, the belief is, and always has been, tenaciously held by the majority, if not universally. The departed are interested in us, and we in the departed. The departed have acquired an additional faculty of helping and watching over the living. The Bible gives one instance of citation of the departed. What has once happened is possible, and therefore may be repeated. Some men are born seers. They emphasise what is recognised as truth by the common language of the world, which speaks of a "special providence"—i.e., a special manifestation of a general or constant providence. Common men see only these extraordinary manifestations. Sludge has trained his naturally keen faculty so well that he has a finer perception, sees the providence in the most trifling incidents. He is thrown in closer relation to the Unseen. He receives intimations to which others are impervious. There is no limit to this sensibility. It warns him of impending danger from a railway accident. It prompts him to tramp at whist. The greatest men have shared the belief of the spiritualist—Socrates has his Daimonion, Washington his Oracle. Why, then, does Sludge descend to tricks? He answers that his self-desecration is sweet self-sacrifice. But he wears of these subtleties, and frankly says at last that his cheating is his self-defence against a world of cheats. Without fiction life is a dreary affair. He beguiles the world, but as poets and romancers and conjurers beguile it. He overlooks the little difference that these "frankly simulate," while he tampers with men's perceptions and with their very souls. In conclusion, the paper discussed the quality of the poem. Looking at it as a whole, the language and structure are quite what they ought to be, and, though we should not wish any-

thing altered, it is not so much poetry as dialectics in verse, a vivid display of athletic, agile, versatile thinking. There is, at least, as much of Browning as of Sludge in the poem. We cannot read in the soul of a fellow-man that which we have not first discerned in our own; so, to shrink back from the evil in his soul as if it were utterly dark would be a symptom of want of self-knowledge. Inspired by this sympathy Browning melts into Sludge, and Sludge into Browning, in a way that is fairly baffling. But the whole intention and drift of the pleading is human and humanising. The matters dealt with defy all depiction in language and even in thought. They are problems which find their only solution in a certain mood of the student.—In the discussion which followed, Dr. Furnivall said that while he found less excuse for Sludge than Prof. Johnson, the paper had raised his opinion of the poem as a psychological study.—Mr. Frank Podmore, as a member of the Society for Psychical Research, and one who had had much experience of "mediums," thought Browning had missed the true key of the medium's character, which lies in a pathological peculiarity—viz., that he is capable of assuming two separate personalities, distinct both in their memory and their consciousness. We are familiar with the union of separate states of consciousness in one individual in somnambulism, in the hypnotised subject, and in persons whose brain has been injured in an accident; it is, moreover, very rarely of spontaneous occurrence. These various forms of double consciousness have two characteristics in common: that in the pathologic state the moral nature is frequently changed, and for the worse; and that certain acquired habits, such as speaking and writing, receive occasionally much higher development than is possible in the normal state. We have abundant evidence in phenomena of "automatic" writing and speaking, &c., that the "medium" is frequently in an abnormal state, in which his memory and intelligence are entirely distinct from those of his ordinary life. Another clue to Sludge's real character, which Mr. Browning has missed, is the fact that we have evidence for certain wholly abnormal occurrences in the presence of a medium in this condition. There is plenty of wilful imposture, but the problem is to determine the bounds, not merely between deliberate and "automatic" fraud, but between both these and a residuum of inexplicable fact. He considered the representation of Sludge as of set purpose pursuing an elaborate scheme for his own aggrandisement inconsistent with "medium" nature. The medium, as he knew him, is a creature with but little backbone or mental content. He is liable to borrow, not merely the colouring, but the very substance of his thought, from another's mind—a moral chameleon, whose colours were bright or foul, without any correspondence of inward purity or villainess. There are traces of this in the poem, but the character as there drawn is informed with the poet's own individuality, and is thereby rendered explicit and self-centred when it should have been automatic and formless.—Mr. G. B. Shaw was disposed to take a prosaic view of mediums. They were persons who, finding themselves possessed of a certain power of occasionally producing mysterious phenomena of limited interest, adopted spiritualism as a profession. To make a living it was necessary to produce sensational phenomena, and, that being difficult, the demand had to be supplied by cheating—conscious cheating—though surrounded by a halo of superstition derived from the genuine stock-in-trade with which the imposture started and out of which it grew. Without Mr. Podmore's larger experience, he could fully confirm his account of the moral instability which characterised the ordinary medium.—Prof. Johnson, in responding to a vote of thanks, said the spiritualistic idea was not at all a prominent one in his mind; that the poem was essentially Browning, and might be illustrated by many other of his works, from "Sordello" to "Fertilestah."—The Chairman in his closing remarks conveyed the thanks of the society to Prof. Johnson for his remarkably subtle analysis of one of Browning's most interesting poems, and spoke of the deteriorating, and even disintegrating, effects of so-called spiritualism on minds, even of a higher order, which allowed themselves to yield to its influence, and did not meet its pretensions with a healthy scepticism.

FINE ART.

SOME MINOR BOOKS ABOUT EGYPT.

The London Obelisk: a new Translation of the Hieroglyphic Texts. By George Paterson Yeats. (Harrison & Sons.)

The Storehouses of the King. By Jane Van Gelder (née Trill). (W. H. Allen.)

Egypt, and the Wonders of the Land of the Pharaohs. By William Oxley. (Trübner.)

Cleopatra's Needle. By the Rev. James King. (Religious Tract Society.)

The Pharaohs and their People. By E. Berkley. (Seeley.)

The Land of the Pyramids. By J. Chesney. (Cassell.)

Modern Egypt: its Witness to Christ. By H. Bickersteth Otley. (S. P. C. K.)

THERE are some subjects upon which it is perfectly orthodox to write without any kind of preparatory training, and for which the possession of pens, ink, paper, and a turn for scribbling, are accepted as a sufficient critical qualification. Art is notoriously one of these favoured topics, and Egyptology is another. It is admitted that not even the most rudimentary acquaintance with form and colour is necessary to a finished judgment in aesthetics, and that he who has never so much as outlined the skeleton or drawn a cube in perspective, may be infallible as a critic of all the schools. The same holds good of Egyptology. Nothing is easier, for instance, than to translate a hieroglyphic inscription by the unassisted light of one's inner consciousness. Dictionaries and grammars, vocabularies, reading-books, and the like, are mere stumbling-blocks. Inspired theorists despise such impediments. For them it is enough to have gone through the Suez Canal, to have mused beneath the Obelisk on the Thames Embankment, or even to have read Prof. Piazzi Smyth on the Great Pyramid. Here, now, is Mr. George Paterson Yeats who, with "the help of a little Hebrew," has distinguished himself by the production of a new and entirely original version of the texts of the London Obelisk. It is popularly, but erroneously, supposed that four columns of these texts date from the reign of Thothmes III., and the remaining eight columns from that of Ramesses II. Mr. Yeats, however, who avows that he "can afford to dispense with chronology," finds that Thothmes III. had nothing to do with this venerable monument; that Ramesses II. is no less a personage than David, King of Israel; and that the inscriptions are couched in "Hebrew-phonetic ideographs." They, in fact, embody "a clear and valuable Hebrew record of the conquest and settled government of Egypt" by the Royal Psalmist. That Mr. Yeats's translation (which was accomplished in about a fortnight) differs so widely from all previous translations is, he assures us, "no fault" of his. His predecessors failed only because they weakly followed "in the footsteps of Young, Champollion, Birch, and others"; whereas had they relied on "the help of a little Hebrew," they must doubtless have arrived at the same conclusion as himself. After this, we need not be surprised to learn that the language of Egypt and Palestine in the days of Abraham was "a common language, differing no more from pure Hebrew than the dialects of the English counties differ from pure English" (p. 7); while Coptic—and "it is difficult to see why that should have been specially selected to expound the ancient [sic] hieroglyphs of Egypt"—was, we are told, but one of several singularly mongre dialects composed chiefly of Amharic and Greek together with a variety of other compounds, a Hebrew and Arabic" (p. 21).

The remarkable work of Mrs. Jane Van Gelder (née Trill) is to the full as rich in surprises as the essay of Mr. George Paterson Yeats.

This lady believes that she has finally settled the Pyramid question; for, outside the domain of historical and archaeological fact, there still is, and there probably always will be, a Pyramid question for speculative enthusiasts to settle. Dispensing not only with chronology, but with the first sixteen dynasties and other minor details, Mrs. Van Gelder finds that the Pyramids were granaries, and that they were built (the whole lot of them observe) in the comparatively short space of seven years. The three at Gizeh were "doubtless" dedicated by Joseph "to the memory of his ancestors, Abraham, Isaac, and Jacob." We had supposed till now that Jacob was Joseph's father, and that he was yet alive at the time when the famine was impending; but this is a trifle. It is satisfactory to learn that the sarcophagus in the King's chamber was a "box to measure the corn with," and that the shafts "which Egyptologists call air passages," were tubes down which the grain was conveniently shot "from outside." Mrs. Van Gelder is careful to record the date and circumstances of this her "memorable discovery"; but in truth she is too modest. Her pages teem with discoveries, all equally memorable. She has discovered that the rock-cut temples of Ellora, the caves of Elephanta, the antique architectural remains of Ceylon, Siam, Mexico, Peru, and so on, were the work of Moses. Also that it was Moses who caused the Great Sphinx to be carved out of the solid rock at Gizeh, and that it was designed to serve as "the royal entrance" to the Great Pyramid. Moreover, "the features and head-dress of the statue reproduce in colossal proportions the features and head-dress of his beloved Ethiopian bride, who was black but comely" (p. 80). That the Lawgiver's beloved Ethiopian bride should have been represented with a beard is a distressing anomaly for which Mrs. Van Gelder omits to offer an explanation. Want of space compels me to forego the pleasure of quoting further from this truly original work, which the author avers to have been written "without the assistance of any person." This, however, is a self-evident and quite unnecessary statement.

Mr. Oxley, a believer in spiritualism, in mesmerism, in "psychic sensitiveness," in ordylic force, in "Black Magic" and "White Magic," in alchemy, and in what he calls by the general name of "occultism," went up the Nile as far as the First Cataract, and came back to write a book which is fairly entitled to be classed as a curiosity of literature. He dismisses his *impressions de voyage* with commendable brevity in a single chapter. Then follow a series of chapters on the astronomy, religion, spiritism, and magic of the Ancient Egyptians, the main intention of which is to show that "magic was an actual power," and that "upon magic and psychology the whole superstructure of Egyptian society rested" (p. 141). In pursuance of this notion Mr. Oxley quotes largely from translations of Egyptian texts, the writings of Greek philosophers and historians, and the Fathers of the Christian Church, all of which he interprets by the light of astrology, freemasonry, Buddhism, and the "magnificent works" of Mr. Henry Melville and Mr. Gerald Massey. For him there are occult truths wrapped up in the cabalistic formulæ of the various "magical papyri" and "supramundane" revelations in *The Book of the Dead*; for him the inheritors and successors of the magicians, adepts, and hierophants of the past still exist as "orders buried in the uncomfortable recesses of the Himalayas"; for him the Bible is "a pure and simple astro-theologic esoteric work composed and computed from the stellar phenomena as witnessed from the latitude of Egypt" (p. 272). Thus, the Exodus of the Israelites "resolves itself into an account of the sun's passage from the winter solstice through one sign towards the vernal equinox," Pharaoh being the sign of the Scorpion, *Rameses* meaning

"thunder," the mixed multitude being stars, the tribes constellations, and Moses a figurative rendering of the sun. As there was no real Exodus, so, according to Mr. Oxley, there was no Hebrew monarchy in Palestine, no Jerusalem, and no Temple. As for Christianity, it is "Osirianism" in modern guise; while we English, our "festivals, traditions, names of persons and deities, and, last of all, our religion, were brought by wanderers from the banks of the Nile who eventually settled in the British Isles." How or when these settlers arrived Mr. Oxley does not undertake to show. He is content to assert that "the facts are too patent to be ignored, or even disputed" (p. 233). But enough of Mr. Oxley's facts. His book consists of "such stuff as dreams are made of"; and it would be sufficiently ludicrous if so strange a spectacle of wasted effort were not more than sufficiently sad.

The Rev. James King, borrowing the title of Sir Erasmus Wilson's book on the same subject, has written a clear and concise account of the London Obelisk, from its cradle in the quarries of Syene to its home on the Thames Embankment. Also, as a first step towards the study of hieroglyphs, he has conceived the happy idea of giving a word for word translation of the inscriptions, explaining each separate hieroglyph, whether phonetic or ideographic, with its pronunciation, its grammatical value, and a brief *résumé* of any facts of interest connected with the object represented. This treatment, if fully worked out and applied to a selection of easy texts for the use of beginners, might be made extremely serviceable. Although he repeats some old-established errors and launches a few new ones, Mr. King is on the whole fairly exact, and his book contrasts favourably with the majority of popular treatises on Egyptian topics. I must, however, take leave to protest against his practice as an unauthorised and ungrateful borrower; his chapter on the discovery of Royal Mummies at Dayr-el-Baharee being filched almost verbatim, and without a syllable of acknowledgment, from my own article on the same subject in *Harper's Magazine* for July 1882. Such verbal alterations as he has been pleased to make are not, I venture to think, improvements. Why, moreover, he should have transferred to the coffin of Thothmes III. the flower-wreaths and the desiccated wasp found with Amenhotep I., besides converting Col. Campbell, who, in 1878, purchased the papyrus of Pinotem I. into Sir Colin Campbell (Lord Clyde), who died fifteen years before that date, are mysteries which I do not pretend to solve.

A similar instance of literary appropriation is afforded by *The Pharaohs and their People*. It is indeed scarcely too much to say that this book is a schoolroom paraphrase of the first edition of Sir Erasmus Wilson's *Egypt of the Past*, and I have looked in vain for an acknowledgment of the author's obligations to a work which has obviously been her main source of reference. This omission is perhaps the less to be regretted, since no note is taken of the important and numerous alterations effected by Sir Erasmus Wilson in the second edition of his excellent and reliable history.

As an instructive and entertaining reading-book for children, *The Land of the Pyramids* may with advantage be placed in the hands of such little readers as are not yet old enough to appreciate the refined style of Miss Annie Keary's charming *Egyptian History for the Young*. The book is abundantly enlivened with illustrations and sections of illustrations from Ebers's *Egypt*, and the subject matter is thrown into the form of familiar conversations.

On the principle that "all's well that ends well," I have kept the best book to the last. It is delightful to be able to say of any piece of literary work that it is well considered, well written and reliable. It is still more delightful

to be able to say that it is "honest and true." Such is Mr. Ottilie's *Modern Egypt*, and as such I commend it to the careful consideration of bookmakers in general, and of bookmakers on Egyptian topics in particular. As a traveller, Mr. Ottilie describes well and picturesquely the places and people he has seen; as a reader, he has gone to trustworthy sources; and as a writer, he has scrupulously indicated those sources in foot-note references. His chapters, he tells us, are almost verbatim reprints of lectures originally delivered at a watering-place, and "prepared without any view to their permanent publication." To this cause they probably owe that spontaneity of style which makes the book so pleasant to read, and which, if Mr. Ottilie's delivery is good, must have made his lectures equally pleasant to listen to.

AMELIA B. EDWARDS.

CORRESPONDENCE.

THE TUIHANTI.

Bentcliffe, Eodes: April 1, 1885.

In a letter in your last number Mr. Haverfield asks for more information about the Frisian tribe of the Tuihanti mentioned in an inscription recently found on the Roman wall. There can be no doubt that they are the Tubantes of Tacitus, of the Panegyrist Nazarius, and of the Notitia, the *Tubantes* of Ptolemy, and probably the *Tubantes* of Strabo, who gave its name to the gau of Tueenti or Thuenti, and North-huanti, the modern Dutch province of Oberyssel. The etymology of the name has long been a subject of curiosity to me, and I would appeal to Prof. Rhys for some assistance. The neighbouring gau was known as Threant or Thrianta, the modern province of Drenthe. This possibly derived its name from the Tencteri of Tacitus, called Tenctheri by Caesar, and *Τενκτρι* by Dio Cassius, who were a companion tribe of the Tubanti. Another companion tribe were the Bructeri, who no doubt gave its name to the neighbouring gau of Borocetra, south of the Liffa.

To revert to the Tubantes, the particle *bant* in the name is a common one in the old area of the Belgic Gauls—Brabant, the old gau of Brabant being a notable instance. In addition we have a small gau of Bursabant between the Ems and that of Thuenti, with a fortress called *Binsheim* within it. This district is still called *Bentheim*. In Holland there was also a gau of Testerbant. While in Belgium were those of Osterbant and Karabant. There was a wood called Suiferbant on the Yssel, and one of the Frisian islands is still called Bant. Lastly, we have the Trinobantes in Essex. It has been suggested, and the name of Subatti, quoted from Strabo, favours the view that the first syllable of *Batavi* is the same word. Grimm connects the word, surely with little reason, with the old German brake or pracha, *aratio*; but it is assuredly a Celtic gloss. Has it anything to do with the Welsh Gwent? I dare not say, for Celtic etymology is one of the dangers I mean to avoid.

I wish Prof. Rhys would give us his views on the subject.

HENRY H. HOWORTH.

NOTES ON ART AND ARCHAEOLOGY.

MR. E. ROSCOE MULLINS, in addition to a high relief of W. G. Grace, the cricketer, which is to go to the Academy, and what is called a "speaking" likeness of the late Mr. Fawcett, which will proceed to the Grosvenor, has finished as his contribution of ideal work an Autolycus. This, like the minor portrait, will go to the Academy. The qualities of poetry and vivacity, the research of youthful grace, the keen appreciation of sprightliness, a

which have distinguished Mr. Mullins in the past, and have afforded so distinct a promise for his future career, will none of them be found missing in the newly-executed figure of the Autolycus. It is as original as it is interesting.

MR. HENRY WOOD's chief picture for the Royal Academy is called "A Fisherman's Courtship." The foreground is formed by the cool stone parapet and steps at the edge of some leafy garden, near, let us say, the Quidecca. While noonday heat falls upon Venice and her bank of luminous buildings in the background, here, where these Venetian *amoresi* have chosen to meet, it looks pleasantly cool. He, in wide-brimmed hat, loose shirt and blue, patched trousers, is urging his suit from the stern of his *barca*; while she, resting at a short distance on one of the steps of the *riva*, spins wool as she listens and laughs. Her dress, picturesque, exact, as undoubtedly it is, might, perhaps, convey the impression that she were Neapolitan rather than Venetian. But Venetian she certainly must be—some soft Venetian *tosa*, charming, flour-sprinkled and frail. If this young fellow have eloquence enough, he may get a most sympathetic companion with whom to share his daily fried fish and polenta. The eye rests with pleasure upon the skilfully painted foliage that seems to frame figures and landscape. And Venice lovers will recognise the beauty and truth of colouring in that vision given of their ideal city, as she lies afar, beneath sultry haze, on some white morning in July.

Messrs. MACMILLAN & BOWES, of Cambridge, have sent us a fine proof impression of a portrait of the late Henry Fawcett, etched (apparently from a photograph) by M. Léon Richeton. The striking likeness will render the print welcome to Fawcett's many friends, as well as to the larger class who were interested by his unique career. Perhaps the masklike aspect of the face has been over emphasised, partly through careless drawing of the flesh, partly through an exaggerated effect of light and shade. Both these faults are also apparent in the same artist's etching of Dean Stanley. They are, indeed, characteristic of the art, except in the hands of its very first masters, proving its inferiority for portraiture to both line engraving and mezzotint.

M. A. QUANTIN has just published the three lectures on Japanese Pottery and Porcelain, delivered by M. Philippe Burty at the last exhibition of the Union centrale des Arts décoratifs.

A word of notice is due to the Exhibition of Women's Industries, which was opened on February 28, at the Queen's Villa, Bristol. This exhibition is the first organised effort that has been made to bring together a collection of objects in illustration of women's work in all departments of art and industry. The pictures by Mrs. Ward, Miss Mutrie, the Misses Montalba, and other ladies, attracted much attention, and the displays of wood-carving, china and glass painting, embroidery, and photography, were abundant and interesting. The subject of dress naturally occupies a considerable place, and there is also a large collection of products of such industries as pottery, printing, and steel pen making, in which women's work has an important share. Lectures have been given on subjects connected with the purpose of the exhibition by Mrs. Hoggan, M.D., Fräulein Lipoldt, Miss Temple, and other ladies. The experiment is regarded as having been highly successful, and it is hoped that the exhibition will be repeated on a more extensive scale in succeeding years.

On Monday, April 20, and succeeding Mondays, a course of five lectures on Greek

Numismatics will be delivered at University College by Mr. Barclay V. Head, of the British Museum. The lectures will be given at 4 p.m. in the Botanical Theatre. The public will be admitted to the first lecture without payment or tickets.

MR. THOMAS TYLER announces a second course of lectures on the Hittites at the British Museum, commencing next Wednesday afternoon. The subjects are "Hittite History and Language," "Hittite Cities and Monuments," "The Hittite Inscriptions," "Hittite Life and the Monuments."

THE STAGE.

OF Dr. Westland Marston's new play at the Vaudeville, we will only say, this week, that it has been duly welcomed. The crowd of Easter entertainments has been great, the changes of performance at several playhouses frequent, and the subjects for our notes consequently many. Let us begin with the Lyceum, which—in Mr. Irving's absence—need certainly not detain us long. Before the end of the month Mr. Irving will have returned to his theatre. Meanwhile, Miss Mary Anderson is presenting herself in a succession of familiar parts, having presumably found the reception given to her later assumptions to be discouraging of further effort. During Passion-week she took holiday, and the theatre was for a few nights tenanted by Mme. Modjeska, whose Adrienne Lecouvreur would, under any circumstances, be a poor equivalent for the Adrienne Lecouvreur of Sarah Bernhardt, and who, moreover, at the Lyceum was held to be very inefficiently supported. For ourselves we cannot consider Mme. Modjeska to have been very cruelly wronged in this matter; her own performances leaving, in our opinion, a good deal to be desired. The accent, which, if we may not call it Polish, we will describe as cosmopolitan, has always been a trouble to us, and the art of the actress is of the kind that is too continually obvious. Mme. Modjeska, in a word, appears to us, as a rule, to lack the air of reality. She makes it evident that she has studied much, but not that she has studied to fine purpose.

THE "School for Scandal" at the Prince's was not a genuine success. Mrs. Langtry's Lady Teazle was well-meaning but ineffectual. We are glad, therefore, to be able to chronicle the fact that her performance of Monday night, as Lady Ormond in "Peril," was about the best thing she has yet accomplished. No very keen sense of humour, no tremendous sense of pathos, is required to play the part of Lady Ormond successfully; yet other qualities—those of personal fascination among the number—are indubitably needed, and more than one of them Mrs. Langtry possesses. "Peril" is an adaptation by Mr. Scott and Mr. Charles Stephenson of the admired but eccentric comedy by Sardou called "Nos Intimes." Leicester Buckingham had already adapted it as "Friends or Foes," and in Mr. Buckingham's adaptation Miss Herbert appeared more than twenty years ago with success, and Miss Kate Terry with promise. But the playgoers of to-day are those of almost another generation, and there is every probability that Mrs. Langtry's effort will be approved by the public. It is distinguished by grace and charm, and in difficult, almost in audacious moments, it is discreet. We are saying nothing fresh, but we are saying what is true, when we remind the playgoer that by raising the social position of the *dramatis personæ* to a level above that which they occupied in M. Sardou's piece, or, for the matter of that, in Mr. Buckingham's adaptation, Mr. Scott and Mr. Stephenson have made more unworthy of credence at least two or three of the characters. They depart, indeed, very far from verisimilitude. Their presence

would not be tolerated in such a house as that in which they are presumed to stay. For ourselves, we nevertheless forgive them, because upon the stage they are so highly entertaining. Failing in reality, they succeed in giving amusement. Mr. Bearbohm Tree plays quite excellently the character of the most naively selfish person in a piece in which many are selfish and inconsiderate to the verge of all manners. Mr. Tree is an exquisite character-actor.

MUSIC.

CRYSTAL PALACE CONCERTS.

ON March 21 there was an interesting concert at the Palace, of which, owing to the Bach celebration at the Albert Hall on the same afternoon, we were unable to give any notice. The programme was historical, containing specimens of Italian, English, French, and German music of the sixteenth, seventeenth, eighteenth, and nineteenth centuries. It commenced with a sonata for horns, trombones, and strings—in reality a motet played by instruments—by Gabrieli, the famous contemporary of Palestrina, and concluded with Wagner's "Walküren Ritt." Gabrieli died exactly two hundred years before the birth of Wagner. Had the first piece been followed immediately by the second the effect would have been startling, but between the two came various pieces showing the gradual development, and, according to some, maturity of instrumental music. This brief summary of four centuries, however unsatisfactory in one sense, was extremely useful from an educational point of view; the names of the various composers, like musical sign-posts, pointing out to the student musical roads along which he can travel at his leisure, and explore, if he choose, also lanes, by-paths, and *cuts-de-sac*.

On the following Saturday (March 28) there was a Beethoven programme in commemoration of the anniversary of the composer's death on March 26. Beethoven's name is so constantly to be met with on concert programmes that there seems but little need of a special observance either of his birth- or death-day. However, as his music is always welcome, and as one can scarcely hear too much of it, we do not propose to quarrel with the scheme. Besides the choral symphony there were the Leonora overtures, Nos. 1 and 3, and a selection from "Fidelio."

Last Saturday, April 4, there was a small audience. This may easily be accounted for by the fact that many of the subscribers were absent; and besides the programme was not specially attractive. For Passion week, we fancy, some sacred work would be more likely to draw the public. Berlioz's symphony, "Harold en Italie" (op. 16), contains some of his best music and some of his cleverest orchestral effects, but it can scarcely be regarded as a popular work. The performance under Mr. Mann's direction was excellent, and Mr. Krause played the solo viola part with much taste and discretion. The composer in his score requests three players to be *dans la coulisse* for the last movement, when they have to play a reminiscence of the Allegretto theme. Last Saturday four players, one after the other, left the orchestra during the performance of the Finale, reminding one of Haydn's joke in the Farewell Symphony. Mme. Jessie Morrison attempted to play Weber's Concert-Stück. The performance lacked strength, brilliancy, and, now and then, accuracy. The programme included a novelty—the Festival Procession from Goldmark's "Queen of Sheba," but it was placed, as usual, at the end of a long concert. Mr. E. Lloyd was the vocalist, singing, with his customary success, songs by Weber and Wagner.

J. S. SHEDLOCK,

SATURDAY, APRIL 18, 1885.

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LITERATURE.

Autobiography of Henry Taylor, 1800-75.
In 2 vols. (Longmans.)

"WISDOM is not the same with understanding, talents, capacity, ability, sagacity, sense, or prudence—not the same with any one of these; neither will all these together make it up. It is that exercise of the reason into which the heart enters—a structure of the understanding rising out of the moral and spiritual nature." So the author of *Notes from Life* began one of his essays; and, taking the word wisdom in this sense, we may say that the first and most distinctive characteristic of his autobiography is that it is weighty with the fruits of wisdom. "A resuscitated Bacon" Archbishop Whately named Henry Taylor; and that was not just, for our living poet-philosopher-statesman has little of that creative genius in the speculative sphere, that luminous vision of philosophical method, that native strength of wing and wide-orbing flight over the entire field of knowledge which made Bacon one among our chief angels of light; and Bacon possessed little of Henry Taylor's tenderness and strength of feeling, or of his power of interpreting through imagination the characters and passions of men. But Whately, the editor of Bacon's *Essays*, was doubtless thinking of the wisdom of life which Bacon distilled into those petty phials; and between Bacon of the *Essays* and Henry Taylor, the writer of prose, a comparison is admissible. But when Whately went on to advise Henry Taylor to do something else than write verses, and "to leave that to the women," he did not know the man whom he was addressing; for, although it was not Taylor's custom to fling a little volume of raptures or rhapsodies into the air every twelve months, the life poetic has been the deepest part of his existence, and the results of that life poetic have been of a kind which, while they may well please the women—especially if the women be large-brained as well as fine-hearted—are virile in the highest sense of that word.

No other eminent poet of our time—no other eminent poet, perhaps, since Milton—has nourished the life poetic from the life of affairs; and as this constitutes Henry Taylor's distinction as a man, the distinction of his poetry will be found, in a great degree, in the results of this. Had his poetical gift been primarily or chiefly lyrical, it is probable that the poet in him would have been early done to death, and the ambition of a statesman might possibly have sprung from and overshadowed the youthful poet's grave. But while his temperament is emotional, his nature sympathetic, and his intellect sufficiently mobile, his gift is not that of a lyrical

poet. His mind has been of a slow-growing, brooding, concocting, shaping kind. Before it could reach its proper ends, it had to learn much from observation of life, to turn that learning by meditation into wisdom, to inspire that wisdom with poetic feeling, and then to restore it to the concrete world in a finer form by aid of the imagination. This has been the process constantly going on, as Henry Taylor himself described it many years since: "Observation of facts; generalisation from facts observed; rejection into the concrete, but with improvements from the fancy, of the general conclusions obtained." Other poets have been engaged in public affairs; but, unaware, perhaps, of the gains they were procuring for their art, they did not strive to bring the life of action and the life of meditation into co-operative harmony. Chaucer loved the woolfells and leather of the Petty Customs only because they helped to save his purse from growing light; and he rejoiced when he could escape from his official duties and could lean on his elbow in the short, sweet grass for a day, wondering at the daisy-flower, or could retreat at evening to his pensive citadel, there to sit dumb as a stone over his book. Yet, while counting the hides, Chaucer perhaps had caught sight, in some sly under-glance, of the shipman or the merchant who afterwards rode—and is for ever riding—Canterburywards. Spenser unquestionably gained much for his art from converse with public affairs during his brief period of active political life in Ireland. Some of that high sternness of temper which appears in his *View of the State of Ireland* was probably acquired while serving under Lord Grey, and practical duties consolidated Spenser's moral ardours, making them more than a match for any tendency within him towards imaginative voluptuousness. But Faeryland, which on one side lay so near to Elizabethan England, trended off on the other side towards cloudland, and Spenser lacked the opportunity possessed by a dramatic poet of enriching his art with the concrete knowledge of a spirit learned in human dealings. It is not too much to say that no other English poet in the same degree as Henry Taylor has possessed the skill to bend the life of action towards the life of meditation, and the craft of the man of affairs towards the poet's craft, until they meet and inosculate as organs of one living body, each aiding the other, each essential to the action of the other.

He does not possess the lyrical gift in a high degree; there are few jets and sallies in his verse. But great strength and depth of feeling are his; and if the cry of passion is not heard in his dramas as clear and high as in dramatic poetry wrought by hands less strong, this is partly because passion is seized in the grasp of reflective power and held in check until it acquires a certain maturity, breadth, and largeness with which mere intensity is hardly compatible. And his life, like his verse, has not been a lyrical, a singing life; certainly there has been little dithyrambic in it. None the less it has been a well-ordered poem, in a full and heightened style, and rising in beauty towards its close. As there are few jets and sallies in Henry Taylor's verse, so in his life we read of few pre-eminent moments—moments of sudden

vision, moments of culminating ardour and force; nor can we find many strokes even of what he himself described as a surefooted impetuosity. In his conduct of life he has been a prudent commander, and never uncourageous—preferring regular warfare to feats which are magnificent but are not war; never forsaking his basis of action to be sublimely audacious; but by his deliberate courage attaining success in the end—and success for him has meant primarily success in the life poetic, and, as the most essential part of this, the attainment of strength of heart, and dignity and beauty of character. We read of no *annus mirabilis* followed by declension and collapse, but of steadfastness and progress from year to year. Sir Henry Taylor has printed some ill-considered words respecting Goethe in one of these volumes—words which will be taken to heart as a cordial and comfort by the ignorant and incapable, who are thrown off by Goethe's greatness; and yet there has been something of Goethe in Sir Henry Taylor himself—something of Goethe's wisdom of life, something of Goethe's union of the public servant and the poet, something of Goethe's steadfast advance, something, at all events, of Goethe's kindliness of temper, and of his generous recognition of other and younger men. But Goethe had an incomparable lyrical genius, a spirit of adventure, and many eminent moments of life, in which as much was accomplished as in years. We are told of one such brief and extraordinary period in Henry Taylor's life, and it will perhaps be a surprise to some of his readers to find that, with one who drew his materials, if not his inspiration, so largely from the life of man with man, this most vital period should have been one of utter solitude—nay, that its very virtue should have been the enthusiasm of solitude. But the surprise is groundless; for though a close observer of the life of action, and keenly alive to the minuter phenomena of social intercourse, Henry Taylor could not transfer his gains from life to art without a retreat upon himself. To brood and meditate was no less essential than to observe. It was towards the close of his twenty-second year, and his father and step-mother had left the grave and shadowy hall at Witton-le-Wear for a three-weeks' excursion to the Scotch lakes. Their son remained and found himself alone. What followed is described in a passage of more than ordinary beauty:

"Now, to me, in those days, and indeed in later days also, there was something exciting in the sense of solitude—an absolute inspiration in an empty house. Generally, as I have said, my inebrieties were nocturnal only, and the day paid the penalty of the night's excess. But for these never-to-be-forgotten three weeks, all penalties were postponed, if not remitted; the lark took up the song from the nightingale, and my delights were prolonged, without distinction of night or day, and with the intermission of but three or four hours of sleep begun after three in the morning.

"It was midsummer weather. The house was dark and gloomy—an old square ivy-covered border tower, with walls so thick that light and sunshine had their own difficulties. I remember that a sprig of ivy had worked its way inwards, and was sprouting in a corner of the drawing-room; and, writing in after years, when my father and step-mother had been from home, and had gone back to 'what they

call their nest,' I said it reminded me of Wordsworth's

" ' forsaken bird's nest filled with snow
Mid its own bush of leafless eglantine.' "

But the situation was picturesque, near the top of a steep hill which rose for about half a mile from the valley of the Wear. The river was crossed by a bridge nearly opposite; its further bank was steep and thickly wooded towards the west; towards the east, where the bank was low, there was a wood or grove, through which a burn, called the Lynn, went its way to join the river; and farther eastward, at the summit of a green slope, stood an uninhabited castle, partly ancient, partly modern. My habitual walk was down the hill, across the bridge, through the grove, crossing the Lynn by an old plank bridge, and up to the castle, where I paced backwards and forwards on the top of a sunk fence that imitated a moat. During these wonderful weeks I took this walk in the middle of a summer's night, and then mounted by a narrow little staircase from my bedroom at the top of the tower to the flat leads which roofed it, and there walked backwards and forwards till the sun rose. All the day round I saw no one but the servants, except that I sometimes looked through a telescope (part of my naval outfit in 1814) from these leads at the goings-on of a farmstead on a road which skirted our grounds at the farther end. Through this telescope I saw once a young daughter of the farmer rush into the arms of her brother, on his arrival after an absence, radiant with joy. I think this was the only phenomenon of human emotion which I had witnessed for three years, except one. That was when my stepmother, who was not in the habit of betraying her emotions as long as she could stand upon her feet, fell upon the floor on the receipt of a letter which told that a niece of hers (the daughter of a clergyman, and granddaughter of an archbishop) had eloped with a married man."

Though thus intoxicated by solitude, Sir Henry Taylor has had little of the Wordsworthian passion for nature. He seeks refreshment and restoration from the beauty of the world, and has a peculiar delight in sylvan recesses, the haunts of meditation; but external nature has not been for him a sibyl, a maenad, a bride, or an awful mother. His wisdom and power have been drawn from human life, from human life in certain concrete forms, leading up to generalisations which are *axiomata media*, of invaluable service to the dramatic poet, but hardly attaining the rank of first principles.

"For I must tread on shadowy ground, must sink
Deep, and, aloft ascending, breathe in worlds
To which the heaven of heavens is but a veil."

So wrote Wordsworth; and he prefixed these, among other sublime lines, to his "Excursion." Neither on the wings of the speculative intellect nor on the wings of imaginative faith is our statesman-poet borne into such regions as these. He distrusts himself when leaving the actual world of human dealings, therefore he is a philosophic poet with limitations. His province does not include an Inferno or a Paradiso, still less the shadowy ground or the super-celestial airs where the Oversoul and the Undersoul lap round the universe; nevertheless, it is a province of liberal extent and fruitful in resources, and it is, at least, entirely free from unreality and the phantasms of pseudo-philosophy.

The knowledge of life from which Philip van Artevelde, Esq. (as he was once addressed), won his wisdom, "by remembering and, like

a clean animal, by ruminating" (to borrow Bede's words concerning the poet of Whitby Abbey)—this knowledge of life was gained partly by action, and especially by responsible action, partly through fortunate friendships and experiences of the affections—affections deep, tender, and tenacious; partly also, though in a less degree, through social pleasures and observation of the lighter gyrations of those fluttering creatures—man and woman. While probably incapable of lasting depression from any event, in consequence of his intellectual resilience and mobility of mind, Henry Taylor was always serious in character and constitutionally subject to dejection—a dejection free from any touch of surliness or misanthropy. Capable of long-continued toil, though naturally prone to fits of indolence, he has never been capable of long-continued enjoyment.

"There is a melancholy in sunbright fields
Brighter to me than gloom,"

are words of George Darley in his "Sylvia," and Sir Henry Taylor adopts them as expressing his own feelings. Hence, needing to a certain extent social pleasures, he needed yet more the *vita umbratilis et delicata*. What is meant to be light, he says, should be short; and the two or three days feasting and pleasuring at Oxford when he received his degree of D.C.L. seemed to him too long. Human beings attract him through his sympathies, and because they are the proper objects of his poetical study; but perhaps human beings show little in the assembly-room or at the dinner-table. He professes—and certainly through no mock modesty, though perhaps no one but Sir Henry Taylor himself would now discover the fact—that he is not naturally qualified for social success. "My mind," he says,

"has nothing of the 'touch-and-go' movement which can alone enable a man to take a pleasant part in light and general conversation. As to wit, I can invent it in my study, and make it spirt from the mouth of a *dramatis persona*; but elsewhere I have no power of producing it with any but an infelicitous effect."

However this may be, and there are some persons who think of Sir Henry Taylor as a charming companion, illuminating his wisdom ever and anon with a lambent play of wit, it is certain that he has himself been peculiarly attracted by persons of bright and ardent temper, of intellectual vivacity, and ready turns of wit and fancy. It might be conjectured that the author of *Philip van Artevelde* must delight before all else in the society of thinkers and men of action; but a friend said of Henry Taylor—and the criticism held good, he admits, for a part of his life—that he liked *any* woman better than *any* man. From these volumes might be planted out a very exquisite rosebud-garden of girls, the rosebuds of more than half-a-century since being here followed, as the days go past, by those of more recent summers—their children and grandchildren.

Sir Henry Taylor for a long time cared less for the society of men of letters than for that of wits, and less for that of wits than for the society of bright, refined, and accomplished women. Half his pleasure in their presence was social, and half was the poet's pleasure of the imagination. For sometimes it was enough that they should be seen, and

should set his fancy at play. Here is a gleam of poetry in the reception-room, an oasis in the social wilderness, a solitude, a refuge, a delight amid the monstrous regiment of dowagers and damozels:

"One girl I knew, Miss Hope Richardson—and I spoke of her in a letter as the only girl I knew—who could be engaged in conversation on subjects other than frivolous at a large assembly, and really think of what she was saying. Her eyes did not wander like the eyes of others, and she might have been sitting anywhere else than in a large assembly, in a cave on a mountain-side, or

'on the secret top
Of Oreb or of Sinai.'

And there was another girl—much admired for her beauty—whom I did not know (Erskine I think was her name), but whom I used to see and watch in those assemblies, whose mind, whether rich or poor, seemed to be discoursing with some other region. Unlike Miss Richardson, she scarcely spoke to any one; but to me she presented a still more singular aspect, for she almost always looked as if she was alone."

This is to be a poet and to discover an Egeria, a Camena, with the drawing-room for her sacred grove. And, later, at Lady Montague's house, when Sir Henry Taylor was in his sixty-ninth year, and Lady Taylor's mother had a grown grandson, the grandson, young Lord Montague, went his way, "and then was left the beautiful F—, not dull or indifferent because we were old, but rather bright, as a star between two clouds." From a photograph which fronts the title-page of the first volume of this *Autobiography* we may judge that the cloud had a grandeur of its own to counterpoise the beauty of the star, and was by no means a cloud of the dragonish kind described to Eros by Mark Antony.

I have spoken of Henry Taylor's *Autobiography* as throwing light upon its author's character and his moral and intellectual history; and its author I have thought of as dignified more by his title A.P.V.A. (Author of *Philip Van Artevelde*) than by his Order of St. Michael and St. George, which one likes to regard, with Aubrey de Vere, as the token of esteem granted for important services in the Colonial Office. But the *Autobiography* has an extraordinary degree of value of a different kind. It presents a series of studies in character drawn from the most eminent men and women of the last sixty years. Sir Henry Taylor's portraits of his great contemporaries are not hastily thrown off; though sometimes achieved in comparatively few lines, they are the result of careful and exact observation. They are vivid, yet never made vivid by malice; they are drawn with a firm yet a kindly hand; they are definite, without being hard; they carry with them a quality which convinces us of their fidelity. His descriptions do not, indeed, attain their end by the penetrating words of an inspired seer, sharper than a two-edged sword, "piercing even to the dividing asunder of soul and spirit, and of the joints and marrow"; but they are the studies of a skilled observer and interpreter of human character and conduct. Lord Granville desired that Henry Taylor should republish *The Statesman*, illustrated by portraits of the politicians whom he had personally known. The portraits are here, not of politicians only, but of poets, men of letters,

and women who were powers in the social life of their day. Some of these portraits will remain unfaded and will have increased in value when a century shall have gone by. Wordsworth, Southey, Scott, Rogers, Gifford, Sydney Smith, John Mill, Charles Austin, John Romilly, Hyde Villiers, Lord Derby, Lord Melbourne, Lord Aberdeen, Lord Montague, Sir James Stephen, Sir G. Cornwall Lewis, Sir Edmund Head, Bishop Wilberforce, James Spedding, Thomas Carlyle, Tennyson, Aubrey de Vere—it is a great gallery of portraits to be sketched by a single hand. And we feel that the artist draws with his eye upon the object. We feel that we are not reading characters like those of the good and bad kings in the history books when we come upon such a convincing touch as that John Mill "shook hands with you from the shoulder"—a veracious, inflexible shake-hands. And since Mill has retired a little into the shade for the present, I will transcribe a portion of Sir Henry Taylor's notice of that great, good man:

"John Mill was the most severely single-minded of the set [the set of young Benthamites]. He was of an impassioned nature; but I should conjecture, though I do not know, that in his earliest youth the passion of his nature had not found a free and unobstructed course through the affections, and had got a good deal pent up in his intellect; in which, however large (and amongst the scientific intellects of his time I hardly know where to look for a larger), it was but as an eagle in an aviary. The result was that his political philosophy, cold as was the creed and hard the forms and discipline, caught fire; and whilst working, as in duty bound, through dry and rigorous processes of induction, was at heart something in the nature of political fanaticism. He was pure-hearted—I was going to say conscientious;—but at that time he seemed so naturally and necessarily good, and so inflexible, that one hardly thought of him as having occasion for a conscience, or as a man with whom any question could arise for reference to that tribunal. But his absorption in abstract operations of the intellect, his latent ardours, and his absolute simplicity of heart, were hardly, perhaps, compatible with knowledge of men and women, and with wisdom in living his life. His manners were plain, neither graceful nor awkward; his features refined and regular; the eye small relatively to the scale of the face, the jaw large, the nose straight and finely shaped, the lips thin and compressed, the forehead and head capacious; and both face and body seemed to represent outwardly the inflexibility of the inner man. He shook hands with you from the shoulder. Though for the most part painfully grave, he was as sensible as anybody to Charles Austin's or Charles Villiers's allies of wit, and his strong and well-built body would heave for a few moments with half-uttered laughter. He took his share in conversation, and talked, ably and well of course, but with such scrupulous solicitude to think exactly what he should, and say exactly what he thought, that he spoke with an appearance of effort and as if with an impediment of the mind. His ambition—so far as he had any—his ardent desire rather, for I doubt if he had much feeling about himself in the matter—was to impress his opinions on mankind and promote the cause of political science."

This is character-drawing of a high order, and it is representative of much that one finds in these two volumes.

But I like even better the memorials of admirable persons whose names were never

tossed about in the great world, but who made safe or sweet and orderly some quiet corner of the earth. Of such memorials Sir Henry Taylor gives us several, and nothing in the book has quite so deep and touching an interest for me as the notices of his pious, loving and sagacious stepmother. Her letters written while she stood widowed and waiting feebly by the gates of death, at over eighty years of age—so bright, so wise, so tender—are smiling and tearful witnesses of strength made perfect in weakness. In all the great relations of life—and this with his second mother was not the least—Sir Henry Taylor has been happy beyond the common lot of men.

And now for a critic's parting stab. What punishment on what ledge of Purgatory is sufficient for an author who could let such a book as this go forth without an Index?

EDWARD DOWDEN.

Amongst the Shans. By A. R. Colquhoun.

With an Historical Sketch by H. S. Hallett, and an Introduction on the Cradle of the Shan Race by Terrien de La Couperie. (Field & Tuer.)

THE "division of labour" principle, already recognised as a necessity in most branches of human knowledge, has seldom been more judiciously applied than in this "tripartite" volume, in which three distinct relations of the wide-spread Shan race are independently dealt with by three writers, two at least of whom are accepted as authorities in their several departments. Such an arrangement, doubtless, interferes with the artistic unity of the work as a whole, or rather renders any attempt at unity impossible. But the disadvantage is amply balanced by increased scientific accuracy and thoroughness of treatment, which, in writings of a didactic order, is after all the essential point.

Mr. Colquhoun's share in the joint work may be regarded as complementary to his *Across Chryse*, in which was embodied much original information on the border lands between China and Further India, recently traversed by him for the first time throughout their entire extent from Canton to British Burmah. That expedition was followed, in 1879, by a shorter but scarcely less important excursion from Maulmain across the Salwin to the Menam basin, and thence through Zimmé (Xieng-mai) northwards to Ssu-mao (Esmok) on the Yun-nan frontier. The ultimate object of both journeys, whatever the immediate incentive, was practically the same—to show that the true commercial highway to South China lies neither through the Song-kai (Red River of Tonkin) in the east, nor through the Irawadi in the west, but along the old historic route through Zimmé and Ssu-mao, about midway between those two points. This theme, to demonstrate which Mr. Colquhoun has for years devoted all his energies, his engineering skill, and unrivalled local experience, forms the chief argument of his present essay. An essential feature of his scheme is a line of railway, which he proposes to construct from Bangkok through Raheng and Zimmé, to Ssu-mai, with a branch running westwards across the Salwin and Sitang valleys to the British Burmah system. The whole ground along these lines he

has carefully surveyed, and fully worked out the details of the project in a way calculated to convince official apathy and ignorance itself. It is noteworthy that the Rev. Alexander Williamson, the well-known Chinese traveller, has independently arrived at the same conclusion, in a paper recently read before the Glasgow Philosophical Society, advocating this very route from Maulmain through the Shan States to Ssu-mai in preference to the Irawadi and Song-kai lines.

Meanwhile, Mr. Colquhoun, anticipating political complications, raises a timely warning against the scarcely disguised designs of France against Siam, which if not arrested would effectually prevent the realisation of his project.

"The French are spreading their toils around Siam; only the other day a French man-of-war went to Bangkok to force a convention on the King of Siam. . . . If France is allowed to think that we should only grumble at her annexation of Siam, as we do at the rapid approach of Russia to our north-west frontier of India, she will certainly dismember Siam. If she succeeds, not only will our way by land to China be blocked, our trade with Siam and the Shan States stifled, but endless complications will arise, which will end in the dismissal of either one or the other of us from the finest granary in the East—Indo-China" (p. 203).

Of the Shan communities visited by him during his second expedition Mr. Colquhoun has little new to tell us. He is satisfied to speak mainly through the older travellers, McLeod, O'Riley, Richardson, Mouhot, while wisely leaving the ethnological and historical branches of the subject to his fellow-workers, M. de La Couperie and Mr. Hallett. In his essay on the "Cradle of the Shan Race," the distinguished French Sinologue advances a theory touching the mutual relations of the Chinese and Indo-Chinese peoples which has been roughly anticipated by the late Capt. C. J. Forbes, but which is here for the first time clearly formulated and advocated on ethnical, historical and philological grounds. It has been hitherto assumed that the Chinese proper were a homogeneous race, allied in origin and speech to their southern neighbours, but from the earliest times in exclusive occupation of the Hoang-ho and Yang-tze-Kiang basins, where they developed an independent culture from the rude beginnings of savage life up to the comparatively high state of civilisation which they had reached over three thousand years ago. But with the progress of exact studies this pleasant fancy has been receding more and more into the realm of dreamland, and our author now comes forward not merely to sweep it into the vast lumber-room of exploded errors, but to replace it by teachings more in harmony with the discoveries of modern science. It has for some time been known that the Chinese are neither a homogeneous nor even an aboriginal race in their present habitat; that they are certainly comparatively recent civilised intruders from the north-west in the Yang-tze-Kiang basin; that on their arrival they found this region already held by many incoherent nationalities, somewhat vaguely known as Miao, Man, Lao, Pang, Ngu, &c., whom they partly exterminated, partly, but very slowly, absorbed, partly, and also very slowly, pressed forward to the southern uplands of Kwang-si and

Yun-nan, and thence beyond the political frontiers of the empire into Transgangetic India. It was altogether a very slow process of absorption and expulsion—a process, in fact, still going on, the still unfinished work enabling the ethnological and linguistic student to arrive at a just estimate of its true character.

It is here that Prof. de La Couperie steps in, and applies his unsurpassed knowledge of the early Chinese records and of the modern Indo-Chinese tongues to the solution of the many problems still connected with the origins, social and political relations of the south-eastern Asiatic peoples. He is especially able to show on archaeological and historic data that the bulk of the above-mentioned aboriginal tribes were of Thai-Shan stock, and that consequently the Yangtze-Kiang basin is "the Cradle of the Shan Race," not, as commonly believed, of the Chinese proper. Hence, also the obvious explanation of the great resemblance observed between these two peoples—a resemblance now shown to be due, not to a common origin, as hitherto wrongly supposed, but to the already described slow process of absorption and assimilation of civilised intruders and barbarous or semi-civilised autochthones throughout the central and southern provinces of the empire.

But this intricate subject is here necessarily treated in a somewhat summary manner. Hence doubtless the obscurity attaching to some of the author's incidental statements, which may perhaps be removed in his forthcoming work on *China before the Chinese*, where we are promised a more detailed treatment of the argument. That the Chinese received their speech and the elements of their culture from Ugro-Altaic colonies from Western Asia over 4,000 years ago; that the Tek people of Shensi, apparently of Turki stock, were "the indirect ancestors of the Karens"; that the dwarfish Negritoes, now represented by the Andamanese Islanders, the Simengs of Malacca, and others in Formosa, were formerly widespread throughout China; that there is a "Mon-Annam class" of languages at one time current in the Yellow River Valley; that the Kuoi (Kui?) and cognate tribes in Camboja "all speak *tonic* languages," are certainly among the many points needing further elucidation.

Mr. Hallett's supplementary chapter, professing to give an "historical sketch of the Shans," is the least satisfactory part of the work. It need detain us the less that it appears to be largely compiled from Bouillevaux and other French sources. But there is one startling statement for which these authorities cannot be made responsible. It occurs at pp. 340-1, where it is suggested that "the conversion of the Siamese to Mohamedanism [*sic*], which occurred perhaps as early as A.D. 1276, or at the same time as that of the Malays of Malacca, has perhaps kept them nearly as uncontaminated with [*sic*] other races, as we may expect to find the Lewas," &c. Elsewhere we are told that "the resemblance of the language of the Cambodians to that of the Siamese, Stiengs, Ja-Rai (Charai), and other neighbouring tribes, is much greater than to that of the Shans" (p. 346). This is like saying that the Basque, for instance, resembles the Aragonese much

more than it does the Castilian, the two last named being practically identical, and bearing no kind of relationship to the first.

The book is also mainly indebted to French sources (Francis Garnier, Mouhot, &c.) for its illustrations. These are numerous, but have seldom any connexion with the text. Thus the account of the Zimmé garrison (p. 240) is flanked by a view of the Cave Temples near Luang Prabang, on the Me-khong. The monasteries at the same place are curiously illustrated by the figures of a musician, masquerader or mummer, and two hill people at Bassac, also on the Me-khong. The "Giant's Balustrade at Ancor Thom" (Cambodia) accompanies a capital account of the doings of Mr. J. C. Davis, "the officer in charge of the Salwin hill-tracts" (British Burmah), and so on. Who is responsible for these freaks, which are scarcely atoned for by a meagre index and an indifferent map of Indo-China?

A. H. KEANE.

Simon de Montfort, Comte de Leicester: sa Vie, son Rôle politique en France et en Angleterre. Par Charles Bémont. (Paris: Picard.)

M. BÉMONT's work on Simon de Montfort dates from August, 1877, when he published an article in the *Revue Historique* on Simon de Montfort's government of Gascony. The importance of that article was at once admitted on all sides. The documents which M. Bémont had diligently searched furnished copious information of the view which the Gascons took of their imperious governor, and the character of Simon de Montfort became more intelligible. M. Bémont pursued his subject and carried on his researches till he produced a life of Simon de Montfort which for fulness of detail leaves nothing to be desired. In a copious appendix he publishes a number of documents, the most important of which are the various complaints of the Gascons against Earl Simon, and the records of the attempt made by Louis IX. to arbitrate in the personal quarrel between Henry III. and the Earl of Leicester in 1262. In the last we have the pleadings on both sides, and can compare Simon's own account of the king's proceedings with that given by Matthew Paris.

If we compare M. Bémont's work with the last English biography of Simon de Montfort—that of Mr. Prothero—we find that M. Bémont has nothing to say which affects our estimate of the constitutional struggle in which Earl Simon was engaged. Mr. Prothero wrote as a constitutional historian; M. Bémont writes as a personal biographer. Mr. Prothero wrote a chapter of English history in which Earl Simon was the principal figure; M. Bémont traces carefully all the events of Earl Simon's life, and explains the constitution of England and the politics of Europe so far as they are necessary to understand his hero. M. Bémont has adopted the German form of a monograph. He advances step by step in his enquiry, and pursues every point in turn with scrupulous care. M. Bémont's erudition is beyond all praise. Because Simon de Montfort was Earl of Leicester, M. Bémont has searched the Leicester charters that he might determine the relations between the town and its lord. He has even printed in

his appendix all the documents relating to Leicester which bear on the period of Simon's earldom.

The point to which M. Bémont has especially devoted his attention is Simon's personal character. For this purpose he enters at length on the details of his private life. Though Simon recovered the earldom of Leicester, his lands were in a bad condition, and he was in sore straits for money. Though he married the king's sister, her dowry was a cause of many troubles and disputes. Henry III.'s claim on Simon's gratitude was by no means so strong as to bind Simon unreservedly to his side. When Simon was sent to Gascony he went to reduce a rebellious province. M. Bémont shows that he carried out his mission with extreme rigour, and that he paid little respect to the rights of individuals, or to the rules of justice. That Henry III. listened to the complaints of the Gascons has generally been set down to his feeble and suspicious character. M. Bémont is of opinion that the king had just grounds for trying to moderate the severity of Earl Simon's measures. Henry III., however, showed a fatal lack of judgment in attempting to mediate. He irritated Simon, thwarted his policy, and had no policy of his own to carry out instead. He could neither dispense with Earl Simon nor trust him. Simon believed that he was only doing the duty which he had been sent to do. His leading characteristic was an obstinate determination to carry out any work which he had undertaken. Once committed to a task, he gave himself to it entirely.

There is some difficulty in determining at what period Simon can be said to have joined the side of the constitutional opposition. Mr. Prothero chooses the date of 1244, on the ground that Earl Simon was one of the commissioners then appointed by Parliament to urge on the king some necessary reforms in finance. M. Bémont points out that immediately after this Earl Simon was chosen by the king as one of a deputation to the clergy, which had for its object to win over the clergy to give a subsidy to the king, and so separate their cause from that of the Parliament. It would seem that it was the king's vacillation respecting the affairs of Gascony that led Simon definitely to range himself in opposition. Perhaps, however, M. Bémont tries to be too definite. He quotes the words of Simon in June, 1252, that he was ready to resign his government of Gascony, "if the prelates, the barons, and the counsellors of the king consent." He finds in them a decided assertion of the authority of Parliament as against the King, and a declaration that great functionaries of state were to be judged by Parliament rather than by the king.

M. Bémont's ingenuity is in many points remarkable, but sometimes reaches conclusions which are over-subtle. Thus he finds a letter of Henry III., dated April, 1265, at the time when Henry III. was a prisoner in Earl Simon's hands, which calls on "the recluse of Hakinton" to state the "ancient rights and liberties which belong to the office of seneschal of England, by virtue of the county and honour of Leicester." The answer to this letter is not forthcoming; but M. Bémont compares with it an ancient document,

"Quis sit seneschallus Angliæ, et quid ejus officium." This document reckons among the duties of the seneschal that of exhorting the king to dismiss evil councillors, and even of using force to compel him to dismiss them. M. Bémont suggests that if this was the duty of the seneschal, Earl Simon may have regarded himself as bound by his office to act as he did in English politics, or, at all events, sought to give a legal colour to his actions. This is certainly ingenious; but it builds too great a structure on a small foundation. The office of seneschal was derived from the royal household, and never was an office of much political importance. There is no trace in English history of any attempt of the baronage to set up an official like the justicer of Aragon. The document which M. Bémont quotes was written after the execution of Piers Gaveston by Thomas of Lancaster. It is little more than a pamphlet in justification of Thomas, and defends his act by appending to his office of seneschal, which he inherited with the forfeited honour of Earl Simon, the powers which he actually exercised. It would be strange that the constitutional powers of a great officer of state should have been so completely forgotten that their memory rested only in the breast of "the recluse of Hakin-ton." The "jura et libertates" which Earl Simon wished to establish by inquest of the recluse were probably something much more prosaic—local rights involving some pecuniary benefit.

M. Bémont has taken great pains to bring together materials for a sketch of the social and political institutions of England in Simon de Montfort's time. It is a difficult task to present an accurate picture of institutions at any definite period, and the reign of Henry III. is an especially unpromising time for such a purpose. M. Bémont shows too great a desire to be precise. Thus he seems to discover a new sort of King's Council in the *supernum* or *supremum concilium* of the minority of Henry III., a council which he says was appointed by Parliament. On beginning to reign for himself Henry III. dismissed these parliamentary counsellors and chose others. The constitutional aspect of the struggle between Henry III. and his barons was for the re-appointment of this *supernum concilium* which the king had disbanded. This seems to be an attempt to reduce the Barons' War to a constitutional formula. Again, M. Bémont writes as if an *honour* was a name for a number of scattered manors or fiefs wherewith William the Conqueror rewarded his followers. He says of William: "Sous le nom d'honneur, il constitua en faveur des nouveaux titulaires une sorte de riche apanage qui devait satisfaire à leurs convoitises sans rendre trop dangereuse leur ambition." Several of M. Bémont's sayings suggest a doubt if he has grasped the difference between jurisdiction and tenure.

These, however, are points of detail. In his main subject M. Bémont has certainly succeeded. He has made Simon de Montfort a more real personage. He has traced his personal difficulties, and has shown his connexion with the affairs of France as well as with those of England. He has shown us that Simon de Montfort, though a foreigner by birth, developed typical characteristics of an Englishman. He was tenacious of his rights, and

pursued with resolute determination the task to which he put his hand. It was his determination to succeed which gave him practical knowledge of the means of success. He saw the forces at work in English society. He caught the spirit of English institutions. The recognition which he gave them in a period of revolution was given ungrudgingly by Edward I. from motives of wise policy.

M. Bémont has done a piece of historical work with remarkable care and diligence. The interest of his pages never flags. He writes with vigour and freshness, and is always suggestive. His book will be of permanent value in our historical literature.

M. CREIGHTON.

After London; or Wild England. By Richard Jefferies. (Cassell.)

MR. JEFFERIES'S new book will undoubtedly raise his reputation among those who know good books from bad ones. It takes higher ground in many respects than anything else he has yet written. Of course it is fanciful—the author of the *Gamekeeper at Home* is nothing if not fanciful—but it contains none the less, for all that, a great deal of "applied science," in a sense unknown to the compilers of handbooks, and a great deal of "scientific use of the imagination," in a sense undefended by Prof. Tyndall. A wild, weird, strange romance, it overflows with curious touches of naturalistic description, and luminous glimpses of what may yet be when civilisation has sunk for ever into a wide sea of renewed barbarism.

For the book is a novel of the remote future—a future, not of increased arts and improved science, but of final relapse into retrogressive savagery. After London was deserted, says our prophetic annalist, everything in England turned quickly to an overgrown jungle. The description of this jungle and its rapid growth is very vivid: the coarse native weeds spread from the ditches once more, and choked both self-sown corn and cornfield intruders; the brambles crept onward and inward from the hedgerows, till they met at last in the middle of the strangled meadows; the wild life gradually re-asserted itself, battling down the cultivated grasses, and affording cover for innumerable mice, preyed upon in turn by legions of hawks, owls, and weasels. But as a conscientious study in hypothetical zoology—a biological analogue to the fashionable romances of space of four dimensions—nothing could be better than the account of the various species of wild dogs developed by natural selection from those among our now almost continuous domestic breeds whose physique and instincts rendered them adaptable to the new conditions. Each such species, under the changed circumstances, becomes homogeneous and uniform, the developed collie being strongly marked off from the developed lurcher, just as the new wild white cattle differ from the black, and the wild sheep differentiate themselves at once into the horned, the thyme, and the meadow, each with appropriate forms and habits.

Not less instructive in its way is the sociological sketch of the wild races left behind by the exodus of the civilised—an exodus whose causes are but faintly suggested—the slinking Bushmen, who represent the tramps and beggars of our existing England;

the gipsies, unaltered still among so much that changes; the hereditary aristocracy of feudal nobles, composed from the remnant of those who could read and write, and who handed down this jealously guarded knowledge as a special but practically useless prerogative of the new nobility. A great lake then occupies the centre of England, caused by the blocking up of the Thames' mouth; and over this lake Welsh-speaking Welshmen and Erse-speaking Irish descend in war-canoes upon the defenceless villages that line its shores. All this part of the strange story is put into the mouth of a native chronicler, in whose quaint personality Mr. Jefferies has cleverly reproduced with wonderful fidelity the spirit of the most barbaric and rhetorical mediæval writers, in the hopeless age immediately succeeding the great wave of northern conquest in the Roman empire. The mingled shrewdness and naïveté of this imaginary chronicler's cursory remarks, the mixture of pert self-confidence and abject reverence for the superiority of "the ancients" which he everywhere exhibits, form an admirable piece of literary illusion. Many of the conclusions, too, are singularly just: such, for example, as the pregnant statement that, while many English writers of the age of printing had disappeared,

"the far more ancient Greek and Roman classics remained, because they contained depth and originality of ideas in small compass . . . The books which came into existence with printing had never been copied by the pen. . . . Extremely long and diffuse, it was found that many of them were but enlargements of ideas or sentiments which had been expressed in a few words by the classics. It is so much easier to copy an epigram of two lines than a printed book of hundreds of pages."

The second part of this curious, unique, and fanciful volume consists of a sort of novel (no longer apparently from the pen of the naïf chronicler), the personages of which move in the society, half reconstructed into a loose group of kingdoms and republics, of the new, strange, and reverted England. There are elements in it that remind one of early Greece; others that remind one of mediæval Italy; yet others that savour of Canada or Australia, of feudal Germany and feudal Japan, of barbaric Asia and barbaric Africa. Yet the whole, as a whole, is original and fantastic—a fairy world of real human beings, with a story of real human aspirations and endeavours. It is not unreal, in spite of its impossibility. The plot itself, if plot it can be called that plot has none, is light and almost boyish; but the interest centres far more on the one main character and on the novelty of the surroundings than on any element of ordinary romance or movement towards an end. Of the two, it must be honestly confessed that part the first is distinctly superior to part the second; but all is better than any attempt in the same direction that Mr. Jefferies has yet given us; while at the same time it continually suggests the persistent idea that he has not even now fully decided on his own métier. All seems tentative, vague, shadowy. So individual a mind falls but ill into our conventional classifications: when it tries romances they are half science; when it tries essays, they

are half poetry; and when it tries child's books they are full of unshaped pessimistic philosophy, impossible of digestion by the crude optimism of either full-grown or half-grown children.

GRANT ALLEN.

NEW NOVELS.

A Good Hater. By Frederick Boyle. In 3 vols. (Bentley.)

Lil Lorimer. By Theo Gift. In 3 vols. (Ward & Downey.)

The Old Corner House. By L. H. In 2 vols. (Kegan Paul, Trench & Co.)

Trejan. By H. F. Keenan. (Cassell.)

The Money-makers: A Social Parable. (Appleton & Co.)

Benjamin: A Sketch. By R. & A. (Griffith, Farran, & Co.)

Doing and Undoing. By Mary Chichele. (Kegan Paul, Trench & Co.)

A Future on Trust. By Lina Nevil. (Maxwell.)

Recalled. By Charles Stewart. (Sampson Low.)

A Good Hater bears marks of the military pen. The plot is a good one, and apparently original. One Sergeant Raikes dying in India wills away his money from his wife and children to his benefactor, Major Saxell, disclosing his wife's guilt and the reasons of his flight from home. The wife, Mrs. Acland, had since flourished as a wealthy and irreproachable matron, admirable in every respect, one who, as her son said, "if her house was blazing, would not forget to send for beer for the firemen." The major, of course, soon foregoes his claim, falling in love with Miss Acland; but, then, by the will the claim reverts to his grasping old mother, and, after her, to Chelsea Hospital. Here the plot breaks down. The shifting claims and the clashing interests of the various parties are dealt with at undue length, since, after all, the real father is discovered by his son in quite a new quarter. Many of the characters are original and soberly drawn. Mrs. Saxell, the selfish, extravagant, suspicious, harsh mother, for whom the needy Major denies himself everything, is the best. Mrs. Acland is a more difficult study, probably well defined in the author's mind, but inadequately elaborated in the book. The same may be said of her daughter, who as the story advances dwindles into the usual amiable and pig-headed perfection. The development of the other girl, Grace, is carefully traced to the end. Few men could have caught the delicate shades of good and bad in this common but intangible type of woman. As to the Major, it is a pleasure to read about such a man, generous and affectionate, yet perfectly shrewd and business-like. The third volume contains a valuable episode, a visit to Coomassie and to the court of a neighbouring king, the white Quantiah Kutlah, who turns out to have been one Mr. Cutler, a defaulting clerk from the coast. It is long since we have read anything so graphic and picturesque as these scenes of savage life. The philosophical reflections upon barbarism and civilization (chap. vi.) will amaze most and shock some. Those to whom such a line of thought

is more familiar will thank Mr. Boyle for the grave tone of conviction in which he expresses it.

It is to be regretted that when Miss Gift found out that the title *Lil* had been already appropriated she changed it to *Lil Lorimer*, because as soon as the odious Max comes on the scene the reader knows that poor Lil Hardy is doomed to become his wife. She is the flower of a flock of three English sisters growing up motherless and practically fatherless in a city on the river Plate. It is a singular study—probably from life—of these girls mixing on the one side with Spanish society and on the other holding a sort of flirting salon for the English naval officers—the jovial yet shrewd Lisbeth, the precocious little minx Loo, and the simple, sincere Lillian, who craves for the better surroundings of which she is worthy. The jarring note of Scotch goodness is soon struck, but proves a false alarm. A holy Commodore, struck with Lil's resemblance to his "winsome wee lassie" (who, in spite of these disgustingly affected epithets, turns out to be quite a stalwart Caledonian), makes pious love to Lil in secluded and picturesque spots. When, as his tones become more tender and her blushes deeper, she murmurs evasively "You mean—friends," and he replies gravely and simply "I mean One who is her best Friend," small blame to Lil if she rises in agitation, and suggests that it is time to go home, and gives up her heart to the awkward preacher out of season. Fortunately, he is stabbed soon after, and, though the scene shifts in the third volume to Berkshire, we never once get farther north. Apart from the story, the pictures of life, both in Monte San Felipe and at the Logans' cattle station, are extremely interesting. Three Spanish old maids named Madrera, almost paupers, but proud, beneficent, cheerful, and fond of society, are simply charming. Max Lorimer, the handsome, conceited, bad-tempered hero, is even more repulsive than the author supposes—he is vulgar and commonplace. He brings his wife to England and bullies her. The inherent vice of the plot now begins to tell. After the pious Melville was stabbed by Lil's Spanish suitor while throwing flowers up to her window, his rigid Scotch friend had called and cursed her (most coarsely) for seducing the saint from his "lassie" and to his death. Lil takes this rubbish to heart, blames herself needlessly, and so, when she finds that the "lassie" is her spouse's sister, shrinks from telling the story. Hence her terror at meeting the sister—who is, by the way, a very beautiful and noble character—and the final catastrophe when her enemy, the rigid captain, arrives to expose her. Max curses her brutally; she flees, attempts suicide, is hunted out in obscure lodgings at Southampton—terrible illness, premature confinement, death of the baby, and the dawn of a new life for the wife, much altered for the worse in appearance, and the husband more or less for the better in manners. All this is sadly exaggerated and painful. The stabbing was purely incidental to the flirting, for which, indeed, so far as we can see, the whole blame rests on Melville's too impressively scriptural modes of address to young ladies.

The Old Corner House is an eligible feminine sort of tenement. The rooms, of course, as in other books, show the "womanly touches," the "elegantly disposed female trifles," &c., which are popularly supposed to lend refinement, but which are really enough to vulgarise and damn any interior. The grammar is sometimes rather insecure; for instance, in the apartment where "fire, lights, food, and people had risen the temperature." The house enshrines a bad father, a godly sister, Lina, and a godless one, Olive. This fair *mondaine* marries for money, flirts with her husband's youthful cousin, privily and in disguise taking him out for a day in the country. After dining at the charming rustic inn, they lose the train to town. Her husband will have missed her. They will be found out. They catch the last train, and are smashed in a collision. The foolish youth succumbs. Olive, after hovering between death and madness, is reconciled to her husband after a fashion. After all, the exemplary Lina scarcely surpassed her in discretion, allowing a man who made love to both of them to bring her home from the theatre, and then sit up alone with her over tea and improving conversation till 3.30 a.m. Later on, visiting the Coliseum with a large party, she thinks proper to loiter behind the rest to take a nap on a dangerous staircase, gets locked in for the night, sees a grand Roman vision, but somehow does not catch the Roman fever. There is some good in the book, but it is badly planned and depressing.

Mr. Keenan's Gallo-American novel is quite readable if one skips all the silly, affected conversations which we are told "kept up the tonic quality of the life of the château." The remaining half of the book reminds us a little of Mr. Jenkins's successful, and still more of Lord Lytton's dismal, imitation of a French novel. The many heroes and heroines are all Americans, perfect Anakim in strength, beauty, intellect, and dollars. The scene is Paris; the time 1870 and 1871. Hence, the oft-told tale of the falling empire, the war, and the Commune, are woven in much as we read them in the special correspondence, except that the Anakim seem to have been the real wire-pullers, making the Revolution, negotiating with Bismarck, saving the Empress, &c. The narrative is brisk and the incidents often exciting, but the garbling of history quite shameful. Common decency, if not respect for misfortune borne with dignity, should have forbidden the impertinence of the imaginary scenes in which the Empress is made to talk at length and act as a mere character in a novel. How far the author is to be trusted is apparent from his blind following of the rhodomontade of French newspaper gossip about the splendours of the St. Cloud fêtes, and such tales as that of Baron Rothschild melting down his gold service after it had been consecrated by imperial use. Still, there remains much to like in the story, much that is bright, and generous, and inspiring; though it cannot prevent us from smiling at all the jaunty ignorance, tall talk, and obscure omniscience, or from echoing the hero when he exclaims, "Well, I own that you are talking Greek to me with your orphics, enigmas, and what not. Who is the Sibyl, if these are orphics—you or I?"

The Moneymakers is evidently the work of a journalist of some Western State. It relates the rise, progress, and triumph of a model editor, and deals with millionaires, rings, bonanzas, trade strikes, and American corruption—moral, political, and financial. A gruesome exposure, indeed. Without much other merit, the book has all the mysterious fascination one feels in reading some unfamiliar language without a dictionary. The most unusual and portentous words are used again and again in quite different senses, or in some new sense of the author's invention. A singular obscurity also reigns over the connexion of clauses and sentences, owing to poetical license in the interchange of conjunctive and disjunctive particles. Each page presents its peculiar crux. Curiously enough, instead of repelling, this bombastic ignorance leads one on. Naturally, the *Moneymakers*, like the *Trajangs*, say "quit" for "quitted"; but why "pendulate" for "vibrate"? *Pendulare* is too low Latin even for Du Cange.

Without much interest beyond flirtation, *Benjamin* is a more or less harmless book, correctly and pleasantly written.

Doing and Undoing is very similar, but more religious and more melancholy. The binding is pretty.

The reader may safely take the *Future on Trust*. It is not worth reading.

But *Recalled* is far worse. Mr. Stewart tells us that he "had christened his embryo book" before *Called Back* appeared. "The first part of the book had then been hatched;" but he "could not induce the latter half to break the shell until quite recently." Since the title is merely suggested by (or suggests) an isolated chapter far on in the book, where the heroine quietly steps out of her unclosed coffin in the convent "situate in the Lower Alps," and takes the next train, surely it could have been changed. It is long since we have seen such a farrago of stale incident, false sentiment, and inflated language. The rhapsodies at the foot of the Theban Memnon almost approach the tinsel trumpery and rhetorical insincerity of M. Renan's prayer to the Athens of the Parthenon. E. PURCELL.

FRENCH AND GERMAN SCHOOL BOOKS.

Voltaire — Histoire de Charles XII. Edited, with Historical and Grammatical Notes, by G. Eugène Fasnachet. (Macmillan.) Voltaire's *Charles XII.* has of late years somewhat undeservedly lost the place which it once held as a favourite French reading-book in English schools. It is to be hoped that M. Fasnachet's handy and excellent little edition will contribute to restore in this country the popularity of a work which, so far as purely literary qualities are concerned, will always rank among the classic models of historical composition. The present edition differs from the many which have been previously published for use in schools, in containing many useful notes on the history, as well as on difficulties of grammar and idiom. Voltaire's inaccuracies in names and dates are corrected (within square brackets) in the text, and mistakes relating to the history are pointed out in the notes. We observe one or two oversights. In the note to p. 28, ll. 7-10, the name Fryxell is erroneously printed

in "clarendon," as if it were a quotation from the text. The explanation given of "Alexio-vitz" is not quite correct: "witsch" is not the Russian word for son. The Russian words and names quoted are rendered in German orthography, which in a book for English readers is misleading and inconvenient. On the words "la solitude des Gêtes," the editor speaks of "the Getae (Latin Daci)," which conveys a wrong impression. The grammatical and lexical notes are uniformly excellent, though perhaps hardly sufficiently numerous.

A Grammar of the German Language for High Schools and Colleges. By H. O. G. Brandt. (Putnam.) A want which has been extensively felt among teachers is that of a German grammar for English students, written on a really scientific method, and embodying the results of modern philological investigation. This want Prof. Brandt has endeavoured to supply in the volume before us. The work is divided into two parts. The first, which contains 154 pages, is occupied with the exposition of the empirical phenomena of the modern language, remarks bearing on points of history or comparative Teutonic philology being introduced only where they serve to explain a seeming anomaly. The second part, under the title of "Advanced Grammar," consists of 110 pages. It contains a scientific analysis of the phonetics of modern high German, an account of the history of the language and its relation to the other Teutonic dialect, and a treatise on the accidents from the point of view of comparative philology. On the whole, we consider this decidedly the best manual of its kind that has been published in English. Its principal fault is the excessive conciseness of its statements. In the hands of a teacher who is an accomplished philologist, this fault will not greatly affect the usefulness of the book; but unfortunately, such teachers are rare, and the student who has not such aid will certainly often find himself at a loss to know what the author means to say. We note also, in Prof. Brandt's English sentences, a frequent occurrence of German idioms, such as the phrase "belongs under," and the peculiar use of "still" and "already." The typographical signs employed to denote derivation, equivalence of forms, and the like, are (probably through errors of the press) in many cases erroneously employed: e.g., in section 411, it seems to be implied that the Teutonic *fathar* is derived from the Greek *πατήρ*. The mark + is, very inconveniently, employed for two wholly different purposes; it sometimes denotes the addition of an inflexional letter or syllable, and sometimes it is placed between two words in different dialects to indicate their etymological equivalence. Occasionally the dash (—) is, without any discoverable reason, substituted for + as a mark of etymological identity. We are glad to observe that the new "official" German orthography is employed throughout the book.

Musset's "*On ne badine pas avec l'Amour*" and "*Fantasio*." Edited by W. H. Pollock. (Oxford: Clarendon Press.) The Clarendon Press have followed up their editions of "*Les Précieuses Ridicules*" and "*Le Barbier de Séville*" by two plays of Musset, "*On ne badine pas avec l'Amour*" and "*Fantasio*," to which Mr. W. H. Pollock contributes prolegomena and notes, and Mr. Saintsbury, the editor, prefixes his essay on the progress of French comedy. Mr. Pollock's sketch of Musset's life and writings is slightly filled out from his article in the *Encyclopædia Britannica*, and he adds a brief note on the stage in the time of Musset, and introductions to the special plays, which are all well fitted for their purpose. With the notes he is less successful. Note-writing is an art not to be achieved without practice. That Mr. Pollock

has been hard put to it to construct the three pages which are divided between the two plays the following quotations will show:—"Pécore (Lat. *pecus*) = 'dolt'—a person with no more intelligence than custom attributes to an animal," which piece of psychology does not add much to the dictionary explanation "ass." In the same way "calembour" (Dict. "pun") is set forth as "a word-play depending on likeness in sound and unlikeness in meaning," and "*coup de l'étrier*" ("stirrup-cup") is amplified into "the last draught drunk before setting out afresh on a journey undertaken." Style is out of place in annotations. A judicious editor would have reduced these by a page.

Mademoiselle de la Seiglière. With Notes by H. C. Steel. (Macmillan.) Sandeau's comedy is just the kind of French book for school reading, and Mr. Steel has edited it very carefully with notes, both grammatical and historical. He is evidently accustomed to teaching, and knows which things are likely to be difficult. It is plain, also, that he is at home in his subject. The editing could hardly be better done.

Hints on French Syntax, for the Use of Merchant Tailors' School. By F. Storr. (William Rice.) This is a useful and thoroughly practical little book, containing brief observations on the points of French syntax, with regard to which learners are most liable to fall into mistakes. The book is interleaved with blank paper, on which the pupil is expected to note down such illustrations of the several rules as occur in his reading.

Ausgewählte Reden Mirabeau's. Erklärt von H. Fritsche, Direktor der Friedrich-Wilhelms-Schule zu Stettin. Erstes Heft. (Berlin: Weidmannsche Buchhandlung.) The idea of editing Mirabeau's speeches for use in schools is an excellent one, which it is to be hoped may be soon followed in England. The sermons of the great preachers of France are well known in this country, and selections from them largely used in schools, and yet a knowledge of Bossuet and Massillon, Bourdaloue and Fléchier would by no means give a fair insight into the history of French eloquence without some acquaintance with the great political orators of the Revolution. Of them two stand out supreme—Mirabeau and Vergniaud—both excelling in power and command over words, and in the clear grasp of principles; but the oratory of both is alike unknown in this country. Mirabeau's eloquence was a great political power. He was able, by its means, to settle, for the time at least, even such momentous questions as that of the right of declaring peace and war, while he did not despise smaller questions, such as that of mines. That his speeches were written for him, most people know by this time; but through them all appears the fire of his eloquence, and his spirit penetrated his secretaries. On this curious question, as well as on the life of Mirabeau, Herr Fritsche has commented with German thoroughness, and it may be said fairly that no improvement could well be made in it, and that a translation of it would make a valuable French school-book for English school-boys.

We have also received: *Key to Jerram's Miscellaneous Sentences for Translation into French*, by Moreau de Bauvière (Longmans); *The Rules of the French Language*, by C. A. Chardenal (Collins); *How to Begin French: an Educational Essay*, by G. A. Schrupp (Hertford: Austin); *A Practical Guide to German Conversation*, by Karl Gengnagel (Reading: Lovejoy); *A Book of Rules on the Gender of French Nouns*, by Paul Barbier (Cardiff: Norton); *The Oxford and Cambridge French Reader*, in two parts, years, by Frederic Hunt (Hachette); &c.,

NOTES AND NEWS.

MR. J. A. SYMONDS is engaged upon the sequel to his *Renaissance in Italy*. This book will deal with the period between 1530 and 1600. Mr. Symonds proposes to treat of the changes effected in Italian politics, society, and culture by the Spanish ascendancy and the Catholic revival. He will probably call the book *Italy and the Council of Trent*.

CAPT. BURTON informs us that, having been unable to come to London until May, he has been obliged to change his plan, and instead of bringing out three volumes of his translation of the *Arabian Nights* in spring he will bring out five in summer. He is now working at his seventh.

AMONG the volumes announced as in preparation for the "Parchment Library" are *Selections from Burns* and *Selections from Scott*, both edited by Mr. Andrew Lang.

MESSRS. KEGAN PAUL, TRENCH & Co. will publish, early in the autumn, the English edition of the *Life, Letters and Journals of the Late Henry Wadsworth Longfellow*. The work will be edited by the brother of the poet, and will be in two volumes, with portraits and numerous illustrations.

MESSRS. C. E. WEBSTER & Co, of New York, will shortly have ready the first volume of General Grant's *Personal Reminiscences*. The work is to consist of two volumes of about 500 pages each, and will be sold only to subscribers.

UNDER the title of "The Imperial Parliament" Messrs. Swan Sonnenschein & Co. are about to issue a series of shilling volumes on current political topics, edited by Mr. Sydney Buxton, and written by politicians who are recognised as authorities on the subjects of which they treat. The first volume, to be published immediately, will be *Imperial Federation*, by the Marquis of Lorne. The two next volumes, which will follow shortly, are *Representation*, by Sir John Lubbock, and *Local and County Government*, by Messrs. W. Rathbone, A. Pell, and F. C. Montague. The other books of the series which have been arranged for, and which will appear in the course of the summer and autumn, are *Local Option*, by Mr. W. S. Caine, and Mr. W. Hoyle; *Women's Suffrage*, by Mrs. Ashton Dilke and Mr. W. Woodall; *Disestablishment*, by Mr. H. Richard, and Mr. Carvell Williams; *Leasehold Emfranchisement*, by Mr. H. Broadhurst and Mr. R. T. Reid; *Taxation and Tariff*, by Mr. Baxter, and *Reform of the House of Lords*, by Mr. James Bryce.

THE issue of the Folk-Lore Society for the current year will be *Folk-lore and Provincial Names of British Birds*, by the Rev. C. Swainson.

MESSRS. HURST & BLACKETT have in the press the following novels: *The Recollections of a Country Doctor*, edited by Mrs. J. K. Spender, in 3 vols., and *Madame de Preenel*, by Miss E. Frances Poynter, in 2 vols.

THE *City Press* states that the Library Committee of the Corporation has appointed a special sub-committee to consider the advisability of providing fuller representation of foreign literature, in the original, on the shelves of the Guildhall Library.

MESSRS. J. & R. MAXWELL are about to issue in one volume, and in cheap form, *Life in the Ranks of the British Army*, a narrative of scenes, incidents, and adventures of special interest at the present time.

London of To-day, an illustrated handbook dealing chiefly with the amusements of the London Season, by Charles Eyre Pascoe, will be published immediately by Messrs. Sampson Low in London, and Messrs. Roberts Brothers, of Boston, in America.

M. A. QUANTIN will publish during this year an *édition définitive* of the works of Gustave Flaubert. It will be in eight volumes, and will contain the entire literary remains of Flaubert, with the exception of the correspondence, which is to be published subsequently.

Tent and Saddle Life in the Holy Land is the title of a work by the Rev. Dr. Van Horn, which will be issued immediately by the American Sunday-school Union.

MR. FREDERICK LANGBRIDGE's new volume of poems, *Sent Back by the Angels*, and other Ballads of Home and Homely Life, has been issued this week by Messrs. Fletcher & Co., of Leeds. Many of the poems are reprinted from *Good Words*, *Time*, *Eastward Ho*, *London Society*, and other periodicals.

MRS. CAUMONT, whose story, "Uncle Anthony's Note-book," met with favour from young readers, will shortly issue her first novel under the title of *Wilbourne Hall*. The plot is laid partly in London, partly in the rugged scenery of the South coast. Mr. T. Fisher Unwin is the publisher.

MESSRS. J. & R. MAXWELL announce for early publication *Misogyny and the Maiden*, by Yense, author of *Beaulieu*; and *Nell Fraser*; or, *Thorough Respectability*, by E. Iles, author of *Guy Darrel's Wives*.

A MR. EDMUND P. VINING has made an addition to the long list of paradoxes about early discoveries of America. The title of his forthcoming book is *An Inglorious Columbus*, or evidence that Hewui Shan and a party of Buddhist monks from Afghanistan discovered America in the fifth century. Messrs. Appleton are the publishers.

THE Société des anciens Textes français has just issued to its subscribers Vol. VII. of the *Miracles de Notre-Dame* and *Le Dit de la Panthère d'Amour*, by Nicolas de Margival. The next publications of the society will be the second volume of the *Chronique du Mont St.-Michel* and the collection of early versions of the Gospel of Nicodemus.

M. EUGÈNE VEUILLLOT intends to publish two unfinished works of his brother, Louis Veuillot. The titles are *Les Cyniques* and *Choses de la Vie*.

THE *Life of N. P. Willis*, by Prof. H. A. Beers, of Yale College, will speedily be added to their "American Men of Letters" series by Houghton, Mifflin & Co.

"TWIXT LOVE AND DUTY," a new serial story by Tighe Hopkins, with illustrations by F. Dadd, will be commenced in *The Leisure Hour* for May.

MESSRS. G. P. PUTNAM'S SONS add to their spring announcements the following: *Hunting Trips of a Ranchman*, by Theodore Roosevelt; and *Afghanistan and the Anglo-Russian Dispute*, by Theo. F. Rodenbough, Brevet Brigadier-Gen., U.S.A. The latter is a concise sketch of Russia's advance in Central Asia, and will be accompanied by maps and illustrations.

ON May 1 the Society for Promoting Christian Knowledge will commence the publication of a new periodical called *The Child's Pictorial: a Monthly Coloured Magazine*. It will be printed in colours, and is intended for children between the ages of four and eight years. The letterpress will include contributions from Mrs. Ewing, Mrs. Molesworth, the Rev. J. G. Wood, Miss Bramston, Mrs. Sitwell, and others. The illustrations are from designs by Mr. W. J. Morgan, Mr. Gordon Browne, and other known artists. It is stated that this will be the first coloured magazine published in this country.

THE New York Critic of April 4 reports in full Mr. Henry Irving's address to the Harvard

students on "The Actor and his Art," which occupies seven columns of the paper. It displays a degree of literary skill which Mr. Irving's former appearances in print had certainly not prepared us to find.

MESSRS. R. ANDERSON & Co., of Cockspur Street, have sent us the first issue of an *Indian Press Guide*, which they purpose to publish yearly. According to a rough calculation, it contains information about no less than five hundred newspapers and other serials printed in the East. Ceylon, the Straits Settlements, Borneo, and the Seychelles are included, but apparently not China, Japan, or Mauritius. It is somewhat surprising to find that Calcutta has seventy-seven papers, being nearly twice as many as Bombay, and that Madras presses Bombay very closely. Concerning Cashmere and Perak, it is carefully stated that they have no newspapers. The regular price of Indian daily papers, printed in English, is sixpence. The cheapest vernacular paper seems to be the Bombay organ of the Salvation Army, called the *Jangi Pokar*, which can be bought for one and a half farthings. The subscription to the *Dinavurthamony* (not "worth the money") is—"to nobles, 17 rupees; to officials under 100 rupees salary, 12 rupees; to all others, 6 rupees." The preponderance of compounds of "Akhbar" in the titles of the native newspapers is very noticeable.

MR. JAMES M. SWANK, of Philadelphia, is preparing *A short History of Iron in all Ages*, and particularly in the United States for three hundred years, from 1585 to 1885.

THE forthcoming number of Mr. Walford's *Antiquarian Magazine* will contain an article on "The Playhouses at Bankside in the Time of Shakespeare," by Mr. William Rendle, the author of *Old Southwark and its People*.

MESSRS. D. APPLETON & Co., of New York, announce for early publication the *Essays and Speeches of Jeremiah S. Black*, who was Attorney-General under President Buchanan.

IT is our pleasant duty to call attention to a model guide-book—*Epping Forest*—by Mr. Edward North Buxton, which has just been published in a cheap edition by Mr. Stanford. The directions to visitors, the historical gossip, and the information as to natural history are precisely what is wanted for the purpose. Where all is so excellent, we would select for special praise the novel system by which the maps are subdivided into blocks of half a square mile, so that a stranger may always determine his exact position with the help of a compass. We sympathise with Mr. Buxton in his hope that the polecat may be reintroduced into the forest, though he is inconsistent with himself in approving the order that has gone forth from Guildhall for the destruction of the jay.

ORIGINAL VERSE.

ELIZABETH BARRETT BROWNING.

No woman's voice at once so sweet and strong,
Of such rare compass, charms us with its lays:
What tones less clear than thine may sing thy praise,
As doth befit thee, peerless Queen of Song?
When thy soul passed, was there, amid the throng
Of tuneful sisters, none to stand and gaze,
And catch thy mantle falling in the ways
Which thy pure feet no more shall pass along?

I had given all that women most desire,
Those tender hopes that, cherished in the breast,
Transfigure life: all, for the power alone
To snatch one dying ember from thy fire;
To learn one note less sweet than all the rest;
To reach the lowest footstep of thy throne!

MARY GRACE WALKER.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- JOMER, W. Um Afrika. Köln: Du Mont-Schauberg. 8 M.
- LEVAUX, Alph. Le Théâtre de la cour de Compiègne pendant le règne de Napoléon III. Paris: Tresee. 1 fr. 50 c.
- MOURMERS religieux de Paris. T. II. Fasc. 1. Paris: Plon. 3 fr.
- RUSSEK, E. Die Hageelstämme v. Chittagong. Ergebnisse u. Reise im J. 1883. Berlin: Asher. 60 M.

HISTORY, ETC.

- ABRAHAM, F. Velletus u. die Parteien in Rom unter Theodos. Berlin: Gaertner. 1 M.
- HIMME, F. Die ersten Anknüpfungen zwischen Brandenburg u. Russland unter dem grossen Churprinzen. Berlin: Gaertner. 1 M.
- REPERIO, Zur Geschichte d. ostgotischen Reiches in Italien. Gross-Strehlitz. 1 M.
- SUTTER, G. Frhr. v. Die Garelli. Ein Beitrag zur Culturgeschichte d. 17. u. 18. Jahrh. Wien: Gerold. 10 M.
- WIEBOLD, W. Die wichtigsten Richtungen u. Ziele der Thätigkeit d. Papstes Gregors d. Grossen. Leipzig: Fock. 1 M.
- WOLFF, G., u. O. DAHM. Der römische Grenzwall bei Hansu m. den Kastellen zu Rückingen u. Marköbel. Hansu: Alberti. 4 M.

PHYSICAL SCIENCE.

- BIZZOCCHI, G. Flora Veneta crittogamica. Vol. I. Fungii. Milan: Hoepli. 15 L.
- CANNIZZ, J. Die Sekorgane der Thiere, vergleichend-anatomisch dargestellt. München: Oldenbourg. 9 M.
- CLAUS, C. Neue Beiträge zur Morphologie der Crustaceen. Wien: Hölder. 12 M.
- FÄRBER, A. Fauna der Gaskohle u. der Kalksteine der Permformation Böhmens. 2. Bd. 1. Hft. Prag: Reivnata. 28 M.
- HATSCHEK, B. Zur Entwicklung d. Koptes v. Polygordius. 2 M. 40 Pf. Entwicklung der Trochopora v. Eupomatus uncinatus Philippi. 9 M. 60 Pf. Wien: Hölder.
- HENNING, G. Ueb. Rafflesia Schadenbergiana (Göppert). Ein Beitrag zur Kenntnis der Oytaceen. Breslau: Schletter. 1 M. 50 Pf.
- HORNBERG, R., u. M. AULINGER. Die Gasteropoden der Meeres-Ablagerungen der 1. u. 2. Mioänen Mediterran-Stufe in der österreichisch-ungarischen Monarchie. 5. Lfg. Wien: Hölder. 16 M.
- SALOMONOWITZ, S. Beiträge zur Kenntnis der Alcoleide d. Acomitum Lycotomum. II. Mycotomium. Dorpat: Schnakenburg. 1 M.
- ZOFF, W. Zur Kenntnis der Phycomycoeten. I. Zur Morphologie u. Biologie der Ancylisten u. Uhytridiaceen, zugleich e. Beitrag zur Phytopathologie. Leipzig: Engelmann. 14 M.

PHILOLOGY, ETC.

- RANGERT, A. De tabula Phaethontes. Leipzig: Fock. 80 Pf.
- REINHARDT, K. Das Trankopfer bei Homer. Leipzig: Hinrichs. 1 M. 50 Pf.
- BUCKMANN, H. Die handschriftliche Ueberlieferung d. Isokrates. I. Berlin: Gaertner. 1 M.
- DELRUBCK, B. Die neueste Sprachforschung. Betrachtung üb. G. Curtius' Schrift zur Kritik der neuesten Sprachforschung. Leipzig: Breitkopf & Härtel. 1 M.
- FREUDENBERG, J. Die durch Averroes erhaltenen Fragmente Alexanders zur Metaphysik d. Aristoteles, untersucht u. übersetzt. Mit Beiträgen zur Erläuterung d. arab. Textes v. Fränkel. Berlin: Dümmler. 3 M.
- JORDAN, H. Symbolae ad historiam religionum italicarum aetate. Königsberg-I.-Pr.: Hartung. 2 M.
- LEWIS, L. De Apolloni Sophistae lexico homerico. Leipzig: Fock. 80 Pf.
- LUNENBERG, R. Meletensata de Pindaro nomorum Terpanchri mitorum. Bonn: Cohen. 1 M.
- MICHAELIS, C. Th. De Plutarcho codice manuscripto Seitenstettens. Berlin: Gaertner. 1 M.

CORRESPONDENCE.

H. A. J. MUNRO.

Trinity College, Cambridge: April 11, 1885.

I have read with pleasure Mr. R. Ellis's notice of my friend Mr. Munro in this day's ACADEMY. He seems to me to have done full justice to Munro as a Latin critic, and on this point his opinion is entitled to as much weight as that of any other English scholar could be. But in common with all who have spoken of the man we have lost, he takes no notice of his contributions to Greek criticism. Those who are ignorant of his merits in this department of scholarship will do well to examine a paper, signed with his name, in the Cambridge Journal of Classical and Sacred Philology for 1855, an excellent piece of criticism on the now admittedly spurious fifth book of the so-called Nicomachean Ethics. I remember talking over this with the late Archdeacon Hare shortly before his death, who on the strength of this

article predicted Mr. Munro's future eminence among English scholars. In the Journal of Philology for 1868, No. II., p. 81, Munro contributes a discussion of Aristotle's Problemata 19. 12, containing remarks on the music of the Greeks.* For many years after this date he confines his discussions to Latin literature; but in the tenth volume of the same periodical he surprised us by a critical examination of the Fragments of Euripides. His emendations appeared to me well worthy of his reputation, and I cannot doubt that many of them will find their way into future editions.

Enquiry has been made as to a fourth edition of his *Lucretius*, which some of his Trinity friends hoped, and indeed believed, that he was preparing when he suddenly left Cambridge for Rome; but there is no evidence at present in our possession that he had even made a beginning of his work. W. H. THOMPSON.

THE MERTON PROFESSORSHIP OF ENGLISH LANGUAGE AND LITERATURE.

Cambridge: April 4, 1885.

The announcement of the proposed Merton Professorship of English Language and Literature has caused much surprise. It is difficult to know what it can really mean, and many would be glad of further light upon the subject. Though I am not personally interested in this matter, I naturally take the deepest interest in it.

The difficulty resides in the word *and*. It seems inconceivable that, in these days of rapid increase in knowledge, anyone can be found who is really fit to be at once a Professor of the English Language and a Professor of English Literature. If any such phoenix exists, he must certainly be worth £900 per annum. One could understand a proposal to establish two Professorships at £450 a piece, or a proposal to establish a Professorship of English Literature at (let us say) £600 or £700 per annum, at the same time handing over the residue to the Professor of Anglo-Saxon. But, as the proposal stands, we shall clearly have one of three results. Either the professor will be a man who undertakes both of these departments (and who can really do this?), in which case he will command but little authority; or we shall have a real professor of the language, who will, of course, not pretend to be also an authority on the literature; or lastly, the same result, *mutatis mutandis*. Surely it will be a great help to intending candidates to be told which of these three kinds of men is to apply. At any rate, the first professor will never have a successor with the same title, since time will inevitably show the absurdity of it.

WALTER W. SKEAT.

THE LINDSEY SURVEY.

Brighton: April 1, 1885.

Mr. Freeman has rightly directed our attention to the interest surrounding the English element in the Lincolnshire landowners recorded in *Domesday*. "The amount of land and of authority," he writes (*Norm. Cong.*, iv., 216), "which remained in English or Danish hands in Lincolnshire and the Lincolnshire boroughs is very remarkable." Some of the names recorded, moreover, arouse a special interest. Everything, therefore, that can serve to throw light on the position and fate of this native element must possess a peculiar value. Fortunately we have in this case a means which we have, perhaps, in no other, of penetrating the darkness by which *Domesday* is succeeded, and

* An article on the proper arrangement of the Books of the Politics, which I remember, I have not been able to find. It may possibly lie buried in some volume of the Cambridge Philosophical Transactions.

tracing the fate of the English landowners. This is the *Survey of Lindsey* (temp. Henry I.) lately edited by Mr. Chester Waters, and appropriately dedicated to Mr. Freeman. Though Mr. Waters's introduction to the *Survey* is comprised within a few pages, we see by the allusions in every line, as well as by the notes to the text, that it must be the work of one whose acquaintance with early Lincolnshire genealogy can only be described as marvellous.

I would venture, then, to ask a few questions relative to "Osbern the Sheriff," of whom Mr. Waters suspects that he

"was of English descent or connexions, and that he was related to Colswain [Mr. Freeman's 'Colswegen']; but he was one of those personages of the local importance in his own time of whom little is recorded."

I hope that Mr. Waters may be induced by my enquiries to place at our disposal a little more of the vast stores of information he must possess on this instructive *Survey*.

We read, at p. 6, of Osbern's *Domesday* holding that "the fief, which Osbern transmitted to his sons, was the reward of his official services as Sheriff of the county." What is the evidence for this important fact, and how, I must add, came *Domesday* to record a holding conferred for services as sheriff not performed till "after the accession of Henry I." (p. 14)? Secondly, we are again told on p. 8 that Osbern's *Domesday* holding passed to his "sons," William Torniant and Richard of Lincoln, yet, according to the *Survey*, no part of it passed to Richard of Lincoln. Nor was Richard's holding 5 bovates, as stated in Mr. Waters' calculations on p. 9 and p. 11, but 2 bovates, as correctly (teste Mr. Greenstreet's autotypes) given in the text (p. 34). Nor can we see how it is identified as having been held by Roger of Poitou (p. 11). Thirdly, as to William Torniant (or Turniant). What is the evidence that he was the son of the sheriff, and, as a corollary, that the latter's "family name seems to have been Torniant" (p. 14)? Richard of Lincoln is repeatedly so described, but William Torniant never, though his name, in the *Survey*, occurs several times. If, as stated on p. 11, his holding of 3 carucates was co-extensive with that of Osbernus Presbyter in *Domesday*, it might constitute a presumption for the fact. His holding, however, is shown by the *Survey* to have been 3 carucates and 3 bovates (i.e., 3½ carucates), Mr. Waters having apparently overlooked either his "3 bovates in Newton" (p. 25, erroneously reckoned as 2 bovates on p. 51) or his "3 bovates in Grassby" (pp. 31, 56), and of these, moreover, only 2 carucates had been held by Osbern in *Domesday*. Nor had Osbern, apparently, anything to do with the 6 bovates which William Torniant seems, in addition to the above, to have held as an undertenant (p. 21), though his name is not to be found in Mr. Waters's list of undertenants (p. 44).

It will be seen that we have much here that requires to be cleared up, and I cannot but think that an explanation of these difficulties would lead, if Mr. Waters can be prevailed upon to give it, to some instructive and interesting results. J. H. ROUND.

THE SQUIRE PAPERS.

Bottesford Manor, near Brigg: April 4, 1885.

I have for many years held a most firm conviction that "The Squire Papers" are not genuine documents, that they were not only not written by Oliver Cromwell, but that they are the production of some one of a much later time. The longer I live, and the more I read the literature of the civil war period, the stronger this conviction grows. To my ear not one of the letters has the true seventeenth century ring about it. Anyone who has not made up his mind about the matter may con-

with advantage a table of Puritan Christian names which I published in the *ACADEMY* of July 24, 1875, p. 92. He will see there that Biblical Christian names were not much more common in the Civil War time than they were in the middle of this century. If he compares my lists with those in the Squire papers he must come to the conclusion, either that the latter are forgeries, or that there was some strange chance which ordered things so that a most unaccountably large share of Biblical Christian names fell to the few persons of whom we have a catalogue. The latter explanation I believe to be impossible. It is, however, quite reasonable to suppose that a forger who believed that Biblical names were very common in the Puritan armies, when manufacturing lists of names, should have used such names freely.

Another fact weighs with me, but here I admit that the evidence is not nearly so conclusive. In the letter dated "11th November, 1642" this passage occurs: "Tell Rainsborough I shall see to that matter of his; but do not wrong the fool." Rainsborough is, of course, the equivalent for the family name, which is correctly spelt Rainborowe. Of Thomas, the most noteworthy of the race, I have compiled a memoir (*Archæologia*, vol. xli., p. 7.), and at the time I was at work on this was at much pains to hunt up everyone who bore the name. I have good reason for believing that the Rainsborough mentioned here cannot have been either Thomas Rainborowe, who was murdered at Doncaster in October 1648, or his brother William, and if it was neither of these, it seems to me highly probable that no such man existed. If he did, he has eluded my researches.

Rainborowe is a most uncommon name, indeed, it seems to have been confined to this one family only. Thomas was, however, a somewhat celebrated man: his name often occurs in the newspapers and pamphlets of the time, and is just such a one as a forger not familiar with the family history might think it quite safe to appropriate.

EDWARD PEACOCK.

Rugby: April 7, 1885.

May I call attention to one or two other points in the "Squire Papers" which seem to me to betray the nineteenth century? The slips of the writer, if slips they be, occur oftenest, as one might expect, where he tries to be colloquial.

When Dr. Murray's Dictionary is finished, it will doubtless set at rest most such questions of historical usage, though it will always be hard to prove a negative with complete certainty. Meanwhile, his first part gives nothing like the phrase "we are all alive here" (Letter III.) before Marmion, nothing even faintly similar until Richardson or perhaps Pope. It quotes "alive-like" and "alives-like," under dates 1624 and 1639, in the sense, or nearly the sense, required.

In the same letter we read that Charles I. "is more shifty" every day. When did the word "shifty" come into being? Johnson does not seem to recognise it.

Letter X. begins—"News has come in and I want you. Tell my son to ride over his men to me, as I want to see him. Tell White and Wildman also I want them." Is "want" used with an infinitive for "wish" until a much later date? Even seventy years later, when Rosalinda (*Spectator*, No. 87) says "I don't want to be put in mind," she means "I know very well," not "I do not wish to be put in mind."

Letter XVI., Cromwell says "two got shot down"; Squire endorses "we . . . got sadly mauled coming back"; and in the extract from the journal on which Prof. Gardiner made his original comment we read—"Young Oliver got

killed to death," and "30 more got killed." Shakspeare has "get quit" and Dryden "get drunk." But was "get" used with a passive participle thus in the seventeenth century? Mätzner's instance is from the nineteenth. The similarity of style between Squire and Cromwell is also striking.

Letter XXXI., "relation" is used for "kinswoman." Milton, of course, has the word in the abstract sense, "relation-ship." But when was the transference to the concrete first made? The earliest instance I can find is one in Swift quoted by Johnson, though I have a strong impression I have seen the use before that.

"Sad" is a favourite word both of Squire and Cromwell in the Squire Papers; "a sad loss," "a sad riot" in the Journal; in the Letters "this sad business" (I.), "the sad news" (II.), "your sad news" (VI.), "I sadly fear" (XII.), "sadly mauled" (Squire's endorsement to XVI.). Are these two last natural in the seventeenth century?

"Family trophies" (XV.) and "it is not improbable" (I.) also seem to me suspicious.

Mr. Rye quotes "I shall be cross." "Peevish, cross, and splenetic" in Hudibras, and "crossness" used by Burnet of Russell mean something much stronger, "perversely contradictory, cantankerous."

If I am mistaken, I am sure no one is more competent to teach me better, supposing he can take the trouble, than Mr. Aldis Wright.

In Prof. Gardiner's last letter, I presume that on the word "crabat," "levitate nostrâ donata," should read "civitate nostrâ donata."

Mr. Rye has noted the double Christian names in the list of "Scrap 4." Perhaps "Antony Ashley Cooper" led the writer astray. He knew that many double names would be absurd. There is another point in this list worth noting—the relation in point of frequency of common and uncommon Christian names. Let me compare it with Carlyle's list of the Long Parliament—a list of the same time long enough and accurate enough at any rate for this purpose. I count in this 834 names (excluding nine whose Christian names are not given). I need not say that not one has two Christian names. In these, John occurs 156 times, Thomas 101, William 87, Richard 55, Edward 46, Henry 43, Robert 35, George 25. Thus eight names make up 548 or 66 per cent. In the Squire list of troopers, the same eight names include 31 out of 149 names, or only 21 per cent. I do not imagine the common names would be less common in lower ranks of life. Of course, it would be ludicrous to expect exact agreement between two lists in such a percentage. But could the eight commonest or nearly commonest names form nearly two-thirds of one list, and just over one-fifth of another? Conversely the out-of-the-way Scriptural names of the type of Josua, Hiram, Judah, &c., amount, as I reckon them, to forty in Squire's list of troopers, whilst in the Long Parliament the only names of the kind are Gabriel, Elizeus, Isaiah, and perhaps Luke. There are other very strange names in Squire's list, such as Timon, Mores, Vilallius, Amphilius, Cladius, Promise, Pious. Ludwig Smidt, Cornelius Ypres, and perhaps Adolff Zobell are meant, I presume, for foreigners.

Note that directly Carlyle begins to press for a sight of the "Journal," he is told that it has just been burnt.

I suspect that Carlyle would have been very unwilling to disbelieve in letters attesting on the one hand, that a Royalist "shot a boy, the widow's son, her only support" (Letter XII.), and that the Ca'dishers "slew three poor men not in arms" (XXIV.); and, on the other, that Cromwell would not allow his men "to cut folk's grass without proper compensation" (IX.) or to "drink the poor man's ale and not pay" (XIX.). In spite of his admiration of Drogheda

massacres for Irishmen and Barbadoes slavery for Royalists, Carlyle's "might is right" system of ethics was not sufficiently consistent to prevent his being pleased when the conduct of his heroes tallied with more commonplace principles. This, I take it, was the bait with which Mr. Rye's forger too surely caught him.

After all, nothing can, it seems to me, be more decisive on the main question, than the "Christmas Eve" upon which Prof. Gardiner so truly comments.

G. NUTT.

P.S.—Since writing the above, I have seen Mr. Aldis Wright's letter in the *ACADEMY* of April 11. I understood Mr. Rye to object not to the word "cross," but to its use as merely "vexed, annoyed." The word is used, as of course no one knows better than Mr. Wright, in Shakspeare, and also in Mrs. Hutchinson's Memoirs.

London: April 14, 1885.

I cannot admit that because there was a "London Lane" in Norwich 140 years ago that there was necessarily one 240 years ago—which is the point at issue. Mr. Norgate's information is probably derived from Blomefield's map published about 1741, in which the street in question is called "Cockey Lane, or Cutlers Row, or London Lane," by which I apprehend that the last was the latest name. Very careful search has failed to find any reference to a "London Lane" as early, or anything like as early, as 1643, the date on which Cromwell is supposed to have mentioned it. On the other hand, in the *Norwich Mercury and Crossgrove's Gazette* of 1726-8, "Cockey Lane" occurs many times.

This is, however, only a by-point, and if it turns out I am wrong as to it, I still fail to see what answer there can be to my main objection—that a list of only 149 names purporting to refer to the year 1643 includes four double Christian names, though Camden shortly before had stated that they were so rare that he could only remember two instances in all England.

Besides the proofs of the practical non-existence of double Christian names at the date in Norfolk which I gave in my last letter, I may point out that among the 842 members of the Long Parliament and of the 544 Committee men of the Eastern Association in the very year in question (all men well-to do in the world and more likely to have been baptized according to the new fashion, if it then existed) there is not a single instance of a double Christian name. Perhaps Mr. Aldis Wright will say what reply can be made to this point. Many of the Christian names of the 149 troopers, too, are extremely curious. Octavius, Septimus, Japhet, Mores, Aram, Zathu, Timon, Vitalius, Zered, Amphilius, Gordon, Cladius, Constantine, Egbert, Alwyn, &c., are not the sort of names that one would expect to find in company in 1643. Nor do I think were Scriptural names "adopted" so widely at that date that we should find Simeon, Joshua, Hiram, Judah, Joseph, Caleb, Samuel, Daniel, Jacob, Saul, Aaron, Simon, Japhet, Levi, Isaiah, Reuben, Abinadab, Abraham, Hezekiah, Abimelech, Seckhaniah, Tobias, Zechariah, Manna, Eleazer, Ishmael, Gilead, Caleb, David, Jehosaphat, Ischar and Shem altogether on one short muster-roll. It is also very noteworthy that the proportion of ordinary Christian names, such as John, Thomas, William and Henry is ludicrously small.

WALTER RYE.

THE LATE R. H. HORNE AND MR. BROWNING.

London: April 4, 1885.

I recently came across a letter addressed to me by the late R. H. Horne, which will have special interest for the Browning Society and the large and rapidly-increasing band of Mr. Browning's admirers. The occasion for the letter was a paper which I read before the

Society immediately after its formation. Mr. Horne says:

"Mr. Swinburne, in his essay on George Chapman, admirably meets and disposes of the question of 'obscurity,' so often raised against Mr. Browning, and shows that he is not obscure to those who properly study him, and are competent to understand him and the subjects he selects. 'Sordello' more especially will always be a sort of literary choke-pear and puzzle to all those who wish to enjoy a little light reading, and expect to understand as fast as they can run. This is very unreasonable. Ladies and gentlemen might just as well expect to understand Newton or Fichte while dancing a quadrille, or enjoying a race-course. Most people of the present day are much too 'fast.'

"The Browning Society has my deepest and warmest sympathy. It is far better in its spirit than to set up a statue to a man who can never be aware of the memorial. It must have been very difficult to draw up the prospectus or programme of this society; nevertheless, the task has been admirably performed. I coincide with every word of it, except the sentence which places Imagination as the handmaid of the Understanding. There could not have been made a greater mistake. Set the understanding above and before the imagination, and we could have had no Michael Angelo, no Milton, no Shakespeare, or other mighty stars. It would be like setting Charles's Wain before the stellar horses—if I may be pardoned the euphemism—or placing rule, compass, and spirit level as governors of the master-mason!"

Alluding to the well-known anecdote of Douglas Jerrold and "Sordello," Mr. Horne says that

"when Jerrold took up the poem a second time, he found there was a world of sense and new light in it. Something very like this story is told of an old Scotch lady on first opening Carlyle's *French Revolution*. She said she thought she was 'daft,' and laid down her spectacles in despair. But after a few days she said she found that 'she was nae daft, but that she had tackled a varn dee-fecult author!'"

I hope no apology is needed for placing this characteristic letter before your readers.

G. BARNETT SMITH.

A WORD WANTED.

London: April, 6, 1886.

To supply the requirements pointed out by Canon Taylor, viz., a word that would indicate comprehensively, a *prima vista*, the "private impressions" drawn from an author, I would suggest the word *authorcraft*. This would indicate printed matter "pulled" or drafted for an author. Neither the French expression nor the German indicate this. They both will include more than *author's copies*.

If we needed a word to express what they mean, we might well call it a *Partprint*. The entire volume or issue of the *Transactions* is not printed, but only a part, separately "pulled" for those interested in the special subject, i.e., the author and others. Myself I think that this is the sense most required.

C. A. WARD.

St. John's College, Cambridge: April 4, 1885.

May I suggest to Canon Taylor the words *off-print* and *exprint* as somewhat more self-explaining than *deprint*, and at the same time rendering more closely the German *Separatabdruck*. *Off-print* has perhaps the more English sound, and it is matched by the printer's word *off-cut*. *Exprint* conveniently recalls *extract*; and it is the double of *express*, as *imprint* of *press*.

DONALD MACALISTER.

We have received several other suggestions in reply to Canon Taylor's inquiry. Prof. G. Stephens, of Copenhagen, says that he has for years been accustomed to use the word *overprint*. Other proposals are *by-print* and *transprint*. In

certain printing-offices where "transactions" are printed, the word *excerpt* has acquired the special sense which these words are intended to express.—ED. ACADEMY.]

TWO QUERIES.

Bilbao, Spain: March 26, 1886.

I believe Mr. G. A. Greene is quite right when he says that Ben Jonson's "him of Cordova dead" is doubtless the younger Seneca. He is also right, I believe, in saying that Shelley did not think of any philosopher in particular when he wrote

"Sage, with inward glory crowned."

But I cannot agree with Mr. Greene when he says that Cervantes was born at Cordova, for the greatest of Spanish writers was born at Alcalá de Henares (October 9, 1547). His death took place at Madrid on April 23, 1616, twelve days before Shakspeare's death. It may be reminded that John Bowle said both great men died on the same day, but he did not consider that the Gregorian calendar was not as yet adopted by the English.

VICENTE DE ARONA.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, April 20, 4 p.m. Asiatic: "The Age and Writings of Nagarjuna Bodhisattva (from the Chinese)," by Prof. Beal.
7.30 p.m. Education: "Constructive Imagination," by H. Courthope Bowen.
8 p.m. Inventors' Institute.
8 p.m. Victoria Institute.
by the Rev. B. Collins.
8 p.m. Society of Arts: Cantor Lecture, "Photography and the Stereoscope," by Capt. Abney.
TUESDAY, April 21, 8 p.m. Royal Institution: "Digestion and Nutrition," by Prof. Gamgee.
7 p.m. Society of Architects.
7.45 p.m. Statistical: "The Relations of the State to Thrift," by Mr. E. W. Brabrook.
8 p.m. Civil Engineers: "Non-tidal Rivers," by Mr. W. Shelford; "Mechanical Integrators," by Prof. Hele Shaw.
8.30 p.m. Zoological: "Structure of the Heart in Ornithorhynchus and Apteryx," by Sir Richard Owen; "Notes on the Characters of the different Races of Echidna," by Mr. Oldfield Thomas; "Anatomy, Classification, and Distribution of the Arotoides," by Dr. Mivart; "The Theory of Sexual Dimorphism," by M. Jean Stolsmann.
WEDNESDAY, April 22, 8 p.m. Literature: Anniversary Meeting.
8 p.m. Microscopical: Conversations.
8 p.m. Society of Arts: "Technical Education, with Reference to the Apprenticeship System," by Mr. H. Cunyngnams.
THURSDAY, April 23, 2 p.m. Antiquaries: Anniversary Meeting.
8 p.m. Royal Institution: "Natural Forces and Energies," by Prof. Tyndall.
4.30 p.m. Royal Society.
8 p.m. Parkes Museum: "Cremation," by Sir Spencer Wells.
8 p.m. Society of Arts: "The Chemistry [of Enslage]," by Mr. F. J. Lloyd.
FRIDAY, April 24, 8 p.m. Quaker Microscopical Club: Papers by Dr. Burch and Mr. F. Chesbire.
8 p.m. Browning: "On Browning as a Scientific Poet," by Dr. Berdoe; a Paper, by Mr. J. J. Rosseter.
8 p.m. Civil Engineers: "Heat Engines," by John M. Davies.
9 p.m. Royal Institution: "British Fossil Cycads," by Mr. W. Carruthers.
SATURDAY, April 25, 8 p.m. Royal Institution: "Fire Trees and their Allies," by Mr. W. Carruthers.
8 p.m. Physical: "The Theory of Illumination in a Fog," by Lord Rayleigh; "Compound Dynamo-Machines," by Prof. A. W. Rüchker; "The Determination of the Heat Capacity of a Thermometer," by Mr. J. W. Clarke.

SCIENCE.

THREE EDITIONS OF LUCRETIVS.

Lucretius de la Nature des Choses. V° Livre. Texte latin, avec un Commentaire critique et explicatif. Par F. Bénédict et Lantoin. (Paris.)

T. Lucreti Cari de Rerum Natura Libri I.-III. Edited, with Introduction and Notes, by J. H. Warburton-Lee, Assistant Master at Rossall School. (Macmillan.)

T. Lucreti Cari de Rerum Natura Libri Sex. With an Introduction and Notes to Books I., III., and V., by F. W. Kelsey, M.A., Professor of Latin in Lake Forest University. (Boston.)

THESE three books have two points in common:

(1) Each is an attempt to popularise the study of Lucretius; (2) each is based mainly on the edition of Munro. Mr. Lee, indeed, if we except the useful analyses of the argument of each book, has done little but excerpt and abridge his authority. He quotes, indeed, a passage from one of Mr. Masson's articles on the atomic theory, but does not seem aware that they have been republished in a collective form during the present year. There is therefore very little original matter to be found in his notes, and Munro's conclusions are presented to the schoolboy in a rather crude shape occasionally, e.g., in the note on *feras pecudes* (i. 15), from which most readers, it is to be feared, would carry away no satisfactory impression. Still, as that largely-used fountain of inspiration is no longer easily accessible (for the third edition has long been out of print), it is perhaps better to have Munro's results in some form than in none at all; but the reader may feel pretty sure that such points of interpretation and criticism as the great work of our countryman leaves still unsolved (and they are not few) will receive little fresh illumination from Mr. Lee.

M. Bénédict's volume is of a different stamp. He has made careful and diligent use of Lachmann's edition, as well as of Bernays'; and he has formed a text in which, while accepting Munro's conclusions preponderantly, he yet leaves himself free to pronounce at times against him. Nor can he be accused of neglecting the latest sources of Lucretian information. He has made use, for instance, of Bockemüller's edition, as well as Bouterwek's *Quaestiones Lucretianae*. The notes are, in the best sense, judicial, whether the conclusion arrived at is right or, as we think it is sometimes, wrong. But, as compared even with Mr. Lee's school-book, there is one point in which M. Bénédict's volume seems to compare unfavourably. When so much of the matter of a poem is close reasoning, it is absolutely necessary to have this reasoning drawn out in a clear and precise way; and this is one of the most valuable points in Munro's Commentary, as it is, in effect, the most irrefragable test of the complete understanding of the author. Now, M. Bénédict, instead of such an accompanying line-for-line analysis of the argument of book v., has printed an *analyse littéraire* which he found in the papers of the late M. Patin. This analysis is interesting enough, as might be expected; but it is rambling, and introduces matter which distracts the attention and diverts the reader from the particular point the poet is proving. Such a fault is remarkable in a French editor. The reason of it is no doubt the undue expansion which the notes would thus have received. Occasionally, too, M. Bénédict has allowed a real difficulty to pass him uncommented. Thus (751-2), *Nam cur luna quæat terram secludere solis Lumine et a torris altum caput obstruere ei*, where Munro interprets *altum caput* of the moon putting her own high head in the way of the sun—a construction of the very rarest—it seems at

least possible that Lucretius meant that the moon blocks up the lofty head of the sun. At any rate, some note is called for. Again, in 762, may not *rigidas coni umbras* refer to the stark projection of the cone-like shadow rather than to the rigid, almost concrete, darkness of the shadow? In 1002 M. Bénédict accepts Lachmann's *Hic temere* for *Nec* of MSS., denying the latter to have any meaning. I suggest that *Hic* interrupts the regular sequence of negatives, *At non—nec—Nec temere, Nec poterat*, and that *Nec* has a very good meaning. In these primeval times thousands of men were not slain in battle in the course of a single day; ships with their crews were not dashed against rocks by hurricanes at sea: it was not for nothing that the sea rose in storm, or for no cause that it sank into calm; its warnings were heeded; and its calm smooth surface could not betray men to their destruction as it does now. In 311, 312, *Denique non monumenta uirum dilapsa uidemus Quærere porro sibi cumque senescere credas*. M. Bénédict has not seen my emendation, broached many years ago in the *Journal of Philology*, *Araque* (so Munro) *porro sili-cumque senescere petras*, which I still think the most plausible that has yet been put forward. It is no objection to *sili-cumque* that *sili-cum* occurs in the next verse, for the fifth book of Lucretius is full of such cases. Thus in 584-5, *ignes* seems to have fallen out of the second line simply because it is a repetition of *ignes* at the end of 584; 614, 615, *reuertens, uertat*; 652, 3, *sub terras, supra terras*; 751, 2, *terram terris*; with many others quoted by Munro. In 877 the MS. reading, *Hinc illinc par uis ut non sit pars esse potissit*, is in all probability an amalgam of two readings, *Hinc illinc par uis ut { non } sat } par esse potissit*, and *Hinc illinc* is to be constructed with *compacta potestas*, cf. Celsus, iii. 8, *ut quod idem est non idem esse uideatur* (*Journal of Philol.* iii. 275). Once I have observed a different reading in the text from that explained in the note. It is in 718, where the text gives *ut sit*, while the note seems to pronounce (no doubt rightly) in favour of *ut si*.

Returning to Mr. Lee's book, he would have done better occasionally to omit notes which only serve to mislead young students—e.g., on i. 377, *totum falsa ratione*, "on entirely false grounds," which thus rudely stated is perplexing, and (in this passage) certainly not necessary, whatever may be thought of the various parallels cited by Munro in defence of Mr. N. P. Howard's view. The same may be said of the note on *compto* (i. 950), which is quite in its place in a learned commentary, but unseasonable in a school-book. There seems no reason why Henry's view of *numen* should be quoted twice (pp. 175, 205); nor is it possible that *longa diei* (i. 557) should be constructed together, or that it is the simplest theory of a difficult passage. For *suppetitiati* (ii. 1162) I conjectured (*Journal of Philology*, vii. 259) *suppetitiati*, which seems to have escaped the editor, but is very near the word of the MSS. *Poterint* (see p. 145) should be *poterunt*.

Mr. Kelsey's edition is a reprint of Munro's text, with notes on books i., iii., v., and an Introduction. The notes are mainly taken from Munro, interspersed with etymological

theories, drawn generally from Vanicek or Roby. The strong point of the book is its numerous and often interesting illustrations from modern scientific writers, though most English students will probably think these somewhat out of proportion to the rest of the commentary. Criticism in any real sense there is none, which is the more to be regretted that the American contribution of Mr. N. P. Howard to the better understanding of the text of Lucretius has received deserved praise from our English editor. At times Mr. Kelsey indulges his readers with what I must think superfluous information—e.g., on Iphigenia (p. 231), on *pater aether* (p. 245). I confess my ignorance of the term "bobolinks" on p. 264; and I cannot imagine how *aranæ* (p. 310) should be conceivable.

R. ELLIS.

CORRESPONDENCE.

"THE EMPIRE OF THE HITTITES."

London: April 8, 1885.

Dr. Cheyne's note calls for a reply from me. He has several times recently referred publicly to what he calls his "friendly expostulation" with reference to my article in the *British Quarterly*. That "friendly expostulation" was a private contemptuous letter to the editor, in which he professed to speak of me, *leniently*, as an aged American missionary living at a distance from centres of thought and study. And he added—"All American scholars still think the Bible is equally accurate in a full historical sense throughout."

He admitted that his own information was not up to date, but he added—

"A fair and generous writer would, I think, have added to his reference a remark that Mr. Cheyne could not have been acquainted with the latest discoveries, vol. xii. of the *Encyclopædia Britannica* having been issued in March 15th, 1881, with a notice that it had been somewhat delayed. He would also have mentioned that the article 'Hittites' came forth in the list of articles, and was therefore necessarily written long before publication (in fact, upwards of a year)."

This "friendly expostulation," which was certainly not intended for my eyes, reached me through the generous kindness of the editor. By the same medium, my reply, a portion of which was as follows, reached Mr. Cheyne:

"Mr. Cheyne thinks that had I been fair and generous I would have given a long account of how his article appeared in the *Encyclopædia Britannica* to account for his ignorance. I had no right to assume that he was ignorant. I thought that when Mr. Cheyne, as a clergyman and commentator, assailed the accuracy of a Bible statement, he must have come to his conclusions with care. And I could only assume that when he published his views in the *Encyclopædia Britannica* he would have courage to stand by his statements. But is Mr. Cheyne now prepared to give this explanation on his own behalf? He would not give Moses and the prophets the benefit of the doubt, where he did not know. Will he recant and rectify his rash statements now that I have drawn his attention to a stone? Will he publish a note in future volumes of the *Encyclopædia Britannica*, stating that he has changed his mind as to the accuracy of the Bible with reference to the Hittites? I shall be happy to add Mr. Cheyne's explanations in the reprint of my article."

"I know you will excuse me if I take little notice of Mr. Cheyne's personalities. It is not a very high style of argument to state, as *major prem.*—'All American scholars still think that the Bible is equally accurate in a full historical sense throughout,' and then to assume [incorrectly] that I am an ancient American missionary living in some benighted place. It is curious that notwithstanding my disadvantages he does not challenge a single fact which I have stated."

"Surely it would be an equally fair and generous method for Mr. Cheyne to treat his statements and mine on their merits without these suppositions. And let me also add that it would be both fair and generous to admit that the Bible is true until it is proved false. It is not fair and it is not scientific to scatter doubts where you are simply ignorant."

"Need I say that I have not the shadow of ill feeling towards Mr. Cheyne. I shall be glad to meet him, or to correspond with him, but I shall always defend an assailed Bible when I can do so."

I trust Dr. Cheyne will excuse me for quoting somewhat extensively from a correspondence which he is in the habit of referring, especially as the quotations meet pretty fully the assertions and assumptions in his present letter.

He is good enough to say my views are "by no means diametrically opposed to his own," but he thinks his "reputation for caution and general accuracy" should in some *a priori* way neutralise my views when they have the misfortune to differ from his.

His "contribution to the general subject" consists of a boast and a prediction. The boast is, "I am not aware of any material point which I have to retract in my article." How, then, was I *unfair* and *ungenerous* for not apologising for the defects of his article? The prediction is that it seems more probable that I shall have to withdraw my statements than that he will have to change his views of the "Hittites" of Genesis. Now, unless this question is to be settled in Dr. Cheyne's *a priori* way, it seems that probabilities point the other way. And, indeed, as appears above, Dr. Cheyne saw reason more than two years ago to modify his views with regard to the "Hittites of Genesis."

Dr. Cheyne is pleased to contrast his principles of Old Testament criticism with mine, of course without knowing what mine are. But on this point there need be no mystery. For the purposes of my book it is enough to assume that the Bible is a venerable old document which professes to deal with certain facts. These facts I assume to be true until I have reason to doubt them, and on this principle I welcome every discovery and scrap of genuine evidence which add to the reasonable probability of the statements in the Bible. The *Saturday Review*, referring to the point at issue between Dr. Cheyne and me, fitly sums up the case thus:

"Granting that the sacred writers were unscrupulous, it would still be impossible to imagine why they should fill their early records with the most matter-of-fact references to a purely imaginary people. There is no nonsense that the professors of the Higher Criticism will not talk."

I have nothing to do with Dr. Cheyne personally. But Dr. Cheyne's articles in the *Encyclopædia Britannica* are public property, and he has no right to demand that I shall omit all references to his assertions. I venture to say that such a demand was never made before by an author. Why should he make such a request, seeing he has nothing to alter? It has been my aim not to misrepresent Dr. Cheyne's statements, and in the second edition of my book, now in the press, I have softened a few phrases which I feared might give pain; but until he formally withdraws certain assertions discrediting Bible narratives I shall consider it my duty to confront his assertions by the ascertained facts of modern research.

WILLIAM WRIGHT.

"THE MOUTH OF THE SWORD."

Oxford: April 11, 1885.

Mr. Whitley Stokes, in a letter on "Win-disch's Irish Texts," suggests an illustration for the expression, *fó ghin chlaidib*, "by the mouth of the sword" from the Vergilian use of *haurire* for *perferere*.

There is a closer parallel in the common Hebrew phrase, *לִפִּי הָרֶבֶץ*, "to smite with the edge (mouth, *פִּי*) of the sword." The figure is usually explained by Hebrew lexicographers as taken from the teeth, and the idea of biting or sharpness. The LXX. render by *ἐν σέματι ἑλπίου*, the Vulgate by *in ore gladii*. I would suggest that the Irish expression, occurring in the *Togail Troi*, and the *Longes mac n-Uenig*, is a Hebraism, introduced into Ireland through the Latin Bible.

A. L. MAYHEW.

THE EPINAL GLOSSARY.

Cambridge: April 14, 1885.

On account of Mr. Henry Sweet's language I must decline to reply to his letter in last Saturday's ACADEMY, or to any subsequent letters of his which he may feel disposed to indite. I will only say that, in my opinion, and in that of a good many others, I have amply and adequately proved, by my list of errors in the ACADEMY of October 4 and November 1, 1884, all that I have ever alleged, privately or publicly, against Mr. Henry Sweet's Epinal Glossary.

A more complete list of his mistakes, which I said in the ACADEMY of November 15, 1884, I intended "to publish in pamphlet form," I mean to prepare and bring out at my own, not at Mr. Sweet's, convenience.

J. H. HESSELS.

THE BUDDHIST MSS. AT CAMBRIDGE.

St. Andrews: April 9, 1885.

With reference to a paragraph in your issue of April 4, containing a notice of Mr. Bendall's catalogue by Prof. Windisch, kindly allow me to disclaim the merit of having presented the Buddhist Sanskrit MSS. to the University Library at Cambridge.

I merely collected the MSS. which were purchased by the Cambridge University Library.

D. WRIGHT.

SCIENCE NOTES.

HERR B. G. TEUBNER, of Leipzig, announces the early publication of a work on the projection of maps (*Lehrbuch der Landkartenprojektionen*) by Dr. Norbert Herz. The book will contain a complete exposition of the mathematical theory of the subject, while at the same time it will be so arranged as to admit of being used as a practical manual by those who possess only a rudimentary knowledge of geometry.

THE *Encyklopaedie der Naturwissenschaften* (Trewendt: Breslau.) continues to make progress, and we have before us a new part of the Zoological Section, bringing us down to "Haliotis." The longest article in this part is one on the *Glacialzeit*, contributed by Dr. Penck, of Munich. It is satisfactory to note that the writer is well acquainted with the work of English geologists, and gives them due credit for the part they have taken in working out the intricate problems of the Ice Age.

MR. H. T. BUTLIN, assistant-surgeon to St. Bartholomew's Hospital, has written a manual upon diseases of the tongue, which will be issued early next month in Messrs. Cassell & Company's "Series of Clinical Manuals for Practitioners and Students of Medicine."

Correction.—The ornithological paper in the *Transactions of the Cumberland Association*, noticed in last week's ACADEMY, should have been attributed to the Rev. H. A. Macpherson, of Carlisle.

PHILOLOGY NOTES.

HERE TEUBNER will publish shortly the first volume of a work by R. Bobrik, entitled *Horas: Entdeckungen und Forschungen*. The author claims to have made important discoveries with regard to the principles on which the poems of Horace have been arranged.

THE Royal Stenographic Institute of Dresden has undertaken the publication of a photographic reproduction of the MS. Psalter in *Notae Tironianae*, preserved in the ducal library at Wolfenbüttel. The work will be edited by Dr. O. Lehmann, and will contain an introduction treating of the Wolfenbüttel MS., and the six other known copies of the Tironian Psalter. A transliteration of the text will also be given, with notes indicating the passages in which it deviates from the readings of the Vulgate.

THE Rev. B. B. Warfield, of Alleghany, Pa., writes to say that the word "gallows" for braces, referred to by Mr. C. J. Lyall as the origin of the Hindustani *giles* is quite common throughout the United States. Webster's Dictionary recognises this use of the word as a colloquialism.

MEETINGS OF SOCIETIES.

NEW SHAKSPEARE SOCIETY.—(Friday, April 10.)

DR. F. J. FURNIVALL, Director, in the Chair.—An old portrait, belonging to Mr. Mills, of Bond Street, and said to be Shakspeare's, was exhibited, but its authenticity was rejected by the meeting.—Mr. Greenstreet's paper on "Documents relating to the Players at the Red Bull, Clerkenwell, and the Cockpit in Drury Lane, in the Time of James I." was taken as read, proofs being laid on the table.—Mr. F. A. Marshall read a paper on an anonymous play in the Egerton MS. 1994 on Richard II., of which Mr. Halliwell-Phillips printed eleven copies in 1870. It is evident that this play was not the Richard II. seen by Dr. Simon Forman, or the one played by "command" of the partisans of the Earl of Essex on the day before his rebellion. As the play ends with the murder of the Duke of Gloucester, who is throughout styled Thomas of Woodstock, the events treated of were all before the period of Shakspeare's play. Mr. Marshall read an analysis of the plot, and some extracts from the play, and a list of some words and phrases common to Shakspeare's Richard II. and this play. He also gave a metrical analysis of five of the principal blank verse scenes, and a list of remarkable words and phrases occurring in the play. Mr. Marshall said that the construction of the piece was of more than average merit, and though the language was deficient in poetic beauty, it was vigorous, dramatic, and to the purpose. He thought that the author was either an actor or one practically acquainted with the stage, and most probably a dramatist of some experience. He drew attention to the elaboration of the satire directed throughout the play against the fiscal oppressions of Richard II., and suggested that the author might be looked for among those who were least favourably inclined to Elizabeth's government.—Dr. Furnivall ridiculed Mr. Halliwell-Phillips's assertion that the play was "anterior to Shakspeare's 'Richard II.' and printed from a contemporary MS." The MS. was rightly declared by the Museum authorities to be after Shakspeare's death, say 1625-45 as the range of its fifteen different plays; and to suppose that a play, in whose first few lines noblemen called for their "coaches" (instead of their horses), was written before 1595 was too absurd. The writer had plainly modelled one scene on Othello and Hamlet, and had read at least "Richard II." and the "Henry VI." called Shakspeare's. The archaism of his language was designed.—The Rev. W. A. Harrison also exposed the absurdity of the statement that the play was before Shakspeare's Richard II. He gave a series of parallel phrases and ideas which the writer of the Egerton MS. play had evidently borrowed or adapted from Shakspeare, chiefly from "Richard II.," but also from other plays. As the First Folio was published in 1623, the writer of the later "Richard II." would easily get his material from

that.—Mr. Marshall said he had been content at first not to express any opinion on the date of the play, but his own conviction was that its writer had borrowed from Shakspeare, and not Shakspeare from him.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, April 14.)

PROF. FLOWER, V.-P., in the Chair.—Dr. J. G. Garson read a paper on "The Inhabitants of Tierra del Fuego." Three tribes inhabit the archipelago of Tierra del Fuego: they are called the Onas, who inhabit the North and East shores, and resemble the Patagonians in being a tall race, chiefly living by hunting, but supplementing their food with shell-fish and other marine animals; the Yahgans, who live on the shores of the Beagle Channel and Southern islands, and are a short stunted race, subsisting almost entirely on the products of the sea and birds; the Alaculoofts, who dwell in the Western islands, and are very similar to the Yahgans. These last two tribes and their characters were chiefly discussed, being better known to us. They lead a very degraded life, wandering about from place to place, possess no houses, but construct shelters out of the branches of trees, and build canoes of bark. They wear very little clothing of any kind. In stature they are short, the men averaging about five feet three inches, and the women about five feet. In the character of their skull and skeleton they resemble the other wild native tribes of America, but by isolation have assumed certain characters peculiar to themselves. The population of the Fuegian islands appears to be about three thousand. Much information is still required regarding these people and their social customs. The osteological characters of the Yahgans were pointed out and discussed.

FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. BARR, 115, Strand, near Waterloo-bridge.

Landscape in Art before Claude and Salvator.
By Josiah Gilbert. (John Murray.)

FOR a complete study of the history of landscape art it is not sufficient to go back to the times of Claude and Salvator, nor can the historian make a sound commencement even with the canvases of Titian and Giorgione. The landscape backgrounds of the Venetians presuppose those painted by their forerunners, the artists of Flanders and Umbria; and the works of a Gentile da Fabriano or a Jan van Eyck, in their turn, must be considered as a stage following a long series of earlier developments. Thus the historian's eye is carried continually backwards past the work of mediæval miniaturists and Early-Christian mosaists to classical Roman and Hellenic paintings, and from them to the still earlier Assyrian and Egyptian wall-paintings, behind the twilight of which it is at length arrested by impenetrable night.

The whole of this lengthy development Mr. Gilbert has set himself to sketch out in a volume of 442 pages. Nor has he been satisfied with works of formative art alone, for, besides a chapter spent upon a discussion of the general principles of art as applied to landscape, he devotes some fifty pages to "Landscape in Literature," classical, mediæval, and Oriental. It is scarcely necessary to state that this portion of the subject is treated very slightly, and that there are many points of detail which students of special periods of literature would gladly see corrected. For ourselves we should be inclined to fall foul of the spirit of some of the author's remarks upon the poems of the

German Minnesingers, whose range of sympathies was certainly both wider and deeper than Mr. Gilbert would lead his readers to suppose. With so large a subject, however, failures of this kind could not be avoided, and will be readily forgiven, where the sketch, as a whole, is the result of visibly careful and painstaking research.

The chapter devoted to landscape in ancient art does not add anything to the materials brought together by previous writers. It is a brief and useful epitome of what is known. When, however, we come to the Early-Christian mosaics, the author's own investigations begin to make themselves felt. Students of art will, perhaps, be surprised to discover that trees, clouds, and cattle were still depicted by some of the workmen of this dark period with a remnant of feeling for naturalism; witness the mosaics in S. M. Maggiore at Rome and S. Vitale at Ravenna. About the landscape of the miniature painters throughout the Dark and Gothic ages, Mr. Gilbert gives but a fragmentary account. The subject is a large one, and deserves more attention than it has yet received. In certain parts of Europe, notably in Flanders, and to some extent also in England, the tendency towards observation of nature continually made itself manifest. The thorough investigation, however, of the development of the art of miniature, of which landscape backgrounds form a part, would be the work of a lifetime, and the writer who is to undertake it has not yet announced his existence.

With the Van Eycks and their followers in Flanders and Brabant, landscape makes its first appearance as an important part of a large class of pictures. The materials for study become numerous, and at the same time easily accessible to a travelling student. From this point onwards Mr. Gilbert's work becomes increasingly thorough, original, and important. He has visited all the principal galleries in Europe, note-book and sketch-book in hand. Everywhere his attention has been directed to the landscape background of a picture. He has not been attracted by great names, or repelled by names of little fame. As a result, his observations cast a strong side-light upon the whole history of art. Many famous artists are shown to be conventional in treatment of natural scenery; while others, whom we place in the second rank, are found to deserve consideration as originators in what was destined to become so important a field for the labour of future workers. The position of Jan van Eyck as a landscape painter has long been known and acknowledged, but the excellent and original backgrounds of Thierry Bouts* have by no means as yet received their due share of recognition. Mr. Ruskin says that Claude was the first "to set the sun in heaven"; but Bouts anticipated him. The full round orb of the setting sun shines from amidst a barred fretwork of clouds in the S. Christopher panel at Munich. In Bouts's pictures the figures become smaller and the landscapes wider, already foretelling the advance which first

Gheerardt David and then Joachim de Patenier were soon to carry on to further completeness.

In the landscape of early Italian artists it is noteworthy that Siena was in advance of Florence. One at least of the backgrounds of Duccio shows a genuine feeling for nature; by Giotto, on the contrary, natural objects are quite conventionally treated. Mr. Gilbert notices (on Mr. Ruskin's authority) an exception among the frescoes at Avignon, but Giotto never was in that city, and the exception is no exception at all. In the works of Fra Angelico some advance may be traced, but Florence had to wait for Masaccio before her painters awoke to find that nature around them contains the same elements of majesty and pathos that manifest themselves in man.* Neither Filippo Lippi nor Botticelli cared much for landscape, fond though they were of flowers. But Alesso Baldovinetti (not mentioned by Mr. Gilbert) is worthy of note for the success achieved by him in this line. Piero degli Franceschi, the Umbrian, by his scientific achievements produced great effect upon his followers, and in the matter of landscape this effect can be traced, especially in the works of Piero Pollaiuolo, Verrocchio, and Domenico Ghirlandajo. But it is in Umbria that genuine landscape feeling first produces a numerous class of pleasing works of art. The charming painter Fiorenzo di Lorenzo (c. 1440-1520) was the first to clothe the hard landscape forms which had descended from Benozzo with the softness of atmosphere and the grace of nature. Pinturicchio and Perugino carried these charms to a higher point, infusing into them somewhat of Flemish brilliancy of colour. Mr. Gilbert does not bring out this sequence with sufficient distinctness, but the fact that all his remarks upon the actual pictures of the Umbrian School are consistent with the historical facts of its development, though he does not seem to be distinctly aware of those facts, proves the honesty of his work, and gives us renewed confidence in him. He does not mention Fiorenzo di Lorenzo.

In Raphael all influences meet in balanced harmony, and herein his greatness consists. The virtues of the men of Flanders and those developed in the valleys of Umbria are alike his. Mr. Gilbert shows skill in his analysis of Raphael's landscape, and enables his reader to trace with ease the various elements in it to which it owes its charm. Moreover, he gives the student power to distinguish between Peruginesque and Raphaellesque landscape. It is the more remarkable, therefore, that he should not have felt how impossible it would have been for Raphael, at any period of his life, to have painted the background of the Louvre "Apollo and Marsyas."

Returning to countries north of the Alps, the school of Cologne is remarkable for its lack of landscape feeling. It flourished as long as the gold-background lasted, but when

that became unpopular it failed. At Colmar Martin Schongauer introduced the influence of Roger van der Weyden, and treated landscape with skill; but it is to Dürer and his followers that landscape art owes its greatest debt. Dürer's landscape studies deserve more fame than, owing to their relative inaccessibility, they are likely ever to acquire. In his engravings and woodcuts, landscape occupies an important position, and with his followers it became even more important. It is, therefore, to be regretted that Mr. Gilbert has not devoted more attention to the prints of this period. Such storehouses as the *Wesskuning* and *Tourdannek*, to mention no others, should have been more freely explored. Burgkmair's woodcuts are not so much as mentioned. With the paintings of the "little masters," however, our author is conversant, and his remarks upon them are of more importance because pictures are more difficult of access than prints. He is right to estimate the landscape of Altdorfer highly, and those who have been struck by the Munich "Battle of Arbelá" (as what lover of German art has not?) will eagerly turn to see whether the promise of that picture is elsewhere fulfilled, and they will not find Mr. Gilbert silent.

It was late-awakening Venice that gave the next great impulse to landscape art. Giovanni Bellini and his followers took the traditions of the Flemish painters, and laid them upon a wider basis. Titian cast upon his canvasses the whole range of earth and heaven—still lagoon and craggy mountain, clear sky and lightning-riven cloud. Finally, Tintoret dashed in, as with the hand of a Zeus, his marvellous dreams of a country fit to be the home of giants. Then came the Carracci and their fellows, and they, even in the days of the decline, maintained some of the best traditions of their forerunners in landscape.

In the north the era of landscape painting, pure and simple, was ushered in by Rubens. His flight through the kingdom of art was like the flight of a meteor, yet he came not unheralded. Mabuse, Lucas van Leyden, Schoreel, and Pieter Breughel went before him and foretold his advent with more or less distinctness, but when he appeared, clothed in the might of Tintoret, he cast all his fellows in the north for generations into the shade.

We have said enough, we trust, to show that Mr. Gilbert's volume is one which students of art history and lovers of landscape cannot afford to pass over. We hope that a second edition will soon be called for, so that the author may be enabled to make several small corrections in matters of detail, the necessity for which he himself doubtless has already detected. An index of picture-galleries and a list of the pictures in them, referred to in the volume, is a sad omission. The book is illustrated with numerous woodcuts of varying merit. Some are decidedly poor. The woodcut (No. 58) representing a bit of Memling's landscape is unfortunately misleading, giving, as it does, the impression that before the year 1490 Memling had already introduced into landscape art that fantastic element of which Joachim de Patenier was really the originator.

W. M. CONWAY.

* Mr. Gilbert wrongly names him Stuerbouts. There were a family of painters at Louvain named Stuerbouts, but the town-painter Thierry was no connexion of theirs. The names were confused together at a late date, and the confusion ought not to be perpetuated.

* Mr. Gilbert (p. 190) is mistaken in considering the Uffizi portrait to be a likeness of Masaccio. It represents Filippino Lippi, as any one can see who will compare it with the face of Filippino in the fresco painted by him in the Brancacci chapel. Vasari is undoubtedly right when he says that one of the apostles in the "Tribute Money" fresco is Masaccio himself.

THE DELACROIX AND BASTIEN-LEPAGE EXHIBITIONS.

THE collection recently brought together, at the Ecole des Beaux Arts, of the works of Eugène Delacroix has renewed the popularity and maintained the reputation of one of France's greatest painters. His triumph at the present moment must be counted the greater, because everything which savours of the *romantisme* of 1830 is for the time being at a discount in France, and the enthusiasm of the day, both in art and literature, runs in a direction entirely opposed to that of the fiery impetuosités which were the fashion at the time of the great painter's prime. If literary France loves nearly as well, and understands better, the creations of Shakespeare, Goethe, and Byron, which Delacroix loved to illustrate, or rather to paraphrase, artistic France has no longer much sympathy with the pictorial representation of such subjects, but prefers, rightly or wrongly, that nature should be consulted at first hand. But Delacroix was much more than a mere leader of the romantic movement; though he was, among painters, the most ardent and the sincerest of the band. His aims were too noble and too wide, his art too much the spontaneous expression of his peculiar genius, to be confined within such narrow limits; and this, although his manner and choice of subjects were unavoidably affected, and deeply affected, by the outward fashions of the time. He drew his inspiration direct from nature even when his subjects were borrowed, and thus transmuting and re-creating them, he made what his art touched all his own.

Yet, to no great artist is it more necessary to extend a large measure of indulgence than to Delacroix. Among the many canvases exhibited are not a few which remind us forcibly of the famous apostrophe said to have been addressed to the painter by his arrogant rival and persecutor, the great Ingres: "Monsieur! le dessin est la probité de l'art!" Such probity the most devoted admirers of Delacroix cannot always claim for him. His art is, however, not to be characterised by a mere enumeration of his technical merits and his not infrequent technical shortcomings. His temperament is in many respects akin to that of the great Venetians of the sixteenth century. As regards colour and decorative effect, he sometimes approaches Paolo Veronese; while in style and aim, and especially in intense pathos and earnestness, and an exuberant power not always under perfect control, he claims still closer kinship with a greater master—Tintoretto. May there not then be claimed for him some of the allowances, in matters of draughtsmanship and design, which we cannot avoid conceding to the great Venetians, and, notwithstanding which, it is perfectly possible to enjoy to the full the true and noble qualities of their art? It is especially as a colourist that Delacroix may claim the first rank, and that not only as one who is cunning in the blending and harmonising of brilliant and contrasting hues, but, in the higher sense, that he uses his colour intellectually as a medium for expressing and emphasising the emotional elements of his designs, bending it to serve its purpose, and not making all else subservient to its requirements. The show is a fairly complete one, though it contains too numerous repetitions and variations of the same subjects, which in many cases might well have been pared. Some of the painter's masterpieces do not appear in the collection; but fortunately these are, for the most part, in the Louvre, where they are easily available for comparison with the collected works of the artist. Among these are the famous "Massacre de Scio"; his first success, the "Dante et Virgile"; and the tragic "Barque de Don Juan," in

which the painter has exhibited, if possible, a greater dramatic power, and, at the same time, a closer approximation to realistic truth than in any of his works. If to this enumeration is added the painter's masterpiece in the branch of purely decorative art, the ceiling of the Salle d'Apollon, the list is well nigh complete. Yet another important work—the "Assassination of the Bishop of Liège," has quite recently been seen in Paris, but does not re-appear at the present exhibition. The brightest jewel of the collection is the "Entry of the Crusaders into Constantinople," lent by the Museum of Versailles, but which, it is understood, will in future form part of the collection of the Louvre. For stupendous decorative effect and splendour of colour, allied to dramatic power, the work has perhaps no equal in modern art. In it the master has successfully measured swords with Veronese himself, while revealing a force and pathetic power to which the latter seldom cared to attain. In another work of large dimensions, the "Marcus Aurelius on his death-bed, recommending to his ministers his son Commodus," the painter has successfully met the classicists on their own ground, showing a dignity and a restraint in the expression of emotion which are the characteristics of the best classic art, and, at the same time, a truth and vivifying power beyond the reach of his rivals. Especially admirable is the contrast between the serene dignity of the emperor, the shy, wild aspect of the youthful Commodus, and the deep, yet composed, grief of the bystanders. Less successful is the well-known "Medea Infuriated," showing the sorceress about to slay her two children—a work which, notwithstanding its incontestable energy and power, bears too unmistakably the impress of the period at which it was painted, and is consequently a trifle *démodé* in style. The "Two Foscari," notwithstanding the weakness and conventional air of certain figures, produces a profoundly moving and dramatic effect. The figure of the unhappy Doge, who, seated in mute agony on his throne of state, turns away from the son who is about to suffer a renewal of torture for his sake, has a pathos almost too painful in its intensity. Among the smaller canvases may be cited two versions of the "Giaour and the Pacha" (1827 and 1835), both of extraordinary vivacity and brilliancy, and the beautiful "Education of Achilles," showing the Centaur Chiron galloping at full speed across a mountainous region, bearing on his back the youthful hero, who, guided by him, discharges his arrows at a flight of birds in the distance.

In the delineation of sacred subjects Delacroix succeeds rather by means of the pathos of which he always has at command, and of his suggestive power as a colourist and chiaroscuroist, than through any special aptitude for this branch of his art. A favourable specimen of his power in this style is the small "Disciples at Emmaus," where the greater part of the effect produced is due to the beauty and singular fitness of the colouring. In this respect, it almost deserves a place beside Rembrandt's profoundly moving version of the same subject at the Louvre, to which, however, it does not otherwise bear any resemblance.

The proceeds of the exhibition will be contributed to the fund which is being raised for the erection of a statue in memory of the great artist.

Between the art of Delacroix, of heroic proportions, and aiming chiefly at dramatic effect and generalised truth, and that of Jules Bastien-Lepage, founded on minute observation, and proceeding by delicate analysis, the gulf is a wide one. Yet the art of the ill-fated young painter so prematurely cut off is so absolutely sincere, so keen and searching in characterisation, and, withal, so full of pathos

and sympathy with humanity, that it will surely last and maintain itself, to whatever comparisons it may be exposed. It is strange that so many of the painter's critics should persistently have classed him among the "Impressionistes." In truth, Bastien-Lepage had little or nothing in common with that school, save that—choosing, as he chiefly did, open-air subjects—he as a rule eschewed the artificial chiaroscuro of the studio, and gave to his pictures the natural, even illumination of a mitigated daylight. The "Impressionistes" are, rightly or wrongly, chiefly preoccupied with questions concerning the colour and quality of light and shadow, the perpetuating of fleeting "impressions"—in fact, the general outward physiognomy of an individual or a scene. He, on the other hand, seeks to solve problems of life and character, to dive into the recesses of the human soul, and to evidence in his works, even the most repellent in outward form, the deep sympathy with which he is filled. To attain these ends all methods were good to him; but, even from a technical point of view, he had little in common with the school with which he has been confounded, and on the rare occasions on which he has sought to appropriate their manner he has not been particularly successful. Unlike Jean François Millet and our own Frederick Walker, it was not the type but the individual that interested Bastien-Lepage. He saw the peasant, not as an emblem of suffering humanity, but in each case a distinct human being, whom he had known and loved, and whom he sought to show to us as he appeared to him. It was probably to the art of Gustave Courbet that he owed most, though, while he lacks the breadth and massive power of the former master, there is never found in his works, however sternly realistic, the element of coarseness and conscious brutality which often disfigures the in many respects noble art of Courbet. Bastien-Lepage has, in rigorously following out his system, too persistently abjured the elements of harmony and beauty both of form and colour, though many of his earlier studies show how he could have excelled in ideal subjects; and some of his portraits—especially those of Sarah Bernhardt and of his brother, E. Bastien-Lepage—reveal him to us as a colourist of exquisite refinement. All that the painter produced during his short life of thirty-six years—oil paintings, water-colours, fusains, etchings—is here collected, with the exception of the much-discussed "Jeanne d'Arc," which it was found impossible to obtain from the United States.

The greater number of the works collected have within recent years been seen in England, either at the Grosvenor Gallery or at private exhibitions, so that a detailed notice of them is scarcely necessary. Again, the Denner-like minuteness of execution of the "Portrait de mon Grand-père," allied to the subtlest characterisation, astonishes; again, the preternatural ugliness of the pair of portraits, "Mes Parents," repels, and yet is not without a singular fascination arising from the absolute truth of the delineation. The "Récolte des pommes de terre," which, it is believed, has not been seen in London, is a simple and perfectly faithful transcription of an everyday scene. Two peasant girls in a field, which undulates almost to the horizon, are gathering potatoes into sacks under a grey cloudy sky. The whole picture is pervaded by an atmosphere of peace and buoyancy not common in the artist's works. In the "Père Jacques" and the "Mendiant," we compare two types of green old age, the former suggesting a past full of honesty and love, the latter bearing evidence of astuteness and vice. In both cases, these remarkable studies lose much through the eccentricity and inappropriateness of the set-

ting. "L'Amour au Village" is an idyl of exquisite freshness, showing two young villagers whom the dawning passion renders yet more timid and awkward than before, but whose simple *gaucherie* is supremely touching. "Les Foins"—the choice somewhat strangely made by the Louvre among the painter's works—is the most unpleasant, if one of the most powerful of the artist's productions, physical ugliness and angularity of line are here pushed to their extreme limits; yet an effect, powerful of its kind, is certainly realised.

It is, however, above all as a portrait painter that Bastien-Lepage is pre-eminent, and here his supremacy cannot be gainsaid. In his portraits on a small scale—many of them masterpieces—he shows some of the best qualities of Holbein and Clouet—a firmness and freedom of drawing, combined with exquisite precision and finish, and a subtle and unexaggerated power of characterisation which no modern portrait painter has surpassed. To the "Sarah Bernhardt" he has imparted just the super-subtle, *exalté* air of the original; and the extreme refinement of the colouring—a veritable harmony in white of every shade—makes the painter's meaning additionally clear. In the "Madame Juliet Drouet" a most pathetic picture of refined and intellectual old age is presented; in the portrait of the artist's brother a type of the keenly intelligent sympathetic *bourgeois* is rendered to perfection; in the representation of the poet and novelist, "André Theuriet," the painter shows us, as it were, the keen, eager intellect and highly-strung nerves of the creative artist laid bare. Strangely enough, in the portrait of "H.R.H. the Prince of Wales," the evident aim of which is to suggest the portraits of Holbein, the painter has in reality approached far less nearly to the nobler elements of the style of the great master than in the portraits just cited. He has succeeded only in presenting a somewhat affected *pastiche* of the manner of his prototype, to which he has this time failed to impart the life and character so well within his grasp. On the other hand, the "M. Andreux" and "Albert Wolf" are, in their different ways, perfect living types of the keen-witted Parisian.

CLAUDE PHILLIPS.

CORRESPONDENCE.

ROMAN ARCHAEOLOGY.

Boulogne: March 21, 1886.

A GOOD Roman Handbook for the classical student was much wanted to supplement the ordinary guide-books of Murray, Bäderer, Bradshaw, &c.; and Mr. Burn has done a useful thing in writing his *Old Rome*. But, as errors in the work of so distinguished a scholar are all the more dangerous, I have taken the liberty to point out what appear to me to be such.

And, first, as to the burning question of the site of the Capitoline temple. On this, Mr. Burn gives no decided opinion of his own; but, at p. 98, he quotes that of Herr Jordan in a manner leaving the impression that he agrees with it, and retains his former view. Jordan's conclusion is that the ruins discovered on the Caffarelli height belong to the temple of Jupiter Capitolinus. He admits that he cannot reconcile the ground plan of the remains with Dionysius's description of the Capitoline. The longest sides of the remains measure 74 metres, the shortest 51, being a difference of 23 metres, or more than 75 feet, thus forming a very decided oblong. (*Capitol, Forum, &c.*, S. 54, ff. Cf. Idem. *Topographie der Stadt Rom.*) Dionysius made the difference of the sides only 15 feet, which thus formed very nearly a square, and he says the front faced the south, whilst the front of the remains faces the south-east. Jordan says that the square measure of the

oblong remains very nearly agrees with that of the square described by Dionysius. But, as he very naturally doubts whether such a mode of reasoning may satisfy the question, he adopts the bolder course of asserting, *à la* Becker, that Dionysius committed two gross blunders—one in the measurement, the other in the orientation, of the temple!

Even then, however, he has misgivings; as well he might. For he goes on, thirdly, to adduce passages from ancient and medieval writers, which he thinks may serve to support a view which he had already described as incontrovertibly settled by the remains. These passages have been canvassed over and over again. It would be too long to discuss them here, and the reader who would see a refutation of them is referred to the Prefatory remarks in the second edition of my *City of Rome* (Bell & Sons, 1883), and to the article "Roma" in Dr. Smith's *Dictionary of Ancient Geography*. I will here only adduce three passages from ancient authors, the evidence of which is not inferential, but direct, and in my opinion, at least, decisive.

Cicero (*De Rep.* ii. 6) says that the Gauls attacked the Arx. The attack was made from the Porta Carmentalis (Liv. v. 47), which lay at the southern foot of the hill. The southern height, therefore, was the Arx.

When the Fabii were going out to Veii they passed first the Capitol, then the Arx, and quitted Rome by the Porta Carmentalis (Liv. ii. 49). Thus, they must have crossed the Forum from north to south, and the first object they pass is the Capitol, on the northern height.

Festus (p. 347, Müller), speaking of the site of the Temple of Concord, says, "ubi nunc est aedes Concordiae, inter Capitolium et Forum." Here, "Capitolium" must be taken in its restricted sense, and not as denoting the whole hill, which would give no definition at all, being equally applicable to any temple on the Olivus. The temple of Concord was on the northern part of the Olivus; consequently the Capitol was on the northern height. And in fact the remains of the temple are under the church of Araconi.

I submit that these passages, and several more might be adduced, are conclusive. But if any three passages, or even one, of equal weight can be cited on the other side, I will admit that there may be room for doubt. It may be added in confirmation of what has been said that the foundations of the Jupiter Temple, built in the Tarquinian times, must have been in the Etruscan style; but the remains on the Caffarelli height are not (Rosa, *Annali del Instituto*, 1865, p. 386). Gregorovius also was of opinion that they did not belong to the Capitoline (*Stadt Rom.*, B. iv., S. 442, Ann. 1877).

At p. 2 of the Handbook, Mr. Burn says that "the Servian walls were the only fortifications erected to protect Rome for more than 800 years, from the time of Servius down to that of Aurelian." But this fortification is immediately demolished by a statement taken from Strabo "that the absence of fortifications round Rome was to be accounted for by the native spirit of the Romans, which was to defend their walls by their men, and not their men by their walls;" which, it is added, is evidently full of meaning. I must confess that I fail to understand the meaning. A wall is a fortification, and Strabo, who does not usually talk absolute nonsense, says nothing about the absence of one (v. 3, p. 231); though he says that other fortifications were wanted. And I am of Becker's opinion (*Röm. Alterthümer*, 1^{te} Theil, S. 183) that Strabo's ethical reflection, instead of being full of meaning, is "etwas unüberlegt," seeing that just in Rome's heroic period walls were not despised.

It is said in the same page: "Of the earlier

Republican period of Roman history there are no monumental ruins;" and this is accounted for by the dislike of a Republican government to require forced labour.

The natural inference from this statement is that not only are there no ruins of that period, but also that no buildings ever existed capable of leaving ruins. Yet, at p. 57, we learn that the remains of a large ancient building, the Tabularium, "date from the republican times of Rome, and are almost the only relics of that era." Again, we are told, p. 39, that the original basement of the Temple of Castor is still to be seen. That temple was founded B.C. 494. To these remains, mentioned by Mr. Burn himself, may be added the foundations of the temples of Saturn and Concord, dedicated during the Republic. These were large buildings. A still larger one, that of Juno Moneta, about as large as the Capitoline, belongs to the same period; and others might be mentioned. These buildings must have required much labour, and doubtless it was forced labour. For how much soever the republican Romans may have disliked being compelled to labour themselves, they held in bondage a vast number of slaves to do their dirty and disagreeable work.

Mr. Burn does not think that the bas-reliefs on the marble slabs found in the Forum in 1872 are of much use in determining objects on it (p. 43 seq.). I must confess that I am of a different opinion. The temples of Concord and Saturn, and the Basilica Julia are unmistakable. It is also in the highest degree probable that the Curia Hostilia, the Janus Bifrons, and the Basilica Aemilia are represented, as I have endeavoured to show in the Preface before cited (p. xxix., seq.). And I am glad to find from Mr. Burn that Sig. Brizio, with whose opinion I was not previously acquainted, agrees with me about the Basilica Aemilia.

According to Mr. Burn, these slabs were not sculptured later than the first year of Hadrian, and commemorate a public benefaction of some emperor, probably Trajan or Hadrian. It would have been singular that Hadrian should commemorate such a benefaction in the very first year of his reign. But, in fact, Mr. Burn himself shows that it could not have been Hadrian. For he relates, at p. 91, on the authority of Spartianus, how it was in the Forum of Trajan that Hadrian burnt the list of his debtors.

Nor is it a more happy conjecture that Trajan is the emperor represented. The archaeologist cited by Mr. Burn rightly describes the temple on the Clivus as showing between them an arch of the Tabularium. Now, in the time of Trajan this arch would have been hidden by the temple of Vespasian. The temples shown in the relief are those of Saturn and Concord, and the gap between them was filled at a late epoch than the sculptures by the temple just mentioned. I am, therefore, of opinion that they were executed in the time of Augustus, his successor, and that Augustus is the emperor represented.

I need notice only one more point about Trajan's Forum and column. The inscription on the base of the column states the intention of it thus: "ad declarandum quantae altitudinis mons et locus tantis operibus sit egestus. On this Mr. Burn observes (p. 86):

"There is no need to interpret this, as some writers have done, to mean that the ground on the spot where the column stands had previously been high as the top of the column. Such an interpretation seems highly improbable. The view taken by Becker and Brocchi is more tenable, that the words allude to the cutting away of the Quirinal hill, which was steep and inaccessible before, and was sloped away to a point on the side of the hill as high as the top of the column. Brocchi's geological observations have made it almost certain that the ground has not been cut away to any great depth between the two hills."

On this I will observe that there is not merely a need, but a necessity, so to interpret the words of the inscription. *Egestus* does not mean "sloped away," but "carried away," or "out." And this interpretation is confirmed by Dion Cassius: *παρὰ τὴν τοῦ ὕψους ἐκείνου ἀπειροῦ βρύς, κατακαίει τοσοῦτον ὅσον ὁ κλῆν ἀπλῶς* (lxviii. 16). It requires all the audacity of a Becker to misinterpret these two plain texts, and I should hardly have thought that anybody would venture to follow him. The erecting of a magnificent column merely to show that the Quirinal had been "sloped away" a few feet would have been a gross absurdity. Again, how does Mr. Burn construe the words "*tantis operibus*"? Surely they must mean Trajan's magnificent forum; for the sloping off a few feet of the Quirinal could hardly be characterised as "*tanta opera*," such great works. The ridge between the Capitoline and Quirinal was no doubt previously a steep one; but it was not inaccessible, there being a thoroughfare over it to the Porta Ratumena and Via Flaminia (see Parker, *Architectural History of Rome*, p. 84). As will presently be shown, the ridge might have been as high as the Piazza del Campidoglio, to which there is now an easy straight ascent on the western side. Geology does wonders nowadays, but here affords only almost certain proof, while the inscription gives one quite certain.

"The top of the column," says Mr. Burn, "is only six feet lower than the level of the Villa Aldobrandini on the top of the Quirinal, and two feet higher than the Piazza di Araceli. If, therefore, at any time the site of Trajan's forum was as high as the column, it must have formed a ridge between the Capitoline and Quirinal hills higher than the Capitoline and very nearly as high as the Quirinal."

The Piazza di Araceli is at the foot of the Capitoline, and how the column can be only two feet higher passes comprehension. I can only conjecture that Mr. Burn has confounded that Piazza with the Piazza del Campidoglio, which latter may agree with his statement. The Villa Aldobrandini is 130 feet high, the Church of Araceli 151 feet, the Quirinal being a lower hill than the Capitoline. Under these conditions, to prove that a ridge level with the top of the column could be higher than the Capitoline and only "nearly as high" as the Quirinal, seems not to me to come within the range of practical topography.

THOMAS HENRY DYER.

THE TUIHANTI.

Liverpool: April 11, 1885.

In his letter in the *ACADEMY* of April 11, my friend Mr. Howorth, I am glad to see, takes the same view of these people as I have done since the discovery of the altars naming them. As I was the first to give a reading of the inscriptions (January 30, 1884, before the Newcastle Society of Antiquaries), Mr. Howorth's ideas are the more valuable. In the *Archæologia Aeliæna* (vol. x., p. 155), and in a paper in the *Bulletin Epigraphique* (March, 1884, p. 151) I have distinctly stated that I considered the *Tuihanti* to be the same as the *Tubantii* or *Tubantes* named by Tacitus, Ptolemy, Nazarius, and Strabo. The points which Mr. Haverfield raises are, however, very interesting, and are such as to require some considerable amount of study before they can be properly answered.

W. THOMPSON WATKIN.

NOTES ON ART AND ARCHAEOLOGY.

MR. HAYNES WILLIAMS has painted for the Royal Academy a Spanish picture which will interest many of us. It is called "An Interruption to the Dance"; but contains no more of incident than is necessary for the natural grouping of several figures. The musician at

an informal little party—got up by some merry Spanish gentle-people one happy day about the year 1812—has broken one of the strings of his guitar, and some of the dancers press round him to watch him replace it. He is a middle-aged, grizzled, anxious man. The on-lookers are fair to see: one of them buxom and blonde, the others buxom and brunette. In the right hand distance an arch-looking girl—olive-skinned, dark-haired—is occupied with her love. To the left a table is charged with some frugal and elegant refreshment; oranges glow, and red wine sparkles in the glass vessel placed on the silver-white tablecloth. The picture—which must certainly be one of the most expressive thus far wrought by the artist—is painted in a light key. There is nothing in it darker than burnt umber, which stands—and with its surroundings stands excellently well—for the black hair of the richest coloured brunette. Mr. Haynes Williams is finishing for the Grosvenor Gallery a smaller picture with a very piquant theme, and already brilliant in effect. It represents a chapel near the Bull Ring, where picadors and matadors kneel to be sprinkled with holy water, for blessing and protection, ere they trust themselves to the doubtful mercies of the arena.

NEXT week Messrs. Sotheby, Wilkinson & Hodge will sell by auction the collection of engravings and etchings formed by the late Mr. W. B. Scott. The catalogue contains more than eight hundred numbers, and includes eighteen original drawings by William Blake, besides examples of every period and school of engraving from the fifteenth to the eighteenth centuries.

THE Delacroix Exhibition in Paris is the subject of articles in *L'Art* (April 1), and the current number of the *Gazette des Beaux-arts*. M. Eugène Véron is the author of the article in the former, and M. André Michel of that in the latter, which is illustrated by numerous facsimiles of the artist's sketches. The unpublished correspondence of the *pastelliste* De la Tour is the subject of a second and last article in the *Gazette*, by M. J.-J. Guiffrey, well and abundantly illustrated. In another article M. Paul Mantz treats the interesting French picture of the fifteenth century recently presented by M. Bancel to the Louvre. In his opinion it is wrongly attributed to Jehan Perréal, and its title of "*Les Fiançailles de Charles VIII. et d'Anne de Bretagne*" is equally erroneous.

THE first article in the *Zeitschrift für Bildende Kunst* is consecrated to a memoir of the late and much regretted young sculptor Carl Schlüter, by Max Lehns, illustrated by a portrait, a photograph of his elegant "*Hirtenknebe*," and woodcuts of other of his works. A charming etching by Otto Seltzer, after a snowy landscape by August Fink, appears in the same number. The most important paper in the *Kunstgewerbeblatt* is by Alexander Schnütgen on Sifridus, a German goldsmith of the thirteenth century.

MESSRS. GOUPIÉ & Co. (Boussod, Valadon & Co.) will exhibit in their galleries in Bond Street, on Saturday next, the first series of M. Edouard Détaillé's drawings and sketches designed to illustrate *L'Armée française*, a work they have in progress. The first outlay on this publication, it is estimated, will exceed thirty thousand pounds. The book will be issued in sixteen parts, and in three forms—i.e., copies numbered 1 to 100 on Japanese paper, 2,400 frs. each; 101 to 300 on "papier de Hollande," 1,200 frs. each; and an ordinary edition on "papier vélin," at 800 frs. per copy.

THE Annual Exhibition of Ecclesiastical Art will take place as usual during the Church Congress which is to be held this year in the

diocese of Winchester, at Portsmouth (on Southsea Common), and from the historic wealth of the diocese it is expected that the loan collection will be more than usually interesting. Many of the leading church furnishers, embroiderers, silversmiths, and glass-painters will be represented, and educational works and appliances will also be included in the exhibition. The loans will embrace goldsmiths' and silversmiths' work, ancient and modern, and ecclesiastical metal-work in general, embroidery, needlework, tapestry, wood and ivory carving, ecclesiastical furniture, paintings, drawings, architectural designs for churches and schools, photographs, books, and MSS., and other objects of archaeological interest belonging to the churches of the diocese. The collection of disused communion plate is always a special feature of the exhibition. Contributors to the loan collection are requested to send particulars of any proposed exhibit to the manager of the exhibition, Mr. John Hart, 33 Southampton Street, Strand, W.C.

MR. MENDOZA, of King Street, St. James's, will open in his gallery, on Monday next, a small collection of selected pictures by English and Foreign artists, which will include Mr. S. E. Waller's "*Twixt Love and Duty*," and three important examples by the late Hans Makart.

THE costume ball of the Royal Institute of Painters in Water-colours is to be preceded by a "*Masque of Painters*," representing celebrated artists and contemporary eminent characters, embracing the period from Pericles to Sir Joshua Reynolds, divided into six groups, viz., Greece, arranged by Mr. Sacheverell Coke; Italy, by Mr. Walter Crane; Germany, by Messrs. J. D. Linton and W. Dandy Sadler; France and Spain, by Mr. R. Caton Woodville; Holland, by Messrs. E. A. Abbey and T. Walter Wilson; England, by Messrs. Seymour Lucas and Chas. Green. The whole will be described in verses written by Mr. Edmund W. Gosse and spoken by Mr. J. Forbes Robertson as chorus.

THE STAGE.

Now that Dr. Westland Marston's new comedy, full of literary excellence and delicate characterisation, has been removed from the play-bills of the Vaudeville, there is little to chronicle but a succession of revivals. There is a revival at the Princess's, a revival is spoken of at the Haymarket, and there are already two revivals at the St. James's. Not one of them demands many words. The "*Junius*" of the late Lord Lytton had but a short career in Oxford Street, and we shall be amused to know if its author's son, who is skilled in chivalrous defence though scarcely in as chivalrous attack, will maintain that the failure is due to a plentiful omission of supper to the Higher Criticism. At the St. James's, where it was made manifest that very peculiar ability indeed is now-a-days required to make of "*As You Like It*" a play as welcome on the stage as in the study, the "*Queen's Shilling*" has been revived, and likewise "*A Quiet Rubber*." Thus, Mr. and Mrs. Kendal and Mr. Hare are provided with parts in which they are beheld advantageously, and more than one agreeable person who appeared in the Shaksperian comedy is no more seen. At the Haymarket, where the really excellent performance of "*Masks and Faces*" is not having a long run, it is proposed by Mr. Bancroft, who has never failed to be prudent, to revive "*Ours*." "*Ours*" is not only an engaging comedy of manners, it is not only a comedy by T. W. Robertson, it is a comedy in which the note of Patriotism, sometimes almost as attractive to humanity as even the note of Love, is struck with a firm touch. It is immensely apropos, and we foresee that it will be performed with the utmost prosperity in the dark shadow of these days.

UNDER the auspices of the Browning Society and the New Shakspeare Society performances of "A Blot in the 'Scutcheon" and of the "Comedy of Errors" will be given at St. George's Hall, on May 2, by the members of the Irving Dramatic Club. Preliminary performances of both pieces will be given for a charitable purpose on Thursday, April 30, at the same place.

MUSIC.

RECENT MUSICAL PUBLICATIONS.

Johann Sebastian Bach. By Philipp Spitta, translated by Clara Bell, and J. A. Fuller Maitland. Vol. 3. (Novello, Ewer, & Co.) The first and second volumes of this important publication have been noticed in these columns. It only remains for us to say a few words about the contents of this third and last volume. It commences with an account of the disputes between Bach and J. A. Ernesti, the new rector (1736) of the Thomasschule; each in trying to show his authority somewhat exceeded it. Spitta detects in this quarrel; the beginning of the division which sprang up between music and learning in Germany. In chapter ii. there is an elaborate account of the great Mass in B minor. Bach was a sturdy Protestant, but the form of worship in the principal churches of Leipzig remained nearly allied to that of the Catholics. Detached portions of the Mass were performed at different times in the churches of St. Nicholas and St. Thomas, during Bach's life-time. Herr Spitta, who waxes eloquent in writing about this work, declares that, if all others were lost, it "would witness to the artist's greatness with the weight of a divine revelation." The list of the works produced by the indefatigable cantor during the last fifteen years of his life is of the highest interest, for, besides the Mass, it includes the English Suites, the Partitas, the second part of the Wohltemperirte Clavier, the concertos for one or more clavier, and some of the great organ preludes and fugues. Bach frequently made musical excursions. The two most important, however, were the visit to Dresden in 1717, where he met with the French organist Marchand, and the famous visits to Potsdam and Berlin, of which latter we have a full account in this volume. The great musician, the bicentenary of whose birth has just been celebrated with pomp in England and Germany, died in 1750, and was buried in St. Thomas's Churchyard, Leipzig, but the exact spot cannot now be determined. His second wife died two years later in an almshouse, and the place of her burial is also unknown. Bach lived and worked for more than a quarter of a century in Leipzig, and yet he seems to have been forgotten as soon as the breath was out of his body. The volume includes an Appendix containing much valuable matter, and that most useful part of a big book, an Index. The translation is good: we note this with pleasure, as formerly we had a little fault to find. Messrs. Novello & Co. deserve the thanks of musicians for this English version of a work full of patient research, interesting detail and valuable criticism.

History of Pianoforte Music. By J. C. Fillmore. Edited by Ridley Prentice. (Sonnenstein.) This little book contains not only notices of the music of the great musicians, but also sketches of their lives. These sketches are necessarily brief, and, as a rule, exact. The dates of Weber's and of Schubert's death and of Rheinberger's birth are, however, incorrect. The author, an American, wrote for Americans; but Mr. Prentice, knowing of no work covering exactly the same ground, is anxious that English musicians should become acquainted with it. There are interesting descriptions of the clavichord and

the harpsichord, of the development of music, and of the great eras of pianoforte music. Mr. Fillmore is quite right when he lays stress on the emotional character of Beethoven's music, and also when he tells us that the Bonn master "took his art seriously"; but in so doing he discovers that he is becoming unfair to Haydn and Mozart—to say nothing of Bach and Handel—and on p. 68 he says—"Not indeed that the music of either Haydn or Mozart is frivolous or shallow; far from it." *Qui s'excuse, s'accuse.* Again, composers have many moods. The author speaks of Beethoven with "bleeding hands and lacerated knees" climbing mountain steep, and of Schubert "singing and making melody with the spontaneity and ecstatic joy of a bird in June." But Beethoven had moments of ecstatic joy, and Schubert was often a mournful nightingale. What does Mr. Fillmore mean by saying that Chopin "drew a large part of his inspiration from Bach"? Mendelssohn and Schumann, yes; but scarcely Chopin. Speaking of Bach reminds us of an extraordinary statement on p. 38 to the effect that "the three movements of Bach's concertos are all in the same key." Mr. R. Prentice has wisely contributed a notice of "our beloved Sterndale Bennett" omitted by the author. He might also have ventured, we think, to add Mdme. Schumann's name to the list of living pianistes of note.

Dictionary of Music and Musicians. Part XX. Edited by Sir George Grove, D.C.L. (Macmillan.) This part brings us into the letter V; so the work is nearly ended. We may, however, expect a long appendix, as many important names have been omitted. The present part contains some very interesting articles, as, for example, "Tonic Sol-fa," "Tuning," "Variations," and "Verdi." The writer of the one on Tonal Fugue tells us that the great masters never wrote fugues, merely "dry exhibitions of learning and ingenuity." In our opinion, however, a few of Bach's fugues, Mozart's fugue for strings in C minor, and Beethoven's at the end of op. 106 are very clever, but very dry. Under the name "Tommasini" notices are given of Luigi Tomasini, the celebrated violinist of Prince Esterhazy, and of his two sons Luigi and Anton. The article is signed C. F. P., the initials of the writer of the great Life of Haydn. If the accounts of the two sons, Luigi and Anton, in the Dictionary be compared with the account of the one son, Luigi Anton, in the Biography, it will be difficult to understand how both can be from the same pen: they are hopelessly contradictory. The article "Variations" bears the well-known signature C. H. H. P. It is most ably written. It occupies about 27 columns, but nevertheless seems short. There is one statement in it about which we would say a word. In Kuhnau's Suite in E minor, the Courante is a complete variation of the preceding Allemande, and this is spoken of as "a curious and unusual experiment." But Spitta, in his life of Bach, tells us that Suite composers before Bach were in the habit of "working out the Courante on the lines of the Allemande." In Bach there are traces of this, and still more so in Handel. The Courante in the G minor Suite of the Second Collection is really a variation of the preceding Allemande. We think Bach's *Sarabanda on Partite* in C major, with its *basso continuo*, its melodic, and its structural treatment, deserved notice in preference to the theme and variations in A minor. Surely too much is made of Beethoven's playing off his Concerto in C in C sharp in the article "Transposition"; besides, in the preceding page under article "Transposing Instruments," such a change of key is spoken of as a simple matter. Under "Tutti," Mozart's ninth Concerto in E flat might have been mentioned. In that work Mozart introduces the piano

already in the second bar, quite an exception to the long *tutti* with which his other concertos commence. Of Berlioz's opera "Les Troyens," we are told that the first part is in MS., but the second published in pianoforte score. According to Pougin, however, Choudens has published both parts in vocal score. There is some mistake in the date of birth of the popular composer Tosti. He is sent to school at the age of thirty-one, and is mentioned as "the young pupil." The article "Verdi" is particularly interesting; part of it is the composer's own narrative. At the close the writer of the article, G. M., tells us how Wagner failed and how Verdi succeeded. The one aimed high, the other low. For our part we prefer Wagner's "failures" to Verdi's good fortunes.

Richard Wagner. Par Paul Lindau. Traduit en Français par J. Weber. (Paris: Hinrichsen et Cie.) This book is a collection of articles written for various newspapers by Herr P. Lindau, the well-known dramatic critic. The first one, on the production of "Tannhäuser" at Paris in 1861, is exceedingly interesting. The writer gives a clear and apparently impartial account of the failure of the opera. According to him the real cause of the *fiasco* was "la transplantation d'une plante germanique sur le sol gaulois." The descriptions of the performances of Wagner's later works at Bayreuth and at Berlin are lively and amusing. The translation into French is very good. The opinions expressed by M. Lindau must be received with caution. He finds much to admire in Wagner, but longs for a "joyeux arrangeur" to cut down the four sections of the "Ring des Nibelungen" and turn them into one reassemblable opera. If Mr. Lindau could find anyone willing to undertake this task, that individual might as well be commissioned to reduce to ordinary compass the choral symphony, and cut out some of the "longueurs" from Beethoven's last quartets. J. S. SHEDLOCK.

MUSIC NOTES.

HERR H. FRANKKE announces the eleventh season of the Richter Concerts. There will be, as usual, nine concerts: the first on April 27. Six of Beethoven's symphonies are promised; and besides, many standard classical works, and some important Wagner excerpts. The scheme does not as yet present much in the way of novelty: only an Overture by Mr. E. d'Albert, Liszt's Fifth Rhapsodie, and two numbers from the composer's "Christus" are announced. English music will be represented by Mr. C. V. Stanford's "Elegiac Ode," which will be heard for the first time in London. During the coming week the Richter orchestra will appear at Nottingham, Liverpool, Leeds, Manchester, Sheffield and Oxford. The expenses connected with such an undertaking must be heavy, and therefore it is to be hoped that Herr Richter will everywhere be able to command the success which he deserves.

THE Bicentenary Handel Festival will be held at the Crystal Palace on June 22, 24, and 26, the general rehearsal taking place on the 19th. The principal solo vocalists announced are Mesdames Albani and Valleria, Patey and Trebelli, and Messrs. Lloyd, Maas, Santley and Foli. The orchestra and chorus will number about 4,000, and this musical army will have as its commander-in-chief Mr. A. Mann. The "Messiah" will be given on the Monday, and "Israel" on the Friday. For Wednesday, the "Selection" day, we are promised a Double Concerto, discovered by Mr. Rockstro among the Handel autographs at Buckingham Palace. A second novelty is a Sonata for violin. We are glad to note that some works are mentioned to be given "without additions." We sincerely hope that, as far as possible, Mr. Mann will, in all the works performed, stick to Handel's text.

SATURDAY, APRIL 25, 1885.

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LITERATURE.

Glenaveril; or, *The Metamorphoses*. A Poem in Six Books. By the Earl of Lytton. Book I. (John Murray.)

We sign our names in this periodical, and therefore, waiving all pretence of omniscience or finality, and speaking only of my own first impression, I may say at once that this strikes me as the freshest, the strongest, the most varied and entertaining volume of new verse I have ever had occasion to review. It has not the kind of technical excellence that we expect from our greatest living poets. In form it might be described as amateurish—the work of a man who is not a poet by profession and with his whole heart and strength. An ear accustomed to the elaborate metrical perfection of Lord Tennyson or Mr. Swinburne encounters many a shock in the course of perusal. Many of the stanzas might be written out as prose and no reader would discover that they had ever been intended for verse. The rhymes, when we attend to them, are often bad enough to make us shudder. But then we need not attend to them. The matter is interesting enough to divert our attention from them. The poem, if poem it may be called—and this is a disputable point, to enter upon which would be to revive a very old controversy—has the discursive freshness and force of extremely brilliant conversation. Whatever it may lack technically as a work of art, however loose and sprawling and uncertain at times in expression, it has life and movement, abundance of “go,” something of the fulness of life that we find in the writers of the earlier part of this century in the heat of the revolt against the careful and stately measure of eighteenth-century verse. It may possibly prove to be an epoch-making book. It is almost certain to have many imitators. To make a tolerable appearance in the stanza of *Don Juan* is not difficult for a moderate metrician, and the loose general plan lends itself naturally to the heterogeneous culture and disquisitive spirit of the present generation. Poets imbued with the spirit of the age could not easily find an organ of expression more exactly suited to them. Therefore, it is not impossible that many thinkers and humourists, with more or less knack of verse, may follow Lord Lytton in adopting this vehicle for revealing themselves and their opinions to the world; and among the crowd our generation may possibly find the heaven-sent genius for whom it is waiting as an exponent, if this is not Lord Lytton himself. To judge from this first instalment, his lordship, though qualified to do good service as a pioneer, is too one-sided, and not quite powerful enough to show the very age and body of the time its form and pressure. But we must wait for the finished

work. Thus far at least it is a very interesting production, full of life and character.

The root-incident in the story, the starting-point of future complications, has never, so far as I know, appeared in such an exalted literary position before. It is one of the common-places of the circus-clown and the low comedian to jest about children getting mixed up in the washing, to the subsequent confusion of their respective identities. In Lord Lytton's story this accident happens to the infant sons of an English peer and a German Lutheran parson, and it has evidently given him no little trouble to tell with becoming dignity and delicacy how the mischance happened. A slight discrepancy between the first stanza and the seventeenth—a discrepancy which recalls the famous description of a battle-field as resounding with “the shrieks of the dying and the groans of the dead”—is indicative of the poet's difficulties, and probably means that he recast the opening more than once. It was not an easy matter to show in short compass the weaving of the knot of circumstances that brought such an extraordinary exchange of personalities within the range of possibility, and we read on for some time with a certain feeling of perplexity as to what the poet would be at. The meaning is conveyed with such indirectness that many readers are certain to miss it altogether; and it is not till we reach the thirty-seventh stanza that dim and wondering suspicion of the poet's daring humour changes into the full light of conviction.

“Haphazard, that eccentric humourist,
The patron of adventures, nose in air,
Wanders the world where'er his whim may list,
And, without knocking, enters everywhere.
No man can either summon or resist
His intervention; but with patience rare
All sorts of complications he scents out,
Either to solve, or else to bring about.”

A stupid, sullen, lazy German nurse is the minister of Haphazard on this occasion, and a scene of distracting excitement that drives the doctor into a frenzy is his opportunity. After the stanza quoted above, the story gets out of the thicket of the difficult introduction, and moves along with briskness and rapidity. Prof. Edelwirth—gentle, learned, childlike, the friend of Lady Glenaveril's family, and her deeply-devoted admirer—is very happily sketched.

“XLIII.

“For in this hospitable German mind
Together dwell ideas old and new.
Those undisturbed disturbers of mankind,
That men and nations, for their prey, pursue,
From Greece, Judaea, Egypt, Rome, and Ind,
Collected here, were all exposed to view,
Like wild beasts in a zoologic van,
Without the risk of injury to man.”

“XLIV.

“Homer, Gautama, Moses, Zoroaster,
Conversed with him in their own tongue. His brow,
Bald, pale, and pure, seemed modelled by a master
In polished ivory; and like the glow
Of veiled lamps lit in urns of alabaster,
Benevolence and wisdom shone below
So soft, that in their light young Love might sigh,
‘Could I grow old, as he looks so would I.’”

“XLV.

“He had contrived to reconcile the dead
Even in their deadliest feuds. Without demur,
His heart wore now the White Rose, now the Red,
On equal terms with York and Lancaster.
Peloponnesian politics he read
As if they were as new as the last stir

Of those innumerable spoons that keep hot
The storm in Modern Europe's social tea-pot.”

With quick dispatch all the introductory characters are cleared off the stage, and the gentle professor, whom the poet handles very lovingly, is left alone with the two orphans whose lots in life have been so curiously interchanged. The poet evidently believes in that hereditary transmission of which his own writing furnishes a striking illustration. The line of Glenaveril is haunted by a strange fatality—

“Al!

As if the victims of some weird command,
Had come to violent deaths by sea or land.”

This destiny was rooted in their disposition.

“What are accidents?

A causeless accident there cannot be.
And what excludes transmitted influence
From such a series? Character is fate;
Men's dispositions do their dooms dictate.”

Haphazard (though by a strange freak it has put the pastor's son in the place of the heir of the house of Glenaveril) cannot change character; and the unconscious supplanter is of feeble body, mild, gentle, thoughtful, self-sacrificing, as his humble and pious ancestors had been. The other inherits the bold, reckless, generous disposition which had brought so many Glenaverils to a violent end. Both families are satisfied with the eccentric humourist's interchange. The widowed Lady Glenaveril, who dies before her supposed son reaches manhood, is pleased to see his gentle disposition, because it encourages her to hope that he may escape his father's fate. On the other hand, the stern Lutheran maiden aunt, whose obstinate, unyielding resolution gives the poet opportunity for some of his shrewdest reflections, rejoices in the boy that has been vouchsafed to her care as a miracle—

“An infant Samson, born to lead the van
Of Israel to battle, undismayed
In these bad days when Faith herself's afraid.”

Mistress Müller, however, also dies before her charge reaches manhood, and the close friendship between the two young men and the self-sacrificing, unworldly temper of the young Lord Glenaveril, work out results at variance with her hopes for the future of Emanuel as a pillar of the Lutheran church. Emanuel, though he honestly and sturdily studies for the church in accordance with his aunt's wishes, tastes the delights of sport at Glenaveril Castle, and the nature of his race coming out in him, hunts and stalks the stag, and wins from the gillies the admiration which they cannot give to the puny bearer of the title. Where the story breaks off, Emanuel has consented, at his friend's urgent request, to suspend his theological career and make a tour of the world; and Ivor, who feels uneasy under the burden of his greatness, has persuaded him to a temporary exchange of names and designations. Thus Fate, as embodied in character, scores a point against Haphazard in the battle between these two rulers of human destiny. The first “metamorphosis” is the doing of the one; the second of the other. This seems to be the significance of the sub-title of the poem.

It will be seen from this sketch of the plan of the poem that it affords Lord Lytton abundant opportunity for bringing into verse his accumulated stores of wit and wisdom,

and exhibiting to the full his "criticism of life." In the third canto, *à propos* of young Lord Glenaveril's entrance into the House of Lords, he takes opportunity also for more personal criticism of his friends and opponents. This political episode will doubtless attract more general notice than any other portion of the present instalment of the poem. Looked at from a purely literary point of view, and without reference to their party spirit, these sketches must be pronounced to be the best of the kind that have been done in verse since the late Lord Lytton published *St. Stephen's*. The son, however, is not quite equal to the father: the father was at least as brilliant, and his judgment was much more evenly balanced. Liberals will probably say of the present Lord Lytton's lamentations over his country, that his heart is evidently more in this kind of rhetoric than in the practical business of statesmanship, and that his powers are much better suited for it.

W. MITTO.

Types of Ethical Theory. By James Martineau. (Oxford: Clarendon Press.)

THE first thing to remark about this book is its unnecessary prolixity. The great ethical writers of the seventeenth and eighteenth centuries, almost without an exception, confined themselves to brief and lucid expositions of their several theories, nor is there any reason, unless the moralist descends to a minute discussion of particular classes of acts, why he should trespass at any length on the time of his reader. The phenomena of morals are familiar; the views of previous writers are now pretty generally known; and it ought not to be a matter of much difficulty, when an author has once firmly grasped his own method of explanation, to expound it within a reasonably short compass and in fairly intelligible terms. But long books are now the fashion, and Dr. Martineau appears to have aimed at expansion rather than compression. Nor has the book, I think, gained in clearness by this process. The numerous *obiter dicta* and the constant references to other authors impede the march of the argument, and often render it necessary to turn back over some pages in order to detect the exact point which the writer is endeavouring to make. At the same time, when we bear in mind that it is the habit of the day to look on obscurity as of the essence of philosophy, Dr. Martineau's style may be regarded as fairly lucid, and, though he is not a very systematic writer, he is always readable and sometimes even eloquent.

The object of the work seems to be to bring Dr. Martineau's own theory of morals into comparison and contrast with the more typical examples of rival systems. His main division of ethical systems is into psychological and unpsychological, and the classical reader, as he turns over the pages, will soon be startled at finding that in correspondence with the words "Unpsychological Theories" on the left page, occurs the word "Plato" on the right. As Plato's catalogue of the virtues, and, therefore, the simple theory of ethics which satisfied him, is based on the threefold division of the human "Soul," the selection of his name, in this connection, seems sufficiently paradoxical. But, as it might be contended that, in the

case of Plato, the psychological theory of the virtues is crossed by the metaphysical theory of the "Idea of the Good" (the applications of which, however, it may be observed, are of the most practical character), this mode of classifying the ancient philosophers does not seem to attain its full measure of paradox, till we find Aristotle relegated to the same category. Now Aristotle's *Ethics* (which, though furnishing the key to all subsequent systems of morals, is most strangely, and, as it seems to me, on most inadequate grounds, passed over altogether, without description or discussion) is almost exclusively based on psychological considerations. With the exception of portions of the books on Justice and Friendship, the burden of it, throughout, is the relation of the Emotions to the Reason, and the necessity, in order to the attainment of human well-being, of developing, in due proportion to one another, the several parts of man's complex nature. Whence then this curious paradox? It is best to allow Dr. Martineau to offer an explanation in his own words:

"We obtain the leading division of ethical systems, by referring to the generating idea or method out of which they spring. If the primary assumptions are taken from within, and you proceed by light of self-knowledge to interpret what is objective, you have a psychological system of Ethics. Invert the procedure, and you have an unpsychological system. This may be of two kinds, according as you begin with assuming real, eternal, intellectual entities, and thence descend into the human world; or only phenomena and their laws. If the former, you have a metaphysical; if the latter, a physical system of Morals. . . . It is curious that psychological ethics are altogether peculiar to Christianity. [The italics are Dr. Martineau's own.] Of the various anterior doctrines, much as they concerned themselves with the true ideal of conduct and character, there is not one which seeks its first principles in human consciousness, and endeavours thence to determine the moral position of man in the universe."

The explanation, I venture to suggest, hardly removes, or even softens, the original paradox, when we recollect that the leading idea in the moral systems of both Plato and Aristotle is the subordination, in the truly developed man, of the emotions to the reason, and the due co-ordination of the various parts of his nature with reference to its proper end, that end being for the individual, in his individual as distinct from his political capacity, the assimilation of the human nature to the divine and its consequent elevation above the material and merely animal world. With reference to his assertion on this last point, the "moral position of man in the universe," it occurs to ask whether Dr. Martineau can, by any possibility, have ever read the *Thoughts* of Marcus Aurelius.

The fact is that Dr. Martineau's main object in this book is to advance and defend two theses, the infallibility of "Conscience" and the ultimate identification of Ethics with Religion, and, possessed with these ideas, it is not unnatural that he should misconceive the significance of systems which do not embody his favourite theories. But it may be pertinent to remark that he would find as much difficulty in detecting the theory of the infallibility of "Conscience" (which he adopts, with certain modifications, from Bishop Butler) in the teaching of Christ and His apostles,

or in the earlier writings of Christianity, as in the "unpsychological theories" of Plato and Aristotle.

But it is time to state, and I will do it with all the brevity possible, Dr. Martineau's own theory, which he baptises with the curious and original name "Idio-psychological." It is so called, in order to distinguish it from "Hetero-psychological" theories, a term of reproach, apparently intended to cover all systems which attempt to analyse, as distinct from describing, the moral sentiments. The Hetero-psychological theories are classified as Hedonist, sub-divided into Utilitarian Hedonism and Hedonism with Evolution; Dianotic, represented by Cudworth, Clarke, and Price; and Aesthetic, represented by Shaftesbury and Hutcheson. I may remark, in passing, that the objective test of action adopted by the two last-named authors (Hutcheson actually anticipated the Benthamite formula, as embodied in its earlier statement, "the greatest happiness of the greatest number") seems to me not antagonistic to, as it seems to Dr. Martineau, but complementary of their theory of a "moral sense." The "Idio-psychological" School appears to include, in addition to the author, two writers who, in many respects, are widely different, so different indeed that it seems difficult to bring them under the same category, Butler and Kant. The author's presentation of his own theory may be briefly summarised as follows. "It is persons exclusively, and not things, that we approve or condemn," or, in other words, "what we judge is always the inner spring of an action, as distinguished from its outward operation." Amongst these "inner springs" or "natural principles," "we are sensible of a graduated scale of excellence, quite distinct from the order of their intensity, and irrespective of the range of their external effects"; it is in the recognition of this fact that "the whole ground of ethical procedure consists." These inner springs of action may be definitively arranged according to an ascending order of worth, the three highest places being taken by "11. Primary Affections, Parental and Social, and (approximately) Generosity and Gratitude; 12. Primary Affection of Compassion; 13. Primary Sentiment of Reverence." In the lower grades occur the Love of Ease, the Appetites, the Love of Gain, Love of Power, Love of Culture, &c. Now it seems to be contended that, whenever any two of these principles are in collision, we ought invariably to follow that which stands higher in the moral scale, irrespectively of the intensity of the two feelings, or the results likely to follow from their gratification. The Love of Culture, for instance, ought always to give way to the Feeling of Compassion, however great might be the advantage to oneself of gratifying the former and however slight the disadvantage to others of frustrating the latter. And, similarly, even with the social feelings of Generosity and Gratitude. Thus, it seems to follow that I ought not to send a present to my greatest benefactor, or to a public body for a public object, if the carriage of it is likely, in the slightest degree, to over-tax the strength of the porters or horses that convey it. "Every action," we are told, "is right, which, in presence of a lower principle, follows a

higher; every action is *wrong*, which, in presence of a higher principle, follows a lower." How, it will naturally be asked, do we ascertain this moral gradation of our motives? The answer is, by means of "Conscience." "The sensibility of the mind to the gradations of this scale is precisely what we call *conscience*;—the *knowledge with one's self of the better and worse*." "Conscience is the critical perception we have of the relative authority of our several principles of action." And the decisions of Conscience, when it is directed to the same objects, are uniform, and, therefore, of course, absolute and infallible. But here there comes in an important difference between the popular theory of conscience, as represented by and usually derived from Bishop Butler, and the more complex theory propounded by Dr. Martineau. "Conscience," with the latter, does not pronounce on an action considered in itself, but always has in view two terms of a comparison. And so it is that uniformity of judgment is consistent with apparent discrepancy. Thus, if I compare act A with act B, I may say that A is wrong, but, if the reader compares it with C, he may say, with equal truth, that it is right.

"One voice declares a given thing to be 'right,' another to be 'wrong'; meaning no more than that in the first case it is superior to one substitute,—in the second, that it is inferior to another. Of no moral activity can the worth be determined without conceiving *what would else be there*; and, unless this conception be identical in the thoughts of two advocates, they deal with differing problems under semblance of the same name." "Thus the facts that a part only of the moral scale is present to particular persons, and to different persons not the same part, readily explain the divergences of ethical judgment, without compromising in the least the uniformity of moral conception throughout the human race."

To complete this brief account of the "Idiosyncrasy" system, it is desirable to state, in the author's own words, the place which he assigns, in morals, to the consideration of the consequences of actions.

"Is there *no room*, I may be asked, in morals for the computation of pleasurable and painful consequences at all? Undoubtedly there is: in two ways. First, the computation is already more or less involved in the preference of this or that spring of action; for, in proportion as the springs of action are self-conscious, they contemplate their own effects, and judgment upon them is included in our judgment on the disposition. [This is, surely, a very large admission.] Secondly, when the principle of action has been selected, to the exclusion of all competitors, the problem may still be indeterminate; because, under the given external conditions, the very same principle may express and satisfy itself in various methods; the benevolence, for example, which in one man is foolish and defeats itself, in another is wise and accomplishes its ends. The choice of means by which to carry out the workings of a spring of conduct can be made only by consideration of consequences. . . . Thus, in the solution of all ethical problems, we have successive recourse to two distinct rules: viz., the *Canon of Principles*, which gives the true *Moral criterion* for determining the *right* of the case; and then, the *Canon of Consequences*, which gives the *Rational criterion* for determining its *wisdom*. The former suffices for the estimate of *Character*; but, for the estimate of *Conduct*, must be supplemented by the latter."

The barest outline of a criticism of this

theory must suffice. In the first place, can we, in our moral judgments, separate altogether the agents and the acts, the intentions and the effects? We certainly do not approve of an act as a moral act, unless it be dictated by a good intention. But, on the other hand, suppose a man, with ever so good intentions, were to go on for long performing acts attended with evil consequences, we should probably soon cease to approve of him, and might even come strongly to disapprove of him. The fact is that the consequences of his acts would give evidence of stupidity or obstinacy, and we should quite rightly blame him for these intellectual defects which, it being in his power to cure, he neglected to cure. And this consideration will show how valuable the habit of tracing consequences may be in forming the character and improving the springs of action themselves, as well as in shaping the individual acts.

As to the graduated scale of excellence in the motives, even if we grant that the list is rightly arranged, can we say, without involving ourselves in paradoxical consequences, that we ought always to prefer the higher of two motives, without any regard to their relative intensity or the effects which are likely to result from them? Is there, for instance, no such case possible as a conflict between the pleasure or advantage of others and a disproportionate injury to oneself, when a rational self-regard or even self-respect would impose upon us the duty of preferring our own good to that of others? Or may not small claims on our compassion yield to great opportunities of promoting the general good or even of self-improvement? Surely, the conduct of life would be a much easier matter than it is, if we could always act, to our satisfaction, on so simple a rule as that which Dr. Martineau proposes. And, if Society at large were to agree to act uniformly in strict accordance with this graduated scale of excellence among motives, it occurs to one to ask how long would it continue to subsist?

The theory of Conscience here presented, however ingenious it may be, and apparently capable of reconciling the supposed uniformity with the observed divergency of our ethical judgments, is really subject to the same difficulties which attend all attempts to invest the moral faculty, by whatever name it may be called, with an absolute and infallible character. It may be true (and I think is true) that every act which we denominate as moral implies a conflict of motives, and a choice between at least two alternative courses of conduct. But surely two men, equally conscientious, with exactly the same alternative before them, may solve the problem differently. Else, what is the significance of such terms as "casuistry," or "doubtful cases of conscience," or "conflicting duties," and the like, which express very real and very serious experiences in the lives of many men? At any rate, if Dr. Martineau's theory is true, the same man, who is clearly conscious of the two conflicting motives, or the two rival courses of conduct, claiming his allegiance, ought never to have any difficulty in arriving at a moral decision. But is this the case? And, if not, is Dr. Martineau's theory true to facts?

It is not encouraging, to those who take an interest in the progress of either the theory or the practice of morality, to see this dogma

of an infallible conscience (of which it would be very curious to trace the history—comparatively a recent one) revived in a specious form. Men in general, and even cultivated men, are usually reluctant to exercise their reason on matters of moral conduct, and the assurance that they need only refer to an infallible oracle within, by consecrating their prejudices, affords a welcome excuse for mental indolence, while it acts as one of the main obstacles to the determination of a settled code of ethical principles and the deduction from those principles of improved rules of practice.

The author is generally conspicuous for his fairness to other opinions and his courtesy to rival theorists. I am sorry to have to notice one conspicuous exception, in which he contrasts, *totidem verbis*, "Christian and Utilitarian ethics." This word Utilitarian has now become a mere term of abuse, and is made to cover so many systems, from the selfish theory of Hobbes to any theory which claims the right to reason on matters of conduct, that it has ceased to be of any service for the purposes of designation, and ought to be discarded by philosophical writers altogether. But a term which, in its historical acceptation, can be applied to the systems of such writers as Bacon, Cumberland, Locke, Berkeley, Hutcheson, and Paley, systems which by their authors were regarded as not only compatible with but as including and expressing the teaching of the New Testament, can hardly, without some latent paradox, be employed as the antithesis of Christian. Till writers on morals will cease to avail themselves of language of this kind, for the purpose of prejudicing the views of their opponents, and promoting their own, there seems to be no prospect of arriving at any common agreement, or even diminishing the present amount of disagreement, on the foundations of ethics.

Though I have had to criticise Dr. Martineau's work somewhat severely, I cannot dismiss it without paying a tribute to its literary form and the moral fervour with which it not infrequently glows. No one can rise from it without an admiration for the author's character, and many will derive from it additional impulses to right conduct. But it is, I think, its hortatory and edificatory, rather than its scientific or historical, value which is most likely to commend it.

THOMAS FOWLER.

To Kairwân the Holy: Scenes in Muhammedan Africa. By Alexander A. Boddy. Illustrated by A. F. Jacassey. (Kegan Paul, Trench, & Co.)

THIS book has a special interest at the present time, when refugees from Kairwân are fighting under the banner of the Mahdi in Kordofan, and when it is not improbable that a coalition may take place between the forces of the Mahdis of Tripoli and of the Soudan. It must, however, be remembered that Mr. Boddy's visit to Tunisia was made nearly two years ago, so that he did not see the more recent effects of the French occupation of the Regency; while, as regards Kairwân, he adds little or nothing to the graphic description of the city and its mosques which appeared in Mr. Broadley's *Tunis Past and Present*, and in Prof. Sayce's letter to the ACADEMY which

was published on January 20, 1883. Mr. Boddy's tour in Africa began at Tripoli, and his account of the charming but little-known "City of Palms" is, perhaps, the most interesting part of his book. Though Tripoli can easily be reached from Malta, it is rarely visited by travellers; yet it certainly is, as Mr. Boddy remarks, "the most African and the most thoroughly Oriental of any town upon the north coast of Africa." Unfortunately, the famous Quadrifrontal Roman Arch, which Bruce found in so good a state of preservation, and which is the chief attraction that Tripoli can offer to archaeologists, "is turned into a Maltese wine-store, being built up at each opening with stone and plaster, and a glass window in the centre," and the tombs of the Roman city have been thoroughly despoiled. Since the French occupation of Tunis, Tripoli has been fortified, and the garrison now consists of about five thousand men. "Each evening," says Mr. Boddy,

"about sunset, the troops march out upon the sand here, and, drawn up in line, give cheers for the Sultan, and return thanks for their food, clothes, and pay, as the bugle gives the signal for gratitude. It is a strange sight, and suggestively ironical, when one looks upon their awful clothes, and is told that their pay is hopelessly in arrear."

From Tripoli Mr. Boddy went by sea to Gabes, touching on his way at the island of Jerbah, the home of the lotus-eaters of classical legend, where the ship was boarded by men who were neither "mild-eyed" nor "melancholy," but very fine fellows, dressed in the gayest of Oriental costumes. It is at Gabes that it is proposed to construct a canal which will admit the waters of the Mediterranean into the interior of Africa. The town will then become a second Port Said, and an important naval station; but, as Mr. Boddy points out, if a port is constructed there, an immense amount of dredging will be necessary, as steamers now have to anchor a mile or so from the shore. Landing at Susa, which occupies part of the site of the old city of Hadrumetum, Mr. Boddy drove across the desert to Kairwân in a carriage drawn by four horses abreast according to the custom in Tunisia. His account of the Holy City is somewhat disappointing, and he hardly does justice to the beautiful interior of the Great Mosque, with its forest of many-coloured marble columns; but he saw it late in the afternoon, and the light was admitted through two only of the seventeen richly carved doors which lead into it from the court. This may, perhaps, account for the error in the following passage: "I approached the gorgeous Mihrâb Niche, with its two red porphyry pillars and lined inside with *lapis-lazuli* and shell-shaped designs in lovely marbles and mosaics." The truth is that it really consists of gaudily painted stucco, and it was so described by Prof. Sayce in the letter which has been already referred to. From Kairwân Mr. Boddy drove with what he terms his "equine quartette" to Tunis, which he describes as "the wickedest city on earth since the Cities of the Plain were burnt"—a fact that will be new to many readers of the ACADEMY. There he does not appear to have made the best use of his time, at least from an archaeological point of view. He went to Carthage of course,

but he did not visit the site of Utica, or explore the remains of Uthina, now called Oudena, which is within a drive of Tunis, and must have been a city of great importance, as the ruins cover an area of several miles. They include a series of enormous reservoirs like the well-known ones at Carthage, and also an amphitheatre, partly hollowed out of the centre of a hill, and exceedingly picturesque, of which the four principal entrances are still in a very perfect condition. But, if Mr. Boddy did not linger at Tunis, it may have been because he wished to breathe a less polluted air, or to avoid a danger of foreign travel to which he refers when, after describing the strangeness of rising on Sunday morning at Tripoli, and finding the bazaars busy and noisy, and the swarthy porters bearing their huge burdens along the narrow streets, he remarks, "All this is very un-Sunday-like, and must in time affect the reverent ideas almost naturally implanted in English minds."

F. W. PERCIVAL.

The Public Letters of the Right Hon. John Bright, M.P. Collected and Edited by H. J. Leech. (Sampson Low.)

"To represent Manchester, on such terms as an independent mind can accept, is a position of honour which I hope I can fully appreciate; but to sit in Parliament as the mere instrument of party is no object of hope or ambition with me."

These words were not written by Mr. Goschen. On June 24, 1850, Mr. Roebuck moved a resolution approving of the foreign policy of Lord Palmerston, at that time Foreign Secretary in the ministry of Lord John Russell. The resolution was moved in the House of Commons as a vote of confidence in the Government, in reply to an adverse vote in the House of Lords. Mr. John Bright voted with the Opposition; and the above extract (in which the italics are Mr. Bright's) is taken from a letter written by him to a Manchester elector who disapproved of his vote. Radicalism in Parliament was in those days under a shadow. The Radicals in the House of Commons felt they were not supporting friends in supporting the Government of Lord John Russell and Lord Palmerston. A writer in the *Annual Register* of 1807 said that all the distinction the public could see between the Whigs and the Tories was the distinction between the inns and outs; and this was all the distinction the Radicals could see between the Whigs and the Tories of 1850. Writing on February 1, 1858, to a Birmingham elector, Mr. Bright says (p. 55): "I write this letter chiefly that I may warn you against the pitfalls that are in your path. Your cause is not in the hands of friends. Your forces in the parliamentary field are commanded by men taken from or chosen from your constant and natural opponents, and they lead them, not for your purposes, but for their own." Radicals are sometimes twitted with losing under the régime of Mr. Gladstone that spirit of independence which they showed under Lord Palmerston; but those who say this seem to forget what manner of man Lord Palmerston was. For twenty years he continued in office under the Tories. This was the period of which Moore wrote—

"There's nothing constant in the human race
Except the Whigs being always out of place."

The reign of the Whigs lasted—with the interval of Sir Robert Peel's administration in 1841—for thirty years after the Reform Bill, and Lord Palmerston, who saw the error of his ways, remained in office. None of the reforms advocated by the Radicals were approved by the Whig office-holders, who might have accosted their Radical supporters with the old adage, *Sic vos non vobis*. No wonder that Mr. Bright regarded the party who supported "the noble Lord" as Palmerstonian rather than Liberal, and that he stigmatised the Ministry in 1858 as "the very worst Ministry he had ever known." With the death of Lord Palmerston, in 1863, the period of political inactivity and compromise was closed; and with the accession of Mr. Gladstone to office in 1868 that of political activity and principle began.

Social questions are touched on in these Letters as well as political. Mr. Bright considers "compulsory vaccination doubtful, and the repetition of penalties as now practised monstrous." "As to compulsory vaccination," he writes (p. 291), "I am of opinion that if it had never been insisted on or enforced, vaccination might have been as general as it now is, without the fierce opposition to it which now prevails in many quarters." His references to intolerant clergymen are amusing enough. The clergyman who misquoted Mr. Bright's use of the word "residuum" feels the lash of his sarcasm:

"I do not know," he writes (p. 165),

"what Mr. Read is in his pulpit, but I would advise him to stay there, where he cannot be contradicted. On the platform he is what is not uncommon in the hot partisan priest—ignorant and scurrilous, and a guide whom no sensible man would wish to follow. His congregation should pray for him."

Writing of another clergyman, he sets (p. 251) that the ignorance and untruthfulness of Tory clergy, when they speak at Tory dinners, is amazing and shocking. "In their clerical reading they seem never to have met with the passage, 'Thou shalt not bear false witness.' I do not know what Mr. Thackeray is in the pulpit, but surely on a platform, as a public speaker, he is an example to be carefully avoided."

Mr. Bright does not believe in proportional representation. He considers Mr. Hare's plan more of a "fad" than any other yet submitted to the public, with this additional advantage, that "scarcely anyone can understand it." "It aims," he writes in October 1881,

"at making Parliament an exact photograph of every phase of public opinion, and under it there is no fancy or folly which might not, and probably would not, have its representative in the House. Parliament would be broken up into busy cliques, led by the political lunatic who would have entrance within its walls. My advice is, keep to the old ways—they are the safest, and the 'wayfaring man, though a fool shall not err therein.' I have known several of a few of Mr. Hare's supporters; but not one of them has seemed to me to possess the common sense which is as useful and necessary for legislation and government as in the ordinary pursuits of life."

I feel much tempted to continue my quotations, but will refrain. Those who wish to learn Mr. Bright's opinions on Shorter Parlia-

ments, the House of Lords, Free Land, the Temperance Question, will find them briefly stated in this volume. The publication of these Letters on the eve of a General Election is opportune. If all candidates for Parliamentary honours—and the advice is not restricted to Liberal candidates—were to study this unpretending book, their speeches might lose in length, while they gained in matter. It was a sad philosopher who said of life that its oft complained of brevity was, perhaps, its best attribute; but there can be no offence in saying of John Bright's letters that their brevity is not one of their least attractive qualities. There is no letter in the collection that is a quarter as long as that portentous epistle which Jeremy Bentham penned to Lord Lansdowne, the mere perusal of which must have sorely taxed the patience of the Bowood statesman. Mr. John Bright may be intolerant; he may even sometimes be mistaken, but he is never dull. That unpardonable offence he has never committed, and those who (irrespective of party politics) can appreciate manly sentiments uttered in manly English, should study these letters.

J. GEORGE MINCHIN.

In the Lena Delta. By George W. Melville. (Longmans.)

THIS latest chapter in the tragic story of the ill-fated *Jeannette* expedition has a peculiar interest of its own, and most people will agree with its editor that "there can be no need of explanation, much less of apology," for its appearance. "Great deeds," wrote Emerson, "deserve a fit and permanent record," and "we need books of this tart, cathartic virtue." The long imprisonment and loss of the *Jeannette*, the terrible retreat to the Lena Delta, the heroic endeavour and sad ending, have been known to the world for more than two years past, and no one can have read the story without remarking and admiring the energetic and vigorous character of Chief Engineer Melville, the man through whose devotion and heroism the bodies of the dead commander and his party, with the priceless records of the expedition, were discovered before the spring floods could sweep them away. De Long speaks of him, in his journal, as "one of the strong points in the expedition," and makes repeated mention of his high qualities, while he was specially commended by the Court of Inquiry which was held after the return of the survivors. He was the prime mover and central figure of that weary winter search in the desolate wastes of the Lena Delta, and he is therefore the only competent historian of its incredible sufferings and toil. No one will be inclined to judge this book solely from the standpoint of literary merit, for no amount of literary skill could greatly increase the excitement and sadness of a narrative the human interest of which is, perhaps, unsurpassed even in the annals of Arctic exploration.

As there can be little or nothing more to tell regarding the *Jeannette's* experiences in the ice and the retreat of her crew, Mr. Melville wisely contents himself with giving a brief outline of the course of events previous to the separation of the three boats in the gale of September 12th, 1881, from which time he was left to his own resources. Nothing definite has ever been ascertained

as to the fate of Lieutenant Chipp's boat, the second cutter; but Mr. Melville has no doubt that she foundered immediately after the boats parted, and the only two survivors of the first cutter's party state that this was also the general opinion of De Long's crew. Mr. Melville tells us that he looked back towards where he expected the second cutter to be, and

"for an instant she was not to be seen, but presently I saw her far off in the dim twilight rise full before the wind on the crest of a wave, and then sink briefly out of sight. Once more she appeared; an immense sea enveloped her; she broached to; I could discern a man striving to free the sail where it had jammed against the mast; she plunged again from view; and though wave after wave arose and fell, I saw nothing but the foam and seething white caps of the cold dark sea."

When the weather moderated, the first cutter and whale-boat endeavoured to reach Cape Barkin, the north-east point of the Lena Delta, upon which the charts erroneously indicated winter huts and inhabitants, and on September 16 the whale-boat was fortunate enough to enter one of the eastern mouths of the Lena River, and three days afterwards Mr. Melville and his party fell in with natives, who guided them to the village of Geomvialocke, where they arrived on the 25th, and subsisted until they were able to communicate with the commandant of Bulun. Efforts were made from the first, but without avail, to institute a search for the other parties, though they were believed to have been lost in the gale; but it was not until October 29 that Mr. Melville learned that the first cutter had survived. He at once started to find and succour if possible his missing comrades, and reached Tamoose on the following day.

"This was the close of October 30, 1881. A memorable day, for about one hundred miles distant from Tamoose it sealed the sad fate of De Long and his comrades; and five months later, when I found their bodies, turning to the last written page of De Long's note-book, or 'ice-journal,' as it is now known to history, I read the last pitiful entry, evidently written in the morning:

"Oct. 30th, Sunday.—One hundred and fortieth day. Boyd and Görtz died during the night. Mr. Collins dying."

"So the close of the day that saw me finish and pack my sled at Tamoose doubtless closed the eyes and earthly career of the commander and remainder of as gallant a band of men as ever struggled against fate, or its cruel emissaries—ice, snow, hunger, and cold."

The rest of the story is well known. Mr. Melville succeeded in recovering a portion of the records left by De Long at various places along his line of march; but, after nearly sacrificing his life from hunger, cold, and the unspeakable hardships of the journey, and feeling assured that the remainder of the first cutter's party had undoubtedly perished, he returned to Bulun, and then went to Yakutsk, where he commenced preparations for a more extended search when the season would permit, and in the meantime forwarded to Irkutsk those members of his party who were either not needed or were unfit to take part in his expedition. The relief party assembled at Kas-Karta, the appointed rendezvous, on March 12, when the search for the first cutter's crew was commenced, and

resulted in the discovery, between the 23rd and 27th of the same month, of the remainder of the records and the bodies of De Long and his party. Mr. Melville intended at first to bury the remains upon the bank where they were found; but the natives assured him that in all probability any tomb would be washed away, as, when the river broke up in the spring, there would be about four feet of water over the entire delta. He, therefore, had them all removed to the top of a hill of solid rock, about forty versts to the south-west, and there constructed a mausoleum of wood from the wreck of a scow which lay near their last camping-place.

"The burial-ground is a bold promontory with a perpendicular face overlooking the frozen Polar Sea. The rocky head of the mountain, cold and austere as the sphinx, frowns upon the spot where the party perished."

After this had been done, the coasts and upper portion of the Lena Delta were thoroughly searched for Lieut. Chipp's party, but without finding any traces of it, and when the sledging season was at end, Mr. Melville at last returned home by order of the Navy Department, having done all that a brave and steadfast man could possibly accomplish. In the spring of 1883 the remains of De Long and his comrades were brought back to the United States from their tomb on the Lena Delta, and were interred with all the honours due to men who fell bravely in a noble cause.

It is evident, from his very graphic and vigorous account of his experiences, that few men have suffered more from the hardships of Arctic travel than Mr. Melville; but he nevertheless took an active part in the Greeley Relief Expedition last year, and an outline of the object and results of this voyage, with a proposed method of reaching the North Pole, which he is anxious to test practically, are appended to the narrative of the search for De Long. Into this part of the book we do not intend now to enter, but we may observe, though it is hardly necessary to do so, that the views of so experienced an Arctic traveller will be found to merit careful perusal.

GEORGE T. TEMPLE.

NEW NOVELS.

In the Golden Days. By Edna Lyall. In 3 vols. (Hurst & Blackett.)

Victa Victrix; or, a Shrug—a Hum—a Ha! By Austen Pember. In 3 vols. (Maxwell.)

Between my Love and Me. By the Author of "A Golden Bar," &c. In 2 vols. (Hurst & Blackett.)

Primus in Indis. By M. J. Colquhoun. In 2 vols. (Chapman & Hall.)

Two Loves in One Life. In 2 vols. (London Literary Society.)

Wilbourne Hall. By Mrs. Caumont. In 2 vols. (Fisher Unwin.)

Written to Order. By the Author of "A Day of my Life at Eton," &c. (Sampson Low.)

Wensley, and other Stories. By Edmund Quincy. (Boston: Osgood; London: Trübner.)

At any Cost. By Edward Garrett. (Edinburgh: Oliphant, Anderson, & Ferrier.)

To write the historical novel acceptably is

no easy task. It does not consist in clothing characters of a bygone age according to the fanciful conceptions of the writer. It is something much more difficult than that. The historical characters introduced must move and speak in such guise that we can almost realise them in their habit as they lived, while their personal surroundings and the period in which they are cast must also exhibit the same *vraisemblance* and truth to nature. It is a pleasure to be able to say that in a very considerable degree Miss Lyall has been successful in these respects with her story *In the Golden Days*. But, even had she not been so successful, the novel would still have been deeply interesting for its tender and touching recital of the love story and misfortunes of Hugo and Joyce Wharncliffe. Hugo is the friend of that noble patriot Algernon Sidney—of whom a striking and very moving picture is presented in these volumes—and, rather than betray his friend, he remains faithful to the point of death, refusing even the dazzling offers made him by Charles II. himself. As for Joyce, she is a true woman, and proves that "the crown of a woman's love is the bearing of pain for and with the one she loves." The book would be overweighted with sadness but for the delightful glimpses we get into the home of the fine old Nonconforming patriot and soldier, Colonel Wharncliffe. Although the author modestly disclaims the title of "historical novel," and affirms that she has only tried to describe the gradual growth of a character, there are many historical characters freshly and vigorously drawn in these pages, including John Evelyn, the little Duchess of Grafton, Sir William and Mary Denham, Betterton the actor, and Francis Bampfield. But, apart from all historical aspects, as a narrative of human love and human suffering, the novel is one to give unusual pleasure.

The author of *Viola Victorix* is a clever but exasperating writer. The extraordinary title of his book is a fair illustration of its style. The novel is jerky and brilliant, and it may be described as a quick succession of jokes, epigrams, sobs, sighs, and fireworks. At present Mr. Pember exhibits far too much literary effervescence and hysterical thinking; but when these have calmed down, there should be in him, unquestionably, the making of a talented writer. As it is, we have found his last story most entertaining, and it reveals some very unmistakable touches of both humour and pathos. We know that these qualities lie near together, but here they follow upon one another's heels too closely. Upon the lightning of the author's wit there rolls the thunder of his pathos, not a single sentence sometimes interposing between the two. He has to learn the strength there is in calmness. There are several characters in the novel as well drawn as any we have lately met with. The unconventional Mary Testa, who wastes a wealth of love upon a vacillating creature, one Julian Holmes, is powerfully delineated; and so is the fine-souled, rugged curate, John Evelyn—a character worthy of Charles Kingsley. Mr. Pember once more lifts the veil upon the loathsome doings of society papers, as typified in the journals *Puff* and *Snarl*; and he shows an almost equal knowledge of the seamy side of theatrical life.

The author would appear to be almost steeped in cynicism, were it not occasionally for such admirable passages as the following:

"This life is not subject meet for ridicule; no, nor for utter and grand scorn and an upturned lip and a passing by on the other side; rather to be regarded with fear, lest we ourselves, with our eyes on the stars and our heads in Olympus, stick our feet in grievous mire."

"Every place, so that true work and a large degree of one's self be poured round it, is full of consecrating oil. In some sort or another, in proportion to the value of the builder and the thing built, this place of work is a ladder set on earth indeed, but whose top is hid in mist—how high he who set the ladder up cannot tell. For did he know, and could he touch the limits of it, then would his work not be of the highest."

There are several very moving and genuinely pathetic scenes in these volumes, which will not readily be forgotten by the reader. At present, the author lacks care, *aplomb*, and judgment; as he acquires these, he will be less spasmodic, and do work that is really good, and far above the average.

The author of *A Golden Bar* has written a very charming story in *Betwixt my Love and Me*. The plot is not very intricate, but it is sufficient for the purpose, and the interest is well sustained. It cannot be said that the main incident—the love of a young girl for her guardian—is new; neither is the absurd blindness of the guardian himself, Roland Kingdon, to the state of his ward's affections entirely unknown in fiction. The heroine, Myrtle, has grown up in the companionship of Kingdon from babyhood to womanhood, and the consequence is, when she arrives at the latter stage of being, her guardian has become the whole world and something more to her. But he fails to apprehend the state of her heart, although he in turn loves his ward passionately. Something of course comes "betwixt my love and me," and that is a scapegrace named Ravenshaw, given to horse-racing, betting, and other vices. Driven to despair, Myrtle promises to marry this undesirable creature, and the eve of their union arrives before it is discovered what a selfish brute Ravenshaw is. The wedding is postponed *sine die*, when Myrtle finds the curtain lifted upon her lover, and in the end she is made happy with her guardian. The characters in this story are not many, but they are so carefully drawn that not one of them strikes the reader as being unnatural. The author presents us with many happy descriptive touches, as when she says of autumn, he is "like a rich man leaving all his wealth behind him; he asks for nothing for himself but a peaceful death-bed and a gorgeous funeral." When the time of his departure comes . . . a glory hangs over the land, like a good man's fame, which brightens the place where he dwelt."

Miss Colquhoun's *Primus in Indis* (we presume the author to be a lady) is a well-told tale which deals in the opening with the times of the unfortunate Prince Charles Edward. The second volume is concerned with some of the most stirring episodes in the history of British India. The novel is founded upon a supposed old autobiography; but the gentleman who narrates his own experience is not

very accurate in his figures, seeing that he states he was born on June 26, 1729, and came of age on June 26, 1751. In enumerating a number of distinguished authors also, he speaks of the author of the *Faery Queens* as Spenser. But, in spite of little defects, this narrative of the career of the heir of Ravens-thorpe is far from lacking in interest; some chapters, indeed, are graphically written, and show what could be accomplished with still greater care. Those who do not object to a hero being transferred from place to place with almost breathless rapidity, will enjoy the frequent change of scene in these volumes.

From the literary point of view there is nothing to be said for *Two Loves in One Life*. It is evidently written by an unpractised hand. The style is poor, and it is not redeemed by a single touch of originality, or by any power of description, as relating either to character or scenery. The following extract is typical of many others: "*In mind*—well, it is rather difficult to pourtray mental qualifications—those of the Baronet must speak for themselves, as we obtain a more intimate knowledge of him," &c. We have italicised two words to show that this sentence is as incomplete as the Baronet's mind. There are, no doubt, some idiotic baronets in the world, but it is doubtful whether there is one who would use such phrases as "I call that a very *pooty* song." That the baronet in this novel is simply a character made to order is shown by a very little thing. In the first volume he calls everything "*pooty*," in the second we find him using "*purty*." There are a hundred such things in the course of these volumes to prove that the author was not really constrained to write this book; and we have far too much inferior literature already to encourage a forced growth. The narrative itself deals with an unfortunate love story. A woman marries one man loving another. The latter comes athwart her afterwards, and, though in other respects he behaves honourably, it is scarcely the thing for him to snatch his former love to his heart for a moment, and to place "one long clinging kiss upon her lips." We condone this and other offences, however, when he nobly sacrifices his own life in the effort to rescue the husband of the woman who has been the one deep passion of his life. This incident is a striking one, and very different from those usually met with in novels. Generally, it is the inconvenient husband who is put out of the way: here it is the first lover, and the husband and wife live happily ever after.

There are some natural touches in *Wilbourne Hall*, and the story itself, which is concerned with a case of substitution and the troubles of the banished rightful heir, is sufficiently interesting. In construction, perhaps the writer betrays the unpractised hand, but her novel may be read with considerable pleasure.

Written to Order cannot be called a novel except on the principle that many old romances which were really books of travel were called such. It professes to be an account of "the journeyings of an irresponsible egotist," and of the manner in which "he enjoyed himself thereon." We consequently get a bastard kind of literature, made up of

part of descriptions of scenery and in part of personal incidents. We are introduced to a number of characters who added to or detracted from the writer's enjoyment during his voyages and his travels in Portugal, Brazil, &c. There is a good deal of liveliness in these reminiscences, and we are not inclined to speak severely of them, unless, indeed, they should be taken as an encouragement to every traveller to "go and do likewise," in which case it would be a duty to interfere on behalf of a long-suffering world, which has already shown an extreme weakness of conscience on the subject of books of travel.

There is a fine literary flavour in the stories by Mr. Quincy, selected and edited by his son, and ushered in with an admirable memorial poem by Mr. Russell Lowell. The stories, as such, have not much in common with novels generally, though in *Wensley* there are one or two dramatic situations. Their real charm lies in their cultured style, and, although they are unmistakably stamped with American characteristics, the English reader will find them both delightful and profitable.

Mr. Garrett is known as a writer with a good moral purpose in anything he undertakes, and the lesson inculcated in *At any Cost* is a very necessary one in this age, when men are hasting to be rich by means not altogether scrupulous. The author traces the career of two youths who come from the far North to push their fortunes in London, and, without bringing all kinds of misfortunes upon the head of the selfish one, he leaves his reader in no doubt as to which is the nobler life—that which places honour first, or that which worships wealth. The story is calculated to do good to the youth of both sexes.

G. BARNETT SMITH.

SOME HISTORICAL BOOKS.

The Genealogist's Guide. By Geo. W. Marshall. Second Edition. (Bell.) Mr. Marshall has distinctly missed an opportunity by making the second edition of his most useful manual for genealogists a mere reproduction of the original edition, enlarged by numerous additions. For he might easily have improved the plan of his work, and made it a real guide to genealogical students, instead of a mere index of references. This is said advisedly, after following his advice to "read the Preface before consulting the book." As it is, his readers are bewildered by the multitude of his references under each name, when he might easily have enabled them to distinguish between well-laboured genealogies and skeleton pedigrees or memoirs of individual members of the family. Again, the volumes of the Chetham, Camden, and Harleian Societies are referred to by their numerical order of publication instead of by their titles, so that practically we have no means of knowing what is the name of the book referred to, unless we happen to have at hand a list of the numerous publications of these societies, which very few people possess. The *Catalogue of the London Library* supplies proof positive that it is not the custom to refer to such publications by the number of the volume, because in the list of the Camden and Chetham series the numbers are not printed at all, and only the titles are given. It is true that Mr. Marshall gives a list of the numbers and titles of the first eighteen volumes of the Harleian Society in his Preface; but it would surely have been much simpler to have referred

the reader direct to the Visitation of London, 1568 (Harleian edition) than to the Harleian Society (vol. i.), when the Preface has to be consulted to know what the reference means. It is a still more serious defect that families of different lineage bearing the same name are all lumped together without distinction, so that in most cases those who consult this guide have no means of knowing whether any particular reference relates to the particular family in which they are interested. It is, however, a most useful book with all its faults, and the author deserves great credit for the industry and thoroughness which are displayed in his collection of authorities. It is just because he has done his work so well, that critical readers are provoked to complain that he has not done it better.

Record of Services of Madras Civilians, from 1741 to 1858. By Charles C. Prinsep. (Trübner.) No body of public men has so ancient and honourable a history as the Indian Civil Service. Perhaps that history may some day be written on the scale that it deserves. Meanwhile, Mr. Prinsep, who inherits a name that forms part of that history, has here compiled and printed a portion of the materials for the future historian. The present volume is confined to Madras, but we doubt not that Mr. Prinsep means to increase our obligation by publishing similar lists for Bengal and Bombay. Though Madras is small as compared with Bengal, and both poor and remote as compared with Bombay, it is entitled to precedence by reason of its antiquity. Here was the first territorial settlement of the East India Company, and the first seat of a Presidency. Here the genius of Clive established the pre-eminence of Europe over the East and of England over France; and here were fought the long series of battles with Hyder Ali and "his more ferocious son," which left the conquerors supreme in the South. Since the beginning of the present century Madras has been fortunate enough to have no history, and has fallen somewhat into neglect. But the *esprit de corps* which marks the covenanted Civil Service as a whole is specially developed in Madras. While Bengal has become in the popular mind almost co-extensive with India, and while Bombay relies for its reputation upon three or four distinguished names, the southern corner of the peninsula has gone on quietly in its own way, less influenced than the rest by modern changes. Calcutta is imperial, and Bombay is both commercial and manufacturing; but Madras retains the conservative habits of a provincial town. In the old days the Madras Civil Service formed a sort of charmed family circle, into which few aliens by blood or sentiment were allowed to enter. Even under open competition a tendency may be observed towards the reappearance of hereditary names. The present writer can find no less than three ancestors in Mr. Prinsep's list, besides collaterals innumerable. But it is right that we should state more particularly what Mr. Prinsep has done. Beginning with 1741, and ending with 1858, he has compiled an alphabetical catalogue of every member of the Madras Civil Service, with the successive appointments that he held. The dates for beginning and ending are both of them arbitrarily chosen. It appears that the Indian Registers start from 1741; but Mr. Prinsep himself informs us that MS. lists at the India Office have recently been discovered going back to the beginning of the eighteenth century. The *terminus ad quem* of 1858 is presumably taken as representing the transfer of the government from the Company to the Crown. For the Madras civil servants appointed since 1858 we are referred to an annual publication of the Government in India, called the "History of Services." Without meaning to be ungrateful

to Mr. Prinsep for what he has done, we hope that he will be encouraged to extend his dates in either direction when he comes to take up the other two presidencies. It is unnecessary to point out that the work becomes the more valuable the farther it is pushed back. But its completeness is scarcely less impaired by stopping short at 1858, on the plea that the names and services are already in print. While it is one of the objects of such an undertaking as this to save the historical student the trouble of MS. researches, it ought also to be another object to embody in a single volume the results scattered through the series of annual "Histories of Services." One other point we cannot forbear to mention. Why is the greatest name in the history of Madras altogether omitted? According to Macaulay, Clive, who was born in 1725, received a writership on the Madras establishment of the East India Company in his eighteenth year, i.e., in 1742; and it was not until eight years afterwards that he exchanged civil for military life.

Index of Obituary Notices for 1882. (Published for the Index Society by Messrs. Longmans.) This is the third volume of the "Annual Indexes of Obituary Notices," compiled chiefly by Mr. Arthur R. Cowdroy, and published by the Index Society. To point out the importance of such a work ought to be unnecessary; but we fear that the society does not receive the support it deserves. Not only are additional subscriptions needed, in order to get the printing done with greater promptitude; but voluntary contributors should come forward to render the undertaking more complete. Only one country newspaper is at present fully indexed, though all the Manchester papers are read for the purpose. To include foreigners whose deaths happen to be recorded in the *Times*, and to omit those Irishmen and Scotsmen whose fame has not reached to London, is little short of absurd.

The Monumental Inscriptions in the Hundred of Holt, in the County of Norfolk. Collected by Walton N. Dew, and Edited and Indexed by Walter Rye. (Norwich: Goose.) The Preface to this volume supplies another proof of Mr. Walter Rye's determination, that it shall not be his fault, if the Monumental Inscriptions remaining in Norfolk churches and churchyards are allowed to perish through natural decay or the more destructive process of church restoration. He has inoculated Mr. Walton N. Dew with his own enthusiasm in the cause, and the two confidently expect that, by their united exertions, the sepulchral inscriptions in every Hundred of North-east Norfolk will, before long, be safe in print from all risk of destruction. Every antiquary will wish them success in their self-imposed task, for the volumes already published are, like all Mr. Rye's publications, thoroughly well indexed, which materially increases the value for reference. It appears from the tabular statement prefixed to this volume that there are twenty-seven parishes in the Hundred of Holt, and that in no less than thirteen of them the parish register dates back from the sixteenth century. We should scarcely have expected to find that eight parish churches were dedicated to All Saints, and only six to St. Mary, while St. Andrew, the most popular of Norfolk Saints, has only four dedicated to him.

A Short Calendar of the Feet of Fines for Norfolk in the Reigns of Richard I., John, Henry III., and Edward I. By Walter Rye. (Norwich: Goose.) To make a complete list and analysis of all the fines levied in Norfolk between the first year of Richard I. and the last year of Edward I. (3,672 in number) must have involved years of laborious employment at the Record Office. But it was a labour of love to Mr. Walter Rye, and the value of such

a list and analysis for purposes of local history can scarcely be exaggerated. It seems, therefore, almost incredible that when the MS. containing the results of his labour was offered as a gift to the Norwich Archaeological Society for publication, the committee should have refused to accept it, when they had ample funds in hand. For they could scarcely expect to find a MS. better worth their printing. One would not like to believe that their refusal arose from the conviction that Mr. Walter Rye, after working so many years without remuneration, would not grudge the farther sacrifice of printing the MS. at his own expense. Because it would be ungenerous in the last degree, if a society, which exists for the purpose of collecting materials for the history of Norfolk, deliberately took advantage of the enthusiasm of an individual antiquary, and cast upon him a burden properly belonging to themselves, merely to save their own funds. It is not, however, too late to make more fitting arrangements, for readers of this volume will be glad to hear that this is only the first instalment of Mr. Rye's analysis of Norfolk Fines, and that he proposes to enrich the next Part with a preface, showing that the fines of early date did not relate exclusively to real property, as has hitherto been laid down in all the law-books.

NOTES AND NEWS.

MESSRS. SAMPSON LOW announce that during the present month they will publish: *Under the Rays of the Aurora Borealis in the Land of the Lapps and Kvaens*, an original work by Dr. Sophus Tromholt, edited by Mr. Carl Sievers. Besides a narrative of journeys in Lapland, Finland, and Russia, during 1882-3, and descriptions of the interesting Lapps and Kvaens, the book will contain an account of the work of the recent Circumpolar Scientific Expeditions, and a complete popular scientific exposition of our present knowledge of the remarkable phenomenon known as the Aurora Borealis, or Northern Lights, to the study of which the author has devoted the greater part of his life. The work will also contain a map, chromo-lithographs, and 150 views, portraits, diagrams, &c., from photographs and drawings by the author, including numerous illustrations of the Aurora Borealis. Arrangements have been made for the publication of the work in France, Germany, Norway, Sweden, and Denmark.

MR. JOHN MURRAY has in preparation a volume by Dean Burgon entitled *Ten Lives of Good Men*. The titles of the ten biographies contained in the work are as follows:—"The Learned Divine: Martin Joseph Bouth"; "The Restorer of the Old Paths: Hugh James Rose"; "The Great Provost: Edward Hawkins"; "The Re-modeller of the Episcopate: Samuel Wilberforce"; "The Humble Christian: Richard Lynch Cotton"; "The Pious Librarian: Henry Octavius Coxe"; "The Faithful Steward: Richard Gresswell"; "The Christian Philosopher: Henry Longueville Mansel"; "The Single-minded Bishop: William Jacobson"; and "The Good Layman: Charles Longuet Higgins."

MR. MURRAY also announces *A Popular Life of Gen. Sir Charles Napier*, by the Hon. W. Napier Bruce; *Lectures on Ecclesiastical History*, Delivered in the University of Dublin, by the late Bishop Fitzgerald, edited by the Rev. W. Fitzgerald and the Rev. Dr. Quarry; *An Introduction to the Study of the New Testament*, by the Rev. Prof. Salmon, of Dublin; *The Life of William Carey, D.D., Shoemaker and Missionary*, by Dr. George Smith; and *The Student's Manual of the Evidences of Christianity*, by the Rev. Dr. Wace.

THE *Oxford Magazine* mentions a rumour that Mr. J. Russell Lowell is a possible candidate for the chair of English Literature.

MESSRS. CHAPMAN & HALL will shortly issue a novel by Mr. Charles H. Eden, author of "Frozen Asia," &c. It is named *George Donnington*; or, *In the Bear's Grip*, and the scenes are laid in England, Southern Russia, and Siberia.

THE Marquis of Lorne's book on *Imperial Federation*, which was announced in the last number of the ACADEMY, will be issued next week.

A NEW novel by Ouida, called "Othmar," will begin to be published in *The People of May* 3. The scene of the story is laid in Russia, and the characters belong to the highest ranks of society. This is the first occasion that Ouida has appeared in serial form.

THE Index Society has in the press the first instalment of an Index to the obituaries in the *Gentleman's Magazine*, from 1731 down to the date when the *Gentleman's* changed its old form. It is also proposed to continue the Index of obituaries to 1880, when the annual volumes of the Index Society begin. For this purpose considerable materials have been collected from newspapers, transactions, &c.; but the society stands greatly in need of additional subscriptions, to defray the expenses of publication. The annual subscription is one guinea; and the hon. secretary is that indefatigable worker, Mr. H. B. Wheatley, 8 John Street, Adelphi.

MESSRS. CASSELL & Co. are about to publish *The School Manager's Manual*, by F. C. Mills, with an Introduction by Mr. Sydney Buxton, Chairman of the Committee of Representative Managers of London Board Schools.

THE Spanish Government has granted £800 towards the printing, with facsimiles, of some of the most important documents of Don Manuel Danvila's *Poder Civil en España*, a work which obtained also a prize from the Academy of Moral and Political Sciences.

THE May issue of the *Commonweal*, the organ of the Socialist League, will contain a poem by William Morris; "Peace or War," by E. Bel-fort Bax; "Tonkin and French Socialism," by Paul Lafargue; and "Lessons in Socialism," by Edward Aveling.

THE *Times* records the death at Leipsic, on April 15, of Walther von Goethe, the grandson of the great poet, whose family thus becomes extinct. The deceased had some repute as a musician, and had been a pupil of Mendelssohn. It is said that he possessed a large number of documents relating to his illustrious ancestor, which it is expected will now be made public.

MR. ROBERT LOUIS STEVENSON is at present engaged upon a new story for boys. It is to be published as a serial in *Young Folks' Paper*, in which "Treasure Island" and "The Black Arrow," by the same author first appeared.

WE have received the special number of the *Xpōs Ἀναστής*, published in celebration of the jubilee of Greek Independence (March 25, O.S.) It contains a list of the surviving officers who took part in the war of liberation, and verses and short prose pieces referring to the occasion by the chief living Greek writers, together with congratulatory letters from eminent foreign phil-hellenes—among others from Mr. Gladstone, Prof. Blackie, MM. Renan, Duruy, Maxime du Camp, and Jules Simon. In a later number of the same paper we observe an article headed "The Late Lord Mayor of London, Cairns." The biography given is that of Earl Cairns, not that of Mr. Nottage. It ends with the statement that "Lord Cairns received in 1878 the additional title of Earl of Garmoyle."

The *Monthly Interpreter* for May will contain, among other papers, an article on Prof. Drummond's *Natural Law in the Spiritual World*, by the Rev. D. M. Ross, of Dundee.

THE restored Codex of the Cortés of 1576 is being printed under the auspices of the Government as an additional vol. 5 to the *Coleccion de Cortés de Castilla*.

THE Rev. T. Campbell Finlayson, of Manchester, author of *The Divine Gentleness and Other Sermons, &c.*, has in the press, under the title of *Biological Religion*, a reply to Prof. Drummond's *Natural Law in the Spiritual World*. Messrs. Brook & Chrystal, Manchester, are the publishers, and it is expected to be ready shortly.

MESSRS. GINN, HEATH, & Co., of Boston, have sent us two volumes of their new series of "Classics for Children." The idea is a very good one. The ordinary school reading-books, consisting of mere detached extracts, are little adapted to excite in children a taste for the beauties of literature; and the publishers have endeavoured to meet a real want in their issue of a series of entire works of high-class English writers, specially edited for children and suitable for use in schools, while at the same time possessing attraction which will render them likely to be read out of lesson hours. The volumes before us—*The Lady of the Lake* and *Lamb's Tales from Shakspeare*—seem well fitted to answer this purpose. If we have any fault to find with them, it is that they are not fully enough annotated. The *Tales*, indeed, have no notes of any kind, excepting a list of the proper names, with the pronunciation figured. *The Lady of the Lake*, however, is provided with footnotes (though they are too much confined to explanations of words) and also with a prose analysis of each canto. This will be a very useful help in following the course of the story, which, in certain parts (e.g., in canto iii.), children usually find perplexing. One good feature of the book is a little map of the district which is the scene of the incidents in the poem.

THE New York *Critic* says that Dr. James Strong's *Harmony of the Gospels* is being translated into Japanese by an enthusiastic theologian.

THE Chicago *Current* contains an article by Prof. David Swing entitled "Natura Vacuum Abhorret." Probably the learned author is not Professor of Latin.

DR. KARL BLIND will contribute an article on Russia and England to *Time* for May, in which issue will also appear a continuation of Mr. Leopold Katscher's examination of the Salvation Army movement, and an article by Mr. Legge, entitled "Society Journalism Explained."

MESSRS. LEWIN, DURRANT & Co. inform us that the "Press Information Agency," of which they are the conductors, is now a Limited Liability Company.

The Prophet of the Great Smokey Mountains, by Charles Egbert Craddock (Miss Mary Nailles Murfree), which is now running as a serial in the *Atlantic Monthly*, will be published in one volume by Messrs. Houghton, Mifflin & Co., of Boston, in the autumn. The surprise excited by the disclosure that "Charles Egbert Craddock" was a lady, has given rise to a great deal of discussion in the American journals with regard to the merits of the tales which have appeared in the *Atlantic Monthly* under this signature. Their great literary ability appears to be universally recognised, but several writers strongly dispute the genuineness of the Tennessee dialect and local colour.

THE Osterley Park Library, which will shortly be sold by Messrs. Sotheby, Wilkinson,

& Hodge, comprises many works of excessive rarity, including the extraordinary number of ten books printed by Caxton. One of these is a copy of the *Morte d'Arthur*, of which only one other example is known to exist. Other noteworthy books contained in the collection are the first edition of Coverdale's Bible, the only perfect copy known as issued in 1536 by Nicolson; Pynson's edition of *Lidgate's Translation of Boccaccio's Fables of Princes*, and a magnificent MS. on vellum of the same; and the *Ordinary of Crysten Men* printed by Wynkyn de Worde. There are also large paper copies of Horaley's *Britannia*, Dugdale's *Monasticon*, and Drake's *York*, besides many other important books relating to county history and topography.

NEW EDITIONS.

WE have on our table the following new editions:—*Churches of West Cornwall*, with Notes of Antiquities of the District, by the late J. T. Blight, second edition (Oxford: Parker); *Life Through the Lotos*, by Richard Julian Harris, second edition (Cornish); *Essays Selected from the Spectator*, edited by W. F. Bailey, fifth edition (Dublin: Browne & Nolan); *Text Book of the Gurney System of Shorthand*, edited by W. B. Gurney & Sons, eighteenth edition (Butterworth); *Rhymes from Cornwall*, by Henry Sewell Stokes, new edition, with additions (Longman); *Court Life Below Stairs*, or, London under the First Georges, by J. Fitzgerald Molloy, a new edition (Ward & Downey); *Elementary Principles of Carpentry*, by Thomas Tredgold, sixth edition, thoroughly revised and considerably enlarged, by E. Wyndham Tam, with Sixty-one Engravings, Portrait, and numerous Woodcuts (Crosby, Lookwood & Co.); *The Edible Mollusca of Great Britain and Ireland*, with Recipes for Cooking them, by M. S. Lovell, second edition (Reeve); *The Children's Journey*, and other Stories, by the Author of "Our Children's Story," "Voyage en Zigzag," &c., second edition (Sonnenschein); *No Relations*, from the French of Hector Malot, cheap edition, with illustrations (Bentley); *Roughing it in Van Diemen's Land*, by Richard Rowe, second edition (Sonnenschein); *Andrew Marvel and His Friends*, by Maria Hall, fourth edition (Hodder & Stoughton); *The Story of Ten Thousand Homes*, by Mrs. Robert O'Reilly, second edition (Sonnenschein); *Mated with a Clown*, by Lady Constance Howard, new edition (White); *Dora's Boy*, by Mrs. Ellen Ross, third edition (Sonnenschein); *The Wild Tribes of the Soudan*, by F. C. James, second edition, with an Account of the Routes from Wady Halfah to Berber, by the author, and a Chapter on Khartoum and the Soudan, by Sir S. Baker (Murray); *John Wycliff and His English Precursors*, by Prof. Lechler, translated from the German, with additional notes by Prof. Lorimer, new edition revised (Religious Tract Society); *Marquise and Rosette and The Easter Daisy*, by the Baroness E. Martineau de Chesney; *Handbook of Greek and Roman Sculpture*, by D. Cady Eaton, second edition, revised and enlarged (Trübner); *The Sankhya Aphorisms of Kapila*, with Illustrative Extracts from the Commentaries, translated by James R. Ballantyne, third edition (Trübner); *Outlines of Roman History*, by the Rev. B. G. Johns, new edition, with an Appendix on the Literature, Laws and Customs of Ancient Rome, by the Rev. T. H. O'Leary (Crosby, Lookwood, & Co.); *Exercises in Latin Prose Composition*, by G. G. Ramsay, second edition (Oxford: Clarendon Press); *The Laird's Secret*, by Jane H. Jamieson, new edition (Edinburgh: Oliphant, Anderson, & Ferrier).

ORIGINAL VERSE.

IN A THEATRE.

Capua, 72 B.C.

WE were friends and comrades loyal, though I was of alien race,
And he a free-born Samnite that followed the man from Thrace,
And there, in the mid-arena, he and I stood face to face.

I was a branded swordsman, and he was supple and strong.
They saved us alive from the battle, to do us this cruellest wrong,
That each should slay the other there before the staring throng.

Faces—faces—and faces! how it made my brain to spin!
Beautiful faces of women, and tiger-souls therein!
And merry voices of girls that laughed, debating of who should win.

Over us, burning and cloudless, dazzled the blue sky's dome;
Far away to the eastward the white snow-peaks of his home;
And in front the Prefect, purple-clad, in the deadly might of Rome.

And so, in the mid-arena, we stood there face to face,
And he looked me right in the eyes and said, "I ask thee one last grace—
Slay me, for *thus* I cannot." Then I held his hand a space,
But knew not what I answered: the heavens round and wide
Surged up and down—a flash of steel—my sword was through his side,
And I was down upon my knees, and held him as he died.

His blood was warm on my fingers, his eyes were scarcely still,
When they tore him from me, and the blade that else had healed all ill.
And it is one more day I am theirs, to work their will.

No matter! the sand, and the sun, and the faces hateful to see,
They will be nothing—nothing! but I wonder who may be
The other man I have to fight—the man that shall kill me!

A. WERNER.

OBITUARY.

THE Very Rev. Joseph Williams Blakesley, Dean of Lincoln, who died on April 18, had, either in temperament or in theological or ecclesiastical opinions, but little in common with the more celebrated bishop of the same diocese, whose death preceded his only by a few weeks. Yet, marked as was the contrast between the two men, they may not unfitly be mentioned together, as almost the last representatives of a type of classical scholarship which was once common among the dignitaries of the English Church. The late Dean was born in 1808, and was educated at Trinity College, Cambridge, and graduated in 1831 as 21st Wrangler. He remained at Trinity as Fellow and tutor until 1845, when he obtained the college living of Ware. His reputation as a scholar rested principally on his edition of *Herodotus* in the "Bibliotheca Classica," which appeared in 1864, and which, though now seldom referred to, was a sound and careful work, and fully on a level with the best knowledge of the time. Mr. Blakesley had previously published a *Life of Aristotle*, which was the first English biography of the philosopher. He also wrote an account of a tour in Algeria, and was the author of a series of letters in the *Times*, signed "A Hertfordshire Incumbent," which attracted considerable notice. In theology he was a representative of the type of moderate Broad Churchmanship which owed little to the newer movement designated by that name, but was

rather a continuation of the liberal traditions of the eighteenth century. Since his appointment to the deanery of Lincoln in 1872 he has lived a quiet and retired life, taking no conspicuous part in any public movements.

M. MARC MONNIER, one of the liveliest and most versatile of modern French journalists and authors, died at Geneva on April 18. He was born at Florence in 1828, of French parents. His father was an hotel-keeper, and he himself carried on the same business for some time after he had become known as a writer. Eventually, however, he gave himself entirely to letters, and was appointed Professor of Foreign Literature at the University of Geneva, of which he subsequently became rector. His knowledge of Italian history and politics was perhaps his strongest point; but he wrote on all kinds of subjects and in every form of literary composition. He was historian, novelist, poet, playwright, critic, and political journalist, and in each capacity attained a respectable degree of popular success.

MAGAZINES AND REVIEWS.

THE current number of *Mind* has as its chief attraction an elaborate study of Hallucinations, by Mr. Edmund Gurney. The essayist supplies an interesting sketch of the development of the theory of the subject. Perhaps the most curious indication of our progress in dealing with the phenomena is the fact that we are now, as Mr. Gurney points out, growing accustomed to what was formerly regarded as a startling paradox, namely, the truth that a hallucination is for the psychologist equivalent to actual seeing or other mode of perception. The very point of the psychological problem, indeed, is to explain the perfect simulation of an externally caused sensation in circumstances where we know that no adequate external cause is at work. The question most fully discussed in this paper is that of the physiological starting-point in the hallucinatory process. A recent writer on the subject, M. Binet, has tried to show that in all hallucinations the initial impulse is one propagated to the centres from the periphery of the nerve. Mr. Gurney brings all his wide knowledge and his ingenuity to bear in trying to refute this theory. He thinks that M. Binet has made an important contribution to the theory of the subject; but, at the same time, he insists on the existence of a class of centrally initiated hallucinations. The essay closes with an interesting conjectural sketch of the central nervous mechanism involved in the production of hallucinations. An article to-day on so well-worn a theme as Mr. Sidgwick's *Methods of Ethics* seems at first somewhat of an anachronism; but Mr. Rashdall, to whose pen we owe this new critical study, has managed to say much that is in its form at least novel, and very pertinent to the issues raised. The paper is the work of one who thoroughly appreciates the merits of Prof. Sidgwick's peculiar ethical thought, and who, indeed, has apparently acquired something of the Professor's painstaking incisiveness and subtlety from their original sources. Yet the reader is less convinced, perhaps, by the essayist's criticism of any fundamental wrongness in Mr. Sidgwick's doctrine than of the hopelessness as yet of reducing the chaotic mass of ethical phenomena to scientific order by help of any one single principle. Dr. Montgomery contributes the third substantive article by a first instalment of a study of the relations of Space and Touch. The essayist contends against the empiricists that the apprehension of distinct locality or position in space along with skin-sensation is a perfectly immediate experience, excluding all reference to muscular sensations present or past. He goes so far, indeed, as to

maintain that when we suddenly experience a sensation, as one of burning from a spark falling on the hand, we directly apprehend where the sensation happens, without any consciousness of its being in our own body. It is hinted that this immediacy of apprehension is the result of organised nerve-connexions, which, again, are the work of evolution. But the rationale of the process is not made quite clear. The new number of *Mind* contains, besides the original articles, valuable subordinate matter in the shape of discussions of special psychological and logical points, and critical notices.

Le Livre for April contains an article of real, though only partially literary, interest on the bibliography of the history of the French police, signed by no less a name than "G. F. Vidocq fils." This is a case of *quem pater Aeneas* and no mistake. The article is thoroughly worth reading. Another and an excellent subject is taken and well dealt with by M. L. Derome in "Lacurne de Sainte-Palaye," a worker before dawn in a good cause, who deserves and receives good treatment. We may be permitted to notice specially a pleasant little letter of M. Trianon's, in which he acknowledges and rectifies the slip in the use of the word "Jacobite" which we pointed out to him. There is certainly no reason why the indication of these slight mistakes, which even the most conscientious workers sometimes commit, should be taken as a personal insult. But the habit of so taking it is too common among scholars; and we are very glad to acknowledge and signalise an agreeable exception to the rule.

Of the *Anglia* we have the concluding part 4 of vol. vii., and the first part of vol. viii. before us. The former consists of several short notices of books, among which we see that Ward's Catalogue of Romance MSS. at the British Museum, Varnhagen's treatise on the sources of Longfellow's "Tales of a Wayside Inn," Prof. Schipper's useful little volume on Dunbar, and another on Chaucer's language and verse, by Prof. Ten Brink, "the best Chaucer scholar in Germany," are dealt with; while Prof. Wülker takes occasion of an anonymous pamphlet on the study of modern philology to sketch the three years' course through which the student of a modern language in Germany should pass to prepare for his doctorate. It is notable that the learner is recommended to begin at a small university in preference to a great one, to which he may go later; and that instruction in the physiology of sound, with special reference to speech, must accompany the study of a modern language, a practical requirement which might be followed in England with advantage to our pronunciation of foreign tongues. "Sundries" occupy the remainder of the number, among which some minor grammatical contributions by Prof. Zupitza and Effer's essay on the consonants, single and double, in Ormulum (which may be read with Trautmann's notes solving the problem in this and a previous number), are the most important. An interesting notice of the late F. H. Stratmann, author of the well-known Old-English Dictionary, who began life as apprentice in a linen-business, and struggled through great difficulties, is closed by a warm tribute to his high qualities, his simplicity, and rare modesty, from the pen of Dr. Trautmann. In volume viii. H. Hönninger again takes up his interesting inquiry into the sources of the Anglo-Saxon Genesis (see *Anglia*, vii., Heft 3), showing that in his view the Vulgate supplied the chief material, which was modified by the poet himself, by traditional interpretation, and by the free biblical treatment which obtained among the early English. Holtbuer on the Genitives in Cynewulf, and Sattler continuing his remarks on English Prepositions, keep up the study of the language. We are

glad to welcome also the laborious Dr. Horstmann, whose industry must often be its chief reward, and who gives us here the legendary lives of four female saints of the thirteenth and fourteenth centuries, this time in prose, from the Douce MS. 114, written in the fifteenth century in probably the Nottingham dialect. They are translations from the Latin, three of the four being Belgian saints.

In the *Revista Contemporanea* for March Diaz Sanchez resumes his "Guide to the Archives of Simancas, giving an alphabetical list of those who have consulted the archives, and of the documents furnished to each, from 1844. The last name given is Mr. Froude. The list of MSS. consulted or copied by him embraces four and a half closely printed pages. Earlier names are the Duc d'Aumale, Bergenroth, Cánovas del Castillo, and others, whose investigations we can thus follow in instructive detail. The continuation of these papers will be eagerly looked for. Muñoz Peña, in concluding his chapters on the "Idea of Honour in Spanish Literature," maintains that the drama of Lope de Vega and of Calderon is as true a reflection of one side of the Spanish character as the picaresque novel is of another. Other noteworthy articles are an analysis by Rodriguez Villa of a fourteenth-century Aragonese MS. from the library of the Duke of Osuna, but now in the Escorial, containing a translation of Marco Polo's travels; of an Oriental history by Fray Huyton; of Aristotle's *De Secretis*, and other miscellanies. We notice, also, an "Ode to the Virgin at the Cross," by Suárez Capalleja, and some prettily-told "Legends of Salamanca," by Garcia Maceira.

THE *Boletín* of the Real Academia de la Historia for March contains an account of an Arabic MS., *sæc.* xiii., entitled "Tarij Mansuri," in the Asiatic Museum of St. Petersburg, and a careful archaeological paper by Pujol y Camps on the coast of the Illegertes and the baths of Calafell, not far from Tarragona. The introductory chapter "On the Conquest and Colonisation of America by the Spaniards," by M. A. Caro, to Piedrahita's *Historia general de las Conquistas del Nuevo Reino de Granada*, is also given in full.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BISCHOP, M. Die Renaissance in Schlesien. Leipzig: Seemann. 20 M.
BOURCAUD, G. Les Estampes du XVIII^e Siècle. Paris: Dentu. 25 fr.
DE LA FRETTE, H. Trois Amoureuses au XVI^e Siècle. Paris: Calmann Lévy. 3 fr. 50 c.
FRANTZ, E. Das heilige Abendmahl d. Leonardo da Vinci. Freiburg-i.-B.: Herder. 1 M. 40 Pf.
HOUSSEY, Arsène. Les Confessions de. T. 1 et 2. Paris: Dentu. 12 fr.
JAWORSKI, J. L. Reise der russischen Gesandtschaft in Afghanistan u. Buchara in den 1878-79. Uebers. v. E. Petri. 2 Bd. Jena: Costenoble. 8 M.

THEOLOGY.

- VOIGT, W. Die Bibel als Kanon. 3 Vorträge. Dorpat: Karow. 1 M. 60 Pf.

HISTORY.

- AUDUBERT, R. De la liberté des funérailles et des sépultures, précédée d'une étude historique sur les funérailles païennes. Paris: Rousseau. 6 fr.
BONVAL, E. Œuvre d'une république: Venise, d'après les Archives de la République. Paris: Firmin-Didot. 3 fr. 50 c.
CASAATI, C. Nuove rivelazioni su i fatti di Milano nel 1847-48. Milan: Hoepli. 8 L. 50 c.
DUBÉDAT, Histoire du Parlement de Toulouse. Paris: Rousseau. 20 fr.
HENRIARD, P. Henri IV et la Princesse de Condé, d'après les documents inédits. Brussels: Maquardt. 6 fr.
HOFFLER, C. R. v. Das diplomatische Journal d. Andreas de Burgo, kaiserl. Gesandten zum Congress von Blois 1601. Wien: Gerold's Sohn. 1 M. 50 Pf.
MOSEMAN, X. Cartulaire de Mulhouse. T. 3. Colmar: Barth. 22 M.
REGESTA diplomatica historice danicæ. Series II. Tomus I. iv. Copenhagen. 5 kr.
SCRIPTORES rerum germanicarum in usum scholarum. Chronicon Moravicum. Ed. O. Hegel. Hannover: Hahn. 2 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- DUPFLORE, J. Die Flora v. Oberösterreich. 4 Bd. Linz: Ebnerhösch. 6 M. 40 Pf.
KRAUSE, K. Oh. F. Vorlesungen üb. angewandte Philosophie der Geschichte. Hrsg. v. P. Hohlheid u. A. Wünsche. Leipzig: Schulze. 7 M.
LAFRESNAY, J. L. de. Introduction à la Botanique: le Sapin. Paris: Alcan. 6 fr.
LAUNHARDT, W. Mathematische Begründung der Volkswirtschaftslehre. Leipzig: Engelmann. 6 M.
PENCKE, K. A. Das Eocæn d. Krappfeldes in Kärnten. Wien: Gerold's Sohn. 1 M. 80 Pf.
RENAULT, B. Cours de Botanique fossile: 4^e Année. Conifères, Gnétacées. Paris: Masson. 25 fr.
ROTHERT, W. Vergleichend-anatomische Untersuchungen üb. die Differenzen im primären Bau der Stengel u. Rhizome krautiger Phanerogamen, etc. Dorpat. 2 M.
SCHWAB, B. Die Erschliessung der Gebirge von den ältesten Zeiten bis auf Saussure. Leipzig: Frobberg. 8 M.
WITTWER, W. C. Grundzüge der Molecular-Physik u. der mathematischen Chemie. Stuttgart: Wittwer. 5 M.

PHILOLOGY, ETC.

- ANDREOLI, E. Storia della scrittura dal geroglifico al nostro giornale. Milan: Galli & Raimondi. 15 L.
BRULL, J. Herodot's babylonische Nachrichten. II. Zur Geschichte u. Cultur v. Babylon. 1. Semiramis u. Nitokris. Leipzig: Schulze. 80 Pf.
CORPUS inscriptionum latinarum. Vol. VI. pars 1. Berlin: Reimer. 24 M.
HUBNER, E. Exempla scripturarum epigraphicarum latinarum a Cæsaris dictatoris morte ad aetatem Justiniani. Berlin: Reimer. 46 M.
RIECKMANN, In cumulantis epithetis quas leges sibi scriptor poetæ graeci, maxime lyrici. Leipzig: Fock. 1 M. 20 Pf.
SCHMIDT, F. Die klassische Bildung in der Gegenwart. Berlin: Borntraeger. 3 M.
VAN HAMMEL, A. G. Li Romans di Carité et Misère du Renclos de Molliens: Poèmes de la fin du 12^e Siècle. Paris: Vieweg. 20 fr.

CORRESPONDENCE.

THE MERTON PROFESSORSHIP OF ENGLISH LANGUAGE AND LITERATURE.

London: April 20, 1885.

I entirely agree with Prof. Skeat's criticisms in the last number of the *ACADEMY* (April 18). It is a matter of deep regret that by the unfortunate ambiguity in the wording of their proposal, the enlightened and patriotic founders of this professorship should have done their best to prevent any competent scholar from becoming a candidate for it. The mere fact of any man considering himself competent would be alone enough to prove his utter incompetence.

The truth is, English language and English literature are both so extensive, so varied, and so complex in their origin and history, that it is hardly possible for one man to command either of them completely. Both, too, are surrounded with the most formidable external difficulties. The student of English has not, like the classical or Oriental scholar, the command of a host of native grammarians, editors, and commentators; the metal is not handed down to him pure and bright; but he has to dig for the ore himself; he has himself to edit his texts from the MSS., and make his own grammars and dictionaries as he goes along. Now, too, that the sloth of our universities has allowed the Germans almost completely to annex the philology of English, life has become for the few Englishmen who think it ignominious to let foreigners drive them away from the study of their mother tongue a dreary struggle with German periodicals—an unintermittent sifting of hideously-written abhandlungen, programmes, excursions, entgegenungs, abwehrs, reclamation, &c., for the few grains of wheat they may contain.

Again, even if a man knew both language and literature, he could not possibly find time to teach them both. The mere preliminary organisation of a system of teaching would be a most arduous task, for at present there is absolutely no foundation to build upon. Before trying to teach, our professor would have to get pupils, and if he hoped ever to do more than deliver dilettanti discourses to a few ladies, a don or two, and an occasional stray

undergraduate, he would have to organise a systematic attack on the existing examination system. If he ever got working pupils, he would have to begin with the very rudiments of English, if he expected to have any foundation to build on. But his hardest task would be that of eradicating from his pupils' minds that deep-rooted Oxford hatred of specialism—of teaching them that the only way of really adding to knowledge is by settling down in a dark corner and illuminating it as best one can.

The answer to this will no doubt be that the professorship is made to include both language and literature for the express purpose of excluding specialists. If so, there is nothing more to be said on the subject, except that it is hardly worth while paying £900 a year for the privilege of hearing some clever literary man read aloud his magazine articles before he sends them to press. It would really be better to found another divinity professorship with the money than to do anything towards perpetuating the present standard of the science of literature.

HENRY SWEET.

CANON STEPHENS ON ST. ANSELM.

Ramsgate: April 13, 1885.

Canon Stephens, in his article on St. Anselm in the new volume of the *Dictionary of National Biography*, seems inclined to accept the pedigree which I have constructed for St. Anselm. As, however, I am solely responsible for that pedigree, it may be permitted me to remark that I nowhere represent Count Odo of Maurienne as having received the county of Aosta from his wife. It came to him from his father, Humbert the Whitehanded (see my *Life and Times of St. Anselm*, vol. i., p. 414). Aosta does not lie in either of the valleys that formed part of the Countess Adelaide's patrimony (ib. p. 2). I do not think Canon Stephens can be familiar with the district, for he represents Anselm as setting out northwards (p. 11, b) from his native city on the journey which took him over Mont Cenis. When Anselm left Aosta he first travelled south for fifty miles, and then turned west. The northern road would have taken him across the Great St. Bernard.

The suggestion made by the late M. Crozet-Mouchet that Anselm may have gone to school at the place now known as Aymaville Saint-Leger is not favourably viewed by the best informed people on the spot. The religious establishment named after St. Leger lay six or seven miles from Aosta, in a lonely spot very difficult of access, and must have been extremely small. I doubt, writing from recollection, whether more than six monks could have been accommodated in the very little choir of its very little oratory. The unsupported claims of such a place sink into insignificance before those of Aosta itself, which had within its walls a cathedral and an abbey, and, close to its praetorian gate, the collegiate church of St. Ours, all of them large, important, and well endowed foundations.

I do not think Canon Stephens happy in saying that Anselm began to govern as abbot (p. 12, a) in the year 1078. Elected in 1078 he certainly was; but we have clear and explicit evidence (Bouquet, xiv. 270) that he refused to govern as abbot until late in the following February, and that his contemporaries attached some importance to the fact. He seems to have been summoned to the wounded king, William the Conqueror, many weeks before the latter lay dying (p. 14, a) at St. Gervais, and while he was down in Rouen. William Rufus was first crowned (p. 14, a) not in 1088, but in 1093; and he appointed Anselm to the archbishopric, not on the first day of Lent, 1093, but on the following Sunday (Eadmer,

pp. 37, 360). The royal writ (p. 16, a) which Canon Stephens refers to the autumn of 1093, would seem, on the contrary, to have been issued on the twenty-seventh of the previous April. It is an error, moreover, to suppose (p. 24) that homage was a forbidden act as early as the year 1093.

The chronology of St. Anselm's episcopate involves one or two interesting points. I think it a mistake to refer the interview at Gillingham (p. 18, a) to the February of 1095; or indeed, *pace* Eadmer, to accept March 11 as the first day of the Rockingham assembly. Eadmer, himself, tells us that it met "*tertia septimanæ quadragesimæ*" (*Vita*, II. xvi.), and in 1095 the third week in Lent began on February 25. Besides, if, as he implies by a well-known liturgical allusion, Anselm received the pallium on the second Sunday after Pentecost—Sundays in that age were not counted from Trinity—he received it, not, as he says, on June 10, but a fortnight earlier. The subject is one of some interest. Allowing for a forty days' summons to a meeting fixed for February 25, we get back to January 17, on or about which day William Rufus was at Oricklade, the rendezvous, in all probability, of the forces of the realm on their expedition into Wales. And, if, again, we suppose the army to have been disbanded on February 22, three days before the third Sunday in Lent, and suppose them to have completed a forty days' service, we get back to January 14, precisely the first day in the year upon which military operations were allowed to begin.

Approaching the subject from the opposite direction, we find that the king had left Wissant on December 29, and it is hard to believe that Anselm can have allowed a whole month to elapse before he followed him into Wiltshire. The interview must, I think, have taken place not later than the Epiphany week, the writs of summons to Rockingham being prepared without delay, but certainly before January 17, and the king leaving Gillingham on the fourteenth.

This suggests another subject. I think Canon Stephens in error when, by obvious implication, at least (p. 20, a, b), he brings Cardinal Walter to England shortly before Whitsuntide. He came, "*togeanes Easton*" (*Anglo-Saxon Chronicle*), "*aliquot subinde diebus elapsis*" after the Rockingham assembly (R. de Diceto), and "*ante pascha*" (Florence of Worcester). Canon Stephens must, therefore, be again in error when (p. 20, a) he despatches the royal clerks to Italy after the Rockingham assembly. They could not have executed their errand in the short space of three weeks. They found the Pope in the north of Italy, and must thus have come back sooner than they were expected. Allowing them, however, ten weeks for their term of absence, and supposing them to have landed in England on March 21, we come to January 10 as an approximate date for their departure from the king's court. Thus, by another line of argument, we reach the Epiphany of 1095 as the date of the Gillingham interview.

The "*ceremony of sprinkling ashes*" on the first day of Lent (p. 17, a) has no existence. When Anselm went to meet the legate he was not "*barefoot, but in full pontificals*" (p. 20, b). The sum of money which the primate borrowed of his monks in 1096 (p. 21, a) amounted, not to a hundred pounds, but to two hundred silver marks (Eadmer, p. 75); and when he travelled through Flanders in 1097 (p. 22, a), so far from "*halting awhile at the monastery of St. Omer*," that was the one house at which Eadmer (pp. 89, 387) tells us that he refused to lodge. It was to his real halting-place pretty much what St. Paul's Cathedral was to Westminster Abbey.

It is scarcely felicitous to say (p. 23, a) that

we have no detailed report of Anselm's discourse at the Council of Bari. Of all the many speeches delivered by Anselm this is precisely the very one which he has himself taken care to leave on record, reproducing it in full detail in his "*De Processione*" (Eadmer, p. 106).

When Anselm returned in 1100 what Henry I. required of him was, not that he should do homage for the restitution of the temporalities (p. 24, a), but that he should do homage, no restriction about temporalities being even hinted at; and also, a fact withheld by Canon Stephens, that he should receive the archbishopric from the king's hand (Eadmer, p. 120).

It surely is inaccurate to make "*allegiance*" do duty for the various terms "*obedientia*," "*subjectio*," "*sumministratio*," "*fides et sacramentum*," "*subjectio fides et amicitia*." Nor, until the English language shall have been reconstructed, will it be permitted us to accept the suggested equivalent (p. 25, a) for "*nec approbare nec concedere*." "If he does it," said Anselm (Eadmer, p. 140), speaking of a threat of the king's, "*he does it me nec approbante nec concedente*." Canon Stephens interprets this—"he consented" that the King should do it! And, further, the canon seems to think that St. Anselm's "*struggle for the rights and liberties of the church*" (p. 28, a) was "*simply a matter of obedience*" (p. 24, b), and that, although he opposed the king, he had personally no objection to the king's conduct. Nevertheless, he strangely enough calls him a man of "*perfect straightforwardness*" (p. 26, b), "*guileless simplicity, and spotless integrity*" (p. 28, b).

There is much in the article which Canon Stephens would have done well to reconsider very seriously before sending it to press.

MARTIN RILEY.

THE SQUIRE PAPERS.

London: April 20, 1885.

No one, so far as I know, has asked Mr. Walter Rye to "*admit that because there was a 'London Lane' in Norwich 140 years ago there was necessarily one 240 years ago*." Certainly nothing so unreasonable was in my thoughts as Mr. Rye seems to imagine when I wrote to Mr. Gardiner. In my letter to that gentleman I expressly disclaimed all pretension to take part in the discussion of the genuineness of the "*Squire Papers*," my sole object being to correct an oversight on the part of Mr. Rye in saying that "*London Lane*" was never so called, whereas in the days of my boyhood it was never called anything else. He is, of course, right in his supposition that my information as to the street in question being so called 140 years ago is derived from Blomefield's map; but appears still to be unaware of another fact, viz., that "*Cockey Lane*" and "*London Lane*" were not identical, but that the *two together* now form the modern "*London Street*." "*Cockey Lane*" went only from the north-east corner of the Market Place to "*the back of the Inns*" (now called "*Castle Street*"), the rest, from that point to "*Bank Plain*," was "*London Lane*." I have very good reason to believe that Blomefield was wrong in giving both names to the whole length. Be this as it may, it has nothing to do with the question of the "*Squire Papers*," about which, as I have said, being totally incompetent to form an opinion, I never pretended to offer one.

FREDERIC NORSGATE.

Cambridge: April 22, 1885.

Circumstances enable me to throw some additional light on the interesting discussions concerning the "*Squire Papers*," which, I think, completely dissipates the theory which has been adopted by Prof. Gardiner and Messrs. Rye,

Peacock, and Nutt, to account for the existence of the thirty-five letters which Carlyle accepted and published as genuine.

This theory, which is distinctly formulated in the last paragraph of Mr. Rye's first letter (of March 31, 1885), and assumed by the other gentlemen, is simply this—that Carlyle's correspondent forged the letters, and that the "hoax" was completely successful. This theory assumes that the correspondent, whose name and personality have been hitherto concealed by his own desire, was a "fairly able antiquary," a most accomplished dissembler both by pen and tongue, and that he concocted an elaborate imposture for no other motive but to enjoy a quiet chuckle in his own sleeve.

This theory, in itself improbable, is rendered yet more untenable by the information I have to offer. This information has been furnished me by Dr. William Squire, a physician, residing at 6 Orchard Street, Portman Square, who is my first cousin. He is under no pledge of any kind to the transcriber of the letters of Cromwell, and will be glad to submit the book and papers he possesses to the inspection of any competent person interested in the matter.

Dr. William Squire has a Prayer-book bound up with a metrical version of the Psalms, on the interposed fly-leaf of which is what purports to be the autograph of "Samuel Squire" of "Thrapstone." The title-page of the Prayer-book is gone; but an inscription in another page states it to have been published in 1627, and the character of the book conforms to this date. This book is annotated in the margin by one who was, or professed to be, an eyewitness of many of the most stirring scenes of the Great Rebellion *e.g.*, of Marston Moor, Nasebie and Dunbar fights, the sieges of Lynn and Bristol, the beheading of the King, &c., &c. I give two examples in the margin opposite the lxii. Psalm:

1. "We sang this at Siege of Lynn before we stormed, so they gave in September 16th day, 1643."

2. "This day saw ye Kinge his head cut off by an Axe at Whitehall. Lord have mercie upon his soule."

This annotator, both Dr. Squire and I think, was Samuel Squire himself, Cornet of Cromwell's Stilton troop.

The Prayer-book appears to have passed into the hands of Thomas Squire, and then to have been transmitted through five generations of Squires who lived in Peterborough or its neighbourhood, and to have reached the hands of William Squire, who passed the later part of his life and died at Yelverton in Norfolk. At his death in 1880 Dr. William Squire obtained the book by purchase.

This William Squire appears to have been a very diligent collector from registers, tombs, and other sources of facts concerning the pedigree of the Squire family. He had the Prayer-book rebound in 1840 and his arms emblazoned on the inside of the cover, and numerous sheets of MS. containing the genealogical information he had collected bound up with it. He seems to have clearly traced his lineage to Thomas Squire, but not to have shown the relation between this Thomas and Samuel Squire. Dr. Squire conjectures that Thomas was the son of Samuel's elder brother, and that he himself is in the direct line of Samuel Squire, the Ironside, in the seventh generation.

These conjectures are, however, not material to our inquiry. It is more pertinent to inquire whether William Squire, the genealogist, was the transcriber of the Cromwell letters and the burner of Auditor Squire's journal. This I think highly probable. A comparison of the writing in the Prayer-book with that of Carlyle's correspondent will probably settle the question, and this, I trust, will soon be made.

Now, if this William Squire was not the

transcriber, we have an independent testimony of the existence of Cornet Squire, which must be held conclusive of the genuineness of both the destroyed journal and the extant letters. On the other hand, if the genealogist and the transcriber were the same person, perhaps a sceptical antiquary might contend that the book in his possession suggested the forgery; but, even so, Squire the Ironside had an objective existence, and was not the concoction of the brain of a clever forger, as Mr. Rye suggests.

That the transcriber was himself deceived is quite untenable, for, if he were a true man, then the supposed forger took the trouble, not only to manufacture the letters, but also to write two hundred folio pages of journal without even the poor motive of giving "a lesson" to an editor who had irritated him.

The doubts thrown on the letters from internal evidence seem to be disappearing one by one, and, under Mr. Aldis Wright's judicious remarks, to have dwindled almost into insignificance. With regard to the "cravat," I find in the memoirs of Col. Hutchinson, written by his widow, the following passage:

"Then also the coachman, who, finding himself not well, had borrowed a horse to go to Nottingham to be let blood, came home, bringing a *cravate* and other spoils of the enemy, which he had gotten. For, when he came to the town, hearing the cavaliers were up, he got a case of pistols, and thought more of shedding than losing blood, and meeting the cavaliers in the rout, it is said, he killed one of them."

It is true this was written of an incident which occurred in 1659; but it shows conclusively that a cravat was worn by soldiers in the Civil War, and also, I think, that it was no "new French foppery," but a necessary or convenient accoutrement of a soldier. If the word is derived from the Croats, who served in the French army in the seventeenth century, as some suppose, this seems to support this view.

NEVILLE GOODMAN.

[In Mr. G. Nutt's letter on this subject in the ACADEMY of April 18, he pointed out that the words "levitate nostra donata," in Prof. Gardiner's quotation from Skinner, ought to read "civitate nostra donata." The correction is obviously certain, but Mr. Nutt says he is informed by Prof. Gardiner that the erroneous reading is that of the printed book. In the Table of Contents of our last week's number Mr. Nutt was erroneously described as "Dr."—ED. ACADEMY.]

THE BURGESS CORRESPONDENCE.

Cambridge: April 18, 1885.

In the volume entitled *Selections from the Letters and Correspondence of Sir James Bland Burgess*, by J. Hutton (London, 1885), of which a review appeared in your number for March 21, it is stated on p. 348 that his character is given by Beloe in his *Sexagenarian*, vol. ii., chap. v. This is an entire mistake. The person there described is certainly Archdeacon Nares, as may be easily seen by the words in p. 32, where Beloe speaks of him as "his coadjutor, for a term of no very short continuance," alluding to their joint editorship of the *British Critick*.

I believe Sir J. B. Burgess is, however, alluded to in the *Sexagenarian*, though not in very complimentary terms, in p. 230 of this same volume (first edition), where he is described as the Bland author, "that eternal writer of poetry, who composes verses upon every trifling incident which occurs in the circles of fashion," &c.

H. R. LUARD.

THE ALLEGED DISCOVERY OF TWO UNPUBLISHED CANTOS OF THE "INFERNO."

Oxford: April 21, 1885.

Since M. Boyer, in the second number of

the *Revue Contemporaine*, has published as a novelty two spurious cantos found in a MS. of the *Divina Commedia* now in the Bibl. Vittorio Emanuele at Rome, it is only right that it should be known that they were first noticed and published as long ago as 1879 by the distinguished librarian of that institution, Dr. Giorgi. They appeared first in the *Giornale di Filologia romanza* (July, 1879), and were shortly afterwards published in a separate pamphlet.

E. MOORE.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, April 27, 8 p.m. Society of Arts: Cantor Lecture, "Photography and the Spectroscope," by Capt. Abney.

8 p.m. Aristotelian: "Schopenhauer's 'The World as Will and Idea,' Book iv.," by the Rev. E. P. Scrymgeour.

8.30 p.m. Geographical: "Letter announcing the Ascent of Mount Boraima, British Guiana," by Mr. Everard Im Thurn; "Notes on the Journey to Boraima and Ascent of the Mountain," by Mr. H. J. Perkins.

TUESDAY, April 28, 8 p.m. Royal Institution: "Digestion and Nutrition," by Prof. Gamgee.

8.30 p.m. Civil Engineers: Special General Meeting. Proposed Alterations in the By-Laws.

8 p.m. Anthropological Institute: "Ende Stone Monuments in Westmoreland," by Mr. A. L. Lewis; "Quadrilateral Constructions near Carnac," by Admiral F. S. Tremlett; "The Kakip-Besectors or Ancient Sacrificial Stone of the North-West Tribes of Canada," by M. J. L'Heureux.

8 p.m. "Mechanical Integrators," by Prof. Hele Shaw.

8 p.m. Society of Arts: "The Federation of the Empire," by Mr. J. E. Gorst.

WEDNESDAY, April 29, 6.30 p.m. Civil Engineers: Annual Dinner.

8 p.m. Society of Arts: "Researches on Silk Fibre," by Mr. Thomas Wardle.

THURSDAY, April 30, 8 p.m. Royal Institution: "Natural Forces and Energies," by Prof. Tyndall.

4.30 p.m. Royal Society.

8.30 p.m. Antiquaries: "Recent Discoveries on the Site of Lanuvium (Oliveta la Vigna)," by the Right Hon. T. Savile Lumley.

FRIDAY, May 1, 1.30 p.m. Royal Institution: Annual Meeting.

7.30 p.m. Education: Annual Meeting. President's Address, "Practical Thoughts on Education after Thirty Years' Work," by the Rev. E. Thring.

8 p.m. Philological: "Report of Dialectal Work," by Mr. A. J. Ellis; "Modern Irish Pronunciation," by Mr. James Lecky.

8 p.m. Society of Arts: "Herat," by Prof. Vambery.

9 p.m. Royal Institution: "Water-Jets and Rain-Drops," by Lord Rayleigh.

SATURDAY, May 2, 8 p.m. Royal Institution: "Fir Trees and their Allies," by Mr. W. Carruthers.

SCIENCE.

Taoist Texts: Ethical, Political, and Speculative. By Frederic Henry Balfour. (Trübner.)

TAOISM is not one of those Oriental religions which have attracted the attention of European seekers after new things. It has had no Mme. Blavatsky to introduce it anew to the religious world, and its tenets, or so many of them as are understood, have been allowed to remain the almost undisputed possession of its followers. But, at the same time, there is much that is interesting about the faith, and the strange obscurity which has hitherto surrounded its origin has added a piquancy to its history. Its founder, Lao-tze, or "the Old Philosopher," held the office of Recorder at the Chinese Court of Chow during the fifth century B.C. Of the birth and parentage of this sage we know nothing, except that he belonged to the Le tribe, and was a native of the non-Chinese state of Tsu. Incorporated into Tsu were a number of tribes, who in their powerlessness to resent the encroachments of their energetic neighbour, were content to submit to the absorption of their lands, while others less willing to do homage to the aggressors migrated southward in the direction of Bur-

mah. Since, at the time of the disruption of Tsu, in the third century B.C., no mention is made of the Le among the tribes who were then dispossessed, it is probable that they had moved southward at an earlier period, and if such were the case, they would doubtless have been brought into communication with the Brahmanical peoples dwelling on the Burmese frontier. Nothing is known of the time when Laou-tze arrived in the Chinese states. We first hear of him there as an old man, not old enough, however, to have lost any of his vigour, as Confucius found to his cost on the only occasion when the two philosophers met. The history of his early life, like that of his last years, is a blank. He came, and gave no account of his youth and prime, and, after a short term of office, he went, without confiding to anyone the secret of his destination. He left behind him, however, a small book in, as it is reported, 5748 written characters, which has preserved his name from oblivion, and placed him among the great teachers of mankind.

This work, which he entitled *Taou-tih-king*, has been a battle-field for commentators ever since the old philosopher turned his back on the Chinese states. The main cause of this conflict of opinion was, no doubt, the fact that at a very early period the text became corrupted, and we know as a matter of history that for many centuries two versions, each claiming to be the correct one, existed side by side. The text now current is confessedly untrustworthy, and any translation of it therefore can only reflect very imperfectly the teachings of Laou-tze. These teachings are throughout un-Chinese, they are quite foreign to the native mode of thought and are very little understood by Chinese scholars. From whence then did Laou-tze derive them? We have pointed out the probability of his kinsmen having been brought into contact with the peoples of Further India, and it is natural, therefore, to suppose that he had means of becoming acquainted with the outlines of Brahmanism. There can at least be no doubt that the resemblances between his system as described in the *Taou-tih-king* and Brahmanism as shown forth in the Upanishads are too striking and consistent to be only incidental.

To begin with, *Taou* might pass for a very apt translation of the word Brahman, and in Laou-tze's hands the identity is more complete than even the dictionaries sanction. "*Taou*," as has been described,

"is impalpable. You look at it and cannot see it. You listen to it and you cannot hear it. You try to touch it and you cannot reach it. You use it and you cannot exhaust it. . . . It is still and void. . . . It is ever inactive and yet leaves nothing undone. From it phenomena appear, through it they change, in it they disappear. Formless it is the cause of form. Nameless it is the origin of heaven and earth; with a name it is the mother of all things. . . . All things originate from *Taou*, conform to *Taou*, and to *Taou* at last they return."

This with equal truth might have been written of Brahman. For example, in the Upanishads we read,

"That which cannot be seen nor seized, which

* "Non-Christian Religions." *Confucianism and Taoism*. (S. P. C. K.)

has no family and no caste, no eyes nor ears, no hands nor feet, the eternal, the omnipresent (all-pervading), infinitesimal, that which is imperishable, that it is which the wise regard as the source of all beings."

And this source we are told in another place is "Space (= the Highest Brahman). All things take their rise from space, and return into space. Space is older than these, space is their rest. He is indeed the *Udgatha* (Om = Brahman), greater than the great he is without end."

Taou is the Absolute, the Unconditioned; so is Brahman. *Taou* is the phenomenal world and its order; so is Brahman. *Taou* is the ethical nature of the good man and the principle of his action; so is Brahman. In fact, the identity between the two is so complete, that the belief is forced upon us that, in some way or other, Laou-tze had become indoctrinated with the leading ideas of the Brahmanic faith.

The light thus thrown on the source of *Taouism* diminishes to a certain extent the interest which would otherwise belong to that religion. It must be counted rather as a development of a foreign system than as an independent faith; and the fact of the corrupt state of the current text of the *Taou-tih-king* still further reduces the value of translations of that work. So far as it is possible to judge, it contains no new phase of Brahmanism, except in the application of its doctrines to the existing political and social conditions of the Chinese. Mr. Balfour tells us that in his translation he has followed the interpretations suggested by Lü Tsu. This choice of a commentator was unfortunate. Neither as a scholar nor as a philosopher does Lü Tsu hold a high place among Chinese authors; but even he might with reason complain that in the present work his English disciple has not always done justice to his opinions. Altogether, Mr. Balfour's translation is not an improvement on those of Julien and Chalmers. The remaining *Taouist* texts, of which he gives us translations, are unimportant as illustrative of *Taouism*, though interesting as moral essays and as representations of the alchemical shapes which the teachings of Laou-tze took in the unphilosophical Chinese mind.

ROBERT K. DOUGLAS.

MATHEMATICAL BOOKS.

Physical Arithmetic. By A. Macfarlane. (London: Macmillan.) This appears to us to be an exceedingly useful book, so full of matter that it would take a reader a long time to work out all its parts in detail. We shall simply endeavour to point out its aims and methods.

"The method developed in this work may be called the *equivalence* method. Each quantity is analysed into unit, numerical value, and, where necessary, descriptive phrase. The equivalences are of two kinds, absolute and relative—the former expressing the equivalence of *dependence*, the latter the equivalence of *substitution* or *replacement*. Finally, equivalences are combined according to a form which is a development of the Chain Rule."

It is no hastily compiled book, for it is a development of notes taken by the author when a student, and this compilation has been continued to the present date. The treatment is arranged under nine heads: Financial (value, stocks, exchange, &c.); Geometrical (length, surface, volume); Kinematical (speed, acceleration, &c.); Dynamical (mass, momentum, work, kinetic energy, and much more); Thermal;

Electrical; Acoustical; Optical; and Chemical. Answers to the exercises are given, and a very useful feature is a good Index. When we say that the author makes great use of the works of Clerk-Maxwell, Sir W. Thomson, and Profs. Tait, Chrystal and Everett, and has further received much encouragement "in carrying out his laborious task" from some of those great mathematicians, our readers will expect to find a book written on correct principles, and they will not, we venture to say, be disappointed. We predict a great success for this *Physical Arithmetic*, which should certainly find its way into every science school in the kingdom.

American Journal of Mathematics. Vol. VII. No. 2. (Baltimore.) The bulk of the present number, (sixty-seven pages out of ninety-six) is occupied by the continuation of Prof. Cayley's memoir on the Abelian and theta functions (first three chapters in vol. v., 1882) to the end of chapter vii. An extract from a letter of M. Hermite's, which contains a proposition connected with Maclaurin's theorem, is followed by an interesting article by G. P. Young, whose paper on the "Resolution of Soluble Equations of the Fifth Degree" (vol. vi.), we have already commented on. It is entitled "Solution of Soluble Irreducible Quintic Equations, without the aid of a Resolvent Sextic." Six verifying instances are worked out. The next article is "Notes on the Quintic," by J. C. Gashan. The number closes with the commencement of what promises to be a valuable article "On the Algebra of Logic," a contribution to "The Algebra of Notation," by C. S. Peirce.

Weekly Problem Papers, with Notes. By the Rev. J. J. Milne. (Macmillan.) As the title-page further informs us this work is intended for students preparing for examination for mathematical scholarships and for university honours. There are 100 papers containing a very varied and carefully selected assortment of "ten-minute" conundrums. Anyone who has thoroughly worked through this little book will most assuredly be well prepared in "dodges," and be prepared for the kind of papers set in the subjects here illustrated. There is a useful "prologue" in the form of proofs of many pieces of book-work which are of service in the solution of problems. Of one of these pieces, viz., the proof of Feuerbach's problem, the essential part, i.e. the proof of the converse of what Mr. Milne gives, is yet, we fear, a desideratum. The author is preparing a second volume, which is to contain solutions of the exercises for the use of students and teachers. We commend this handy little book to all mathematical masters. It is very accurately printed, the only errors we have detected are on pp. 16, l. 2; 40, question 3; 43, l. 2 (? 2); 82, question 10.

Factors in Algebra discovered by Arrangement, Trial and Symmetry, with Applications. By the Rev. J. G. Easton. (Groombridge.) The title sufficiently explains the nature of the work. What the author has aimed at, he has very satisfactorily achieved. Starting from the most elementary expressions, he arrives by a gradual progress at some very intricate ones, and the book-work is throughout amply illustrated by exercises *ad rem*. The book is, on the whole, carefully printed, but here and there (as on pp. 13, 14, 69) an important elementary factorisation is incorrectly printed. On p. 74 a "2" is omitted; on p. 78, l. 17, for one "+" read "-"; on p. 95 (20), p. 96 (19), p. 100 (14) (28) there are also mistakes; but the sum total of these and some minor ones which we have come across is very small for such a work. There is a useful Index at the end. The work is well worth putting into the hands of candidates who find any difficulty in "breaking-up into factors."

Differential Calculus for Beginners. With a selection of easy Examples. By Alexander Knox. (Macmillan.) This small book must have cost the author some thought and taken up much time, which we cannot but think he might have spent to much better purpose. With much carefully put illustration the reader is yet barely carried over the threshold of the subject, and we imagine that those students who require such explanations will make but little way into the higher parts of the Calculus, and those who can readily master these more intricate parts will certainly not require such elementary aids. We shall content ourselves with thus warning our readers, for possibly there may be an audience who may obtain some insight into the nature of differential coefficients, sufficient for their purpose, by means of a perusal of this work. On pp. 57 (in several places), 78, 87, 103 (43), 107, 108 (note), 111 (48), 112 (86, transpose answers), occur a few mistakes. Seventy-two pages of advertisements are tacked on to this book of 112 pages.

PARALLELS BETWEEN THE OLD-NORSE AND THE IRISH LITERATURES AND TRADITIONS.

In reading the *Corpus Poeticum Boreale* (Oxford, 1883) I noticed the following points of similarity between the Old-Norse and the Irish literatures and traditions:

Vol. i., p. 16: "The Lesson of Loddafni.—"A wise mentor is supposed to be addressing his youthful pupil Loddafni, just as King Lemuel is admonished by his mother, Prov. xxxi." A similar piece, called *Tecosc Flatha*, "instruction of a prince," or *Tecosca Cormaic*, "precepts of Cormac," is found in the Books of Leinster, Ballymote and Lecan, and is the subject of a paper by Dr. O'Donovan in the *Dublin Penny Journal* (ed. Petrie) for December 29, 1832. Here the mentor is Cormac mac Airt, King of Ireland about A.D. 250, and the pupil is his son, Coirbre Lifechair. Compare, also, the set of instructions given by Cúchulainn to his pupil Lugaid in the *Serglige Conculainn*, Windisch's *Irische Texte*, pp. 213-14.

Vol. i., p. 53: Ermanarik has Svanhildr trodden to death under the hoofs of his horses. The same punishment is mentioned by Snorri, the Volsunga-Saga and Saxo Grammaticus (Grimm, *Deutsche Rechtsalterthümer*, 693). So, according to a speech reported by Gregory of Tours (i. 7), the Thuringians stretched women over the ruts of the roads, fastening them to the ground with stakes, and then made laden waggons pass over them. So, according to the Tripartite Life of S. Patrick (Rawlinson B. 512, fo. 27, a. 2), "Patrick was enraged with his sister Lupait for the sin of lust, which she committed, so that she became pregnant." He causes his chariot to be driven over her thrice, and she dies.

Vol. i., p. 161: "Angantheow's sword, that keen-grooved blade, tempered in venom, has gashed me to the heart." So, in *The Fate of the Children of Tuirenn*, p. 176, Lugh takes his two spears *arna fothrugadh affuil nathrach neimhe* (tempered in blood of adders of poison). So in *Da-Derga's Hostel* the spear called Luin Celtchair maic Uthidhr must be quenched in a cauldron of poison when it expects to slay anyone (*is écen core co neim áta fábdud intan frisáilteir gnim gona duine*, Lebor na huidre, p. 95b).

Vol. i., p. 464: "The giant Suftung . . . took the dwarves and carried them out to sea, and set them on the reefs the tide runs over." So in the Tripartite Life (Rawl. B. 512, fo. 26, a. 1) two maidens offer their maidenhood to the Lord. The heathen Echaid bound them on the sea-strand under the waves to drown them, for they refused to worship idols and to marry *Roe-cuimrig Echaid ioin tracht fo na tonnaib*

diam-bádud, uair rorithbrúthset adrad idal ocus lanamnas. Among the Teutons the punishment of drowning was especially reserved for women (Grimm, *Rechtsalterthümer*, 696).

Vol. i., p. 79: "The tree Glass stands with golden leaves before Sigtyr's hall." So in the *Serglige Conculainn* (*Irische Texte*, p. 319, l. 23), "a tree of silver against which the sun shines, whose great splendour resembles gold," stands at the door of Labraid's palace.

Vol. i., pp. 109, 110, 119, 186, vol. ii., pp. 16, 17, and see Snorri 108, 109 cited, Grimm, *D. M.* 500. When Thor fought Hrungnir, Thor's hammer (the thunderstone) and Hrungnir's weapon Hein (hone) met in mid-air. Hein broke, and the fragments, together with those of Hrungnir's stone brain-pan, fell on the field called Stonegarth. So in the *Cattle-spoil of Chialnge*, Lebor na huidre, p. 71b, the combat of Munremar (Thickneck) and Cúroi is thus described:

"When the hosts were bidding there at the hour of noon they saw somewhat. The (battle-)stone is shot over them from the east, and its fellow from the west against it. The stones meet in the air. They used to fall between Fergus' camp and Ailill's camp and Era's camp. The (heroes) were at that feat and exploit from the one hour to the other; and the hosts were upstanding, with their shields on their heads to save them from the heaps (?) of the stones, so that the field became full of the flags. Hence is the name *Mag Clochair* 'field of stones' ('Stonegarth'). Now it came to pass that it was Cúroi, son of Daire, who wrought that."*

Vol. ii., p. 161: "St. Olaf's hair and nails grow on him, as on a living man, as he lies in his coffin." So, according to a note on the Calendar of Oengus (*Félire Oengusso*), November 24, St. Cianán of Doimliah (now Duleek) lies uncorrupting in his tomb till Doomsday, and, until the time of Adamnán, who died A.D. 703, his hair and nails used to be cut every Maunday Thursday.

Vol. ii., pp. 505-6: Gunlaug and Raven, rivals for a beautiful girl's love, fight a duel. Gunlaug wounds Raven's leg severely; but Raven wishes to go on with the duel. "If only I could get a draught of water I could fight on merrily." "I will get thee thy desire, if thou wilt not betray me," answers Gunlaug, and accordingly fetches his wounded foe the water in his own helmet. But Raven treacherously smites his adversary a deadly blow on his defenceless head. So when Diarmait elopes with Finn's wife Grainne, and Finn pursues Diarmait and finds him dying of a wound inflicted by a wild boar, Diarmait asks Finn for a drink of well-water from the palms of his hands. Finn twice brings the water, but on each occasion treacherously lets it run through his fingers. The third time he brings the water, "and as he came up the life parted from the body of Diarmait" (see *Torruigheacht Dhiarmada agus Ghrainne*, ed. S. H. O'Grady, 1857, p. 192).

To these may be added the striking parallelism between the Valkyriur and the Irish war-goddesses (*Baob, Mórrígu, Nemon*) which Mr. Hennessy pointed out in the *Revue Celtique*, tome i., p. 32. Such parallels—the Old-Norse loan-words in Irish, the Irish loan-words in Old-Norse, and the imitation of certain Irish metres (e.g., *rinnard*) by the Norwegian court-poets—justify Lottnet's statement in Kuhn's *Beiträge zur vergl. Sprachforschung*, vi. 250, that "between Norsemen and Irish other things than arrow-shots were exchanged, namely, ideas; other sounds than the clashing of swords rang out, namely, songs, from Ireland over to Norway, from Norway over to Ireland."

WHITLEY STOKES.

* See *Revue Celtique*, vi. 268, where the original Irish of this passage is printed.

CORRESPONDENCE.

THE ETYMOLOGY OF "GOSSAMER."

London: April 7, 1885.

The Continental names of this phenomenon, Dutch *zomerdraden*, German *Sommer-fäden*, *Sommer-weben*—summer threads or webs—agreeing as they do with the older spelling of the English word *gossamer*, leave no doubt as to the meaning of the latter half of the name; although it certainly seems strange that the element indicating the fundamental nature of the phenomenon should have perished, leaving the season at which it commonly appears to form the substantive portion of the designation. In German the *gossamer* is known also under the name of *Sommer* simply, or *Fliegende Sommer*, the flying summer.

The origin of the first syllable in English *gossamer* has been variously explained. Prof. Skeat, resting on the name current in the district of Craven, *summer-goose*, which he regards as a transposition of *goose-summer*, observes that the German *Sommer*, as above-mentioned, signifies not only summer, but the *gossamer* itself. "This makes German *Sommer*—summer-film, and gives to *gossamer* the possible meaning of *goose-summer-film*." I find little plausibility in such a conjecture, but I should not have seen occasion to open the subject in your columns had I not lately fallen upon a designation not given in the dictionaries, which seems strongly to confirm my supposition that the first syllable of *gossamer* is a relic of the name of God.

We find in German numerous names of the phenomenon depending on a mythical connection with the Virgin Mary: *Marien-fäden*, *Marien-garn* (Adelung), *unser lieben Frauen-fäden*, *unser lieben Frauen gespunnen* (Schmeller). Appealing then to the analogy of the name of the *Lady-cow* (or *Lady-bird* as it is now commonly called), in German, *Marien-käfer*, the Virgin's beetle, where we find the mythical reference to the Virgin exchanged for one to God himself, in the German synonym, *Gottes-kühlein*, God's little cow, or in the *vache à bon Dieu* (Troude) of the French-speaking Bretons, I argued that from forms like *Marien-fäden* or *Marien-garn*, might naturally spring the appellation *Gottes-fäden*, or (when *Sommer* came to stand as equivalent to *Sommer-fäden*) *Gottes-sommer*, *God's-summer*, and thence *gossamer*, as *gossip* from *God-sib*; *gosson* (Promptorium) from *God-son*. It appears, however, from a passage in Mathilde Blind's romance of *Tarantella* (1885) that the introduction of the name of God may take place in a more direct way than I had supposed:

"The people about here [in Baden apparently], said Mina, call these threads, 'Mutter-gottes-garn'—Mother of God's yarn—which she spun for the baby-linen of the infant Jesus, and they believe that every year at this season some of the superfluous threads are blown about in commemoration of this blessed event."—II., p. 114.

With those Germans who used *Sommer* as the designation of the floating webs, the foregoing expression would readily exchange for "Mutter-gottes-sommer"—Mother of God's summer—contracting finally into *gossamer*.

The Craven *summer-goose* is in all probability, like *summer-gauze*, merely a popular accommodation.

H. WEDGWOOD.

THE EMPIRE OF THE HITTITES.

Tendring Rectory, Colchester: April 20, 1885.

I willingly accept Dr. Wright's concession, which, though insufficient, is all, I suppose, that his point of view allows him to make. I wish he would also mention that, though I do not "recant," my objection is not, and never has been, to supporting the statements of a Biblical writer by sound archaeological evidence, but to the mixing up of statements in the Book of

Genesis with statements in the Books of Kings. I am very sorry that he commits himself in his reply to a most inaccurate sentence from another weekly paper. No one would guess from Dr. Wright's letter that the Book (not Books) of Kings was quite distinct from the Book of Genesis, and I have fully ratified the agreement of the former with recent archaeological discoveries. He has quite unintentionally done me (as well as my cause) an injury, against which I have protested, and still do protest. If I have been unfair or even uncharitable to him, I apologise. There were certainly, however, charitable things in that "expostulation" (the substance of which was, of course, meant for Dr. Wright); one pathetic appeal I well remember; and was it really uncharitable to account for the vehement tone of the article referred to on the assumption of the author's different nationality? It was quite otherwise meant. If Dr. Wright is not an enemy of that many-sided criticism of Old Testament writings which I have, without many helpers, most inadequately tried to promote, I can only rejoice. But he still tells us that he has written on the assumption that "the Bible is a venerable old document which professes to deal with certain facts." To me this seems a bold historical heresy. Would it not promote a better understanding between writers of different schools if we all agreed to give up the expressions "Hittites" (in the present connexion) and "Bible," substituting (with Mr. Hyde Clarke) "Kheta" for the one, and "Scriptures" for the other? Too great a readiness to adopt Anglo-Biblical forms of names is most inconvenient; and as for "Bible," the linguistic misconception involved in the word has long since been pointed out. And here I beg leave to drop the subject.

T. K. CHEYNE.

P.S.—I much wish that Dr. Wright had not printed one particular sentence from my "expostulation": that relative to "all American scholars." Three years ago I had only heard of American scholars who held opinions similar to Dr. Wright's; now I know that trained American scholars—friendly if not actually committed to historical criticism—were already on their way back from Germany, and that a sense is growing up in America of the reconcilableness of critical freedom with a warm love for the contents of the Christian revelation. This growing variety of opinion in America, had I known of it, would have forbidden me to offer that excuse for Dr. Wright, which he, much to my regret, has viewed as an offence.

SCIENCE NOTES.

THE last number of the *Matériaux pour l'Histoire de l'Homme* opens with a paper, by M. Zaborowski, entitled "Les Chiens quaternaires." The intimate relation between man and dog may be a sufficient excuse for the appearance of a palaeontological memoir on the Dogs of the Quaternary period in a journal professedly devoted to the study of man. The writer enters into a technical discussion of the characters of the various species of prehistoric dog—a subject previously handled by Bourguignat, Wödrich and Huxley—and concludes that the family of dogs is not more ancient than the human family itself.

MR. J. GILBERT BAKER, of the Royal Herbarium, Kew, the author of the well-known *Flora of Northumberland and Durham*, will publish immediately through Messrs. Geo. Bell and Sons, his *Flora of the English Lake District*. It is an octavo volume of 260 pages. A manual of this kind, on which complete reliance may be placed, has long been a desideratum. The tract of country included is the district extending from Morecambe Bay in the south,

and the seacoast on the west, to Allonby, Wigton, Penrith, and Tebay, northward and eastward. The plain of Carlisle and the western slopes of the Pennine Chain of hills through Cumberland and Westmoreland are excluded, the aim being to take in only the lake district proper, with its distinct physical and botanical individuality.

PHILOLOGY NOTES.

AT the meeting of the Académie des Inscriptions, on April 1, M. Louis Havet read a paper on the classification and the critical value of the MSS. of Nonius Marcellus, a Latin grammarian of the end of the third century. He explained that the obscurity which has hitherto enveloped this subject is due to the want of recognition of the fact that several of the existing MSS. are really made up of fragments of copies by different hands, and also that in some cases the same transcriber has followed different originals in different parts of his work. Of the three principal copies, that in the British Museum consists of two partial copies, that in the Bibliothèque Nationale at Paris of three; while the Leyden MS. gives a blending of two texts belonging to different families. In the first portion of the London MS. there are represented three different texts, one being that of the second hand, and the other two being eclectically combined in the readings of the first hand. This complication results in the singular phenomenon that the *prima manus* of the British Museum MS. is generally incorrect where it coincides with the Leyden MS., but when its testimony stands alone it is usually trustworthy. M. Havet produced a genealogical table of the MSS. of Nonius either extant or known to have existed, excluding those of late date. The number of these copies was eighteen, of which six still exist.

MEETINGS OF SOCIETIES.

EDINBURGH MATHEMATICAL SOCIETY.—(Friday, April 10.)

MR. A. J. G. BARCLAY, President, in the Chair.—MR. T. B. SPRAGUE, F.R.S.E., contributed a paper, which was read by Prof. Chrystal, on the indeterminate form zero to the power zero, and Mr. John Alison discussed the properties of the so-called Simson line.

EDUCATION SOCIETY.—(Monday, April 20.)

MR. JAMES SULLY in the Chair.—A paper was read by Mr. H. Courthope Bowen on "The Training of the Constructive Imagination," in which an attempt was made to apply to actual school work the principles of psychology. Mr. Bowen commenced by describing the conditions of the problem:—That the children were to be required to construct mental pictures out of materials, whether new or old, over which they had obtained a complete mastery; that the first steps were, therefore, to decide on the materials, and to produce the mastery over it. The next step was to bring the materials vividly before the children's mind, and to excite their curiosity as to what was about to be done with it. Rough models of the proposed construction should then be introduced, and the construction itself adapted to the powers of the children. He drew a distinction between complete concrete images of actual things or events, and incomplete abstract images of processes and laws; and then proceeded to apply his principles to practice by sketching lessons on English literature, geography, history, natural science, geometry, and drawing, showing how each could be used to train the constructive imagination.—A very interesting discussion followed, in which Mr. Cooke, Mr. Bedford, Mrs. Boole, Mr. Stewart and Mr. Sully took part, Mr. Sully's remarks being listened to with particular attention.—After a short reply from Mr. Bowen, the meeting terminated.

FINE ART.

Papers on Art. By J. Comyns Carr. (Macmillan.)

FOR the satisfaction, as I suppose, of that scanty public which, not content with merely gazing at pictures, absolutely wants to think about them, and to have a little positive knowledge as well as many fugitive impressions, Mr. Carr has put together, in a neat volume, certain reflective essays hitherto detached. It was a pleasant task, and one that was worth performing. The essays are not connected by any such chain as that of an exclusive reference to a particular school or period, for the first of them is concerned with Old Masters, and the last of them discusses Rossetti. Yet, to the discriminating reader, they are joined by a chain not less real—by the firm, yet delicate, links of one dominating individuality. They bear the impress of the thought of a particular mind, and of a mind which, when devoted to the things of art, is generally comprehensive in its working, and is nearly always tolerant, and is endowed, moreover, with the fascination of subtlety. Into the artistic problems which he takes up, Mr. Carr is wont to enquire curiously, and to enquire with ingenuity. From the conclusions at which he arrives it may be possible sometimes to dissent with great heartiness, yet it is difficult, as one reads the fluent and gentle advocacy, not to be sensible of the persuasiveness which tips the advocate's tongue; and even when the critic's deductions are deemed incorrect, it is patent that at least his observation is inspired by a quick perception of beauty, and that to certain valuable acquirements of knowledge he has added that which, for the functions of criticism, is the quite invaluable gift of a spontaneous and instinctive fine taste.

Of course, to criticise criticism is no easy or agreeable matter, for often it is impossible to steer clear of the Charybdis of barren opposition without falling into the Scylla of uninteresting acquiescence. I desire to escape both these perils, and my passage will accordingly be brief. Mr. Carr's papers, let it be said, are five in number. The first, on "The Old Masters," was occasioned by that opulent display both of Primitive and of Renaissance drawings which was made some years since at the Grosvenor Gallery, and in it, despite some undue leaning to "ideal design," to Leonardo, to the art which must remain a mystery, an unsolved riddle rather than a delight, there is to be seen sufficient evidence of the width of Mr. Carr's sympathy as well as of the swiftness and the subtlety of his penetration. The second paper, which is entitled "James Barry"—and which occasionally refers to its presumed subject, and does so very interestingly when it does so at all—is more really occupied with the yet more interesting question of that long but unequal struggle between an art of splendid realism, dominant now in the main for three hundred years, and an ideal art whose mission is supposed to be to mould itself to the shape and to assume the colour of our deepest thoughts. And, in the consideration of this question, Mr. Carr permits himself to afford incidentally a very charming and, on the whole, I think, a very veracious sketch of the course of English Art from Hogarth to

Constable. That sketch is of extreme brevity. It is, for the most part, unaccompanied by reference to dates or to particular pictures, but as a series of engaging memoranda on many of the leading masters of our school it has value—not, indeed, to the wholly untaught, but to those who, it is understood, may profit by teaching.

The third paper is on Reynolds, the fourth, on Gainsborough. Both have appeared in the magazine which Mr. Carr directs, and both are of the kind known as "popular"—they are not devoted, that is to say, to the mere research of minute biographical or artistic facts. They deal rather with original thought and with agreeable impression, and thus—may I be acquitted of paradox?—may I be bold enough to say it?—in their very "popularity" they acquire a worth more permanent than can belong to the mere research of fact; for the fact, once gained, plodded for by the last writer, is at the service of the next; the next may absorb it; while the thought and the impression, conveyed in selected English, are individual—they remain the critic's own. As to the relative estimates of Reynolds and of Gainsborough in Mr. Carr's papers, the moment is too late—and the place certainly not this place—for pitting, one against the other, the claims of two very different geniuses who happened to be contemporary. Readers of the ACADEMY do not need to be told that it is even now the received opinion that Reynolds was the greater of the two masters. But that opinion, as Mr. Carr is willing to admit, can be maintained only when Reynolds is considered as an intellectual artist and not as a pure painter. As a pure painter—as one who exercised over his art a facile and inspired command—Gainsborough was assuredly the first. And when the intellectual element is to be considered, the moral element must also have place. There was about Gainsborough a certain moral depth and seriousness less discoverable in the nature of the successful courtier, the triumphant man of the world. In his very excitable sensitiveness—in the almost exaggerated "intensity" which he possessed, and which he bequeathed to his children—Gainsborough was at fault, no doubt, sometimes—sometimes misguided; but at least he was so forgivably, so delightfully, human. The truth is, perhaps, that we are a little too near to Reynolds and to Gainsborough to judge their art quite fairly. Even with the lapse of a hundred years since their deaths, it may be that we know too much about them. How much one respects Sir Joshua! And Gainsborough—how much one loves him! For Reynolds never made a mistake: he managed everybody the right way. Excellent quite often as a painter, as a courtier he was excellent invariably. But Gainsborough, actually painted landscapes when it would have paid a good deal better to have painted portraits. He was not always perfectly happy with the very learned or the very great. He found the singer seductive and the musician delightful, and in full middle-age he proposed to himself to study how to play upon the *viol-da-gamba*. We respect Reynolds because he was everything that learning and a cool head could make him. And Gainsborough—we love him, I suppose, because he was a genius and a child.

FREDERICK WEDMORE.

"THE DANCE OF THE MAGDALEN."

Brussels: April 17, 1885.

AMONG the rare paintings once ascribed to Lukas van Leyden several are reproductions of his well-known engravings, and, as such, now judged to be not by his hand. Many of these painted reproductions of the engravings are, however, such excellent pictures, and so exactly in the manner of Lukas Jakobzoon, of Leyden, that it is evident they were executed, if not by him, at least by skilful hands not far removed in point of date from the master's own. M. Hymans, in his valuable notes to the translation of Van Mander's *Schilderboek*, places the comparatively new acquisition in the Brussels Gallery, attributed there to "Lucas van Leyden," among these early copies. It is a charming little picture on panel about 14½ by 19½ inches, of a tender roseate-yellow tone, and, on comparison, proves an almost exact reproduction of the engraving known as "The Dance of the Magdalen." (B. 122 in the Brussels Print-room.) The latter is, however, about two inches smaller in length as in height, the figures being of the same size, but with more space between the groups, and the additional height is given to the sky and landscape background, showing thereby, to the improvement of the composition, the summit of the rugged rock that rises near the centre. Other differences are the tufts of narcissus, cyclamen, and tulip that diversify the ground of the hilly copse where the hunting-party halt. In the engraving there would be no room for these, but one tuft of grass and leaves sprouts in the immediate foreground. The flowers are minutely painted, their purple and crimson tones harmonising the yellow stony ground, on the various irregularities of which the friends and attendants of the Magdalen are taking their rest. In the pale green undulating landscape that stretches behind them the same personages appear in little, chasing the deer with a pack of greyhounds. In the engraving the dogs are of three different breeds, and the Magdalen, on horseback, has the same radiant glory encircling her head as in the foreground, where she is dancing a stately dance to drum and flute hand in hand with an admiring cavalier, while in the painting a ray descends direct from heaven, in both places, touching the head of the yet unrepentant but elected sinner. In the engraving the huntsman, released from the care of his hounds and seated in the group to the right of the dancing Magdalen, wears a wreath of leaves resembling willow leaves shading his grotesque face; in the painting the wreath is of wild hop-bine, such as sprouts at the foot of the tree beneath which the man is sitting, his horn upon his back and his eyes fixed upon the dancers. The face of the Magdalen framed in a close coif is more agreeable in the painting, the charm of the "fresh carnations" which Van Mander praises in Lukas Jakobzoon's work, atoning for lack of refinement of feature. The whole is painted with a smooth delicacy which lends a quaint grace to the tortured puffs and slashes of the elaborate fifteenth century costume. Where the drapery is free it falls in fine natural folds. The expression and gestures of the right-hand group differ slightly in engraving and painting. The characteristic figures of the two musicians present no variation. They stand upon a slight eminence—the drummer with bent head intent upon his instrument, the flute-player watching the dancers with merry cunning eyes narrowed by cheeks puffed for his flute. The muscular figure of the latter is arrayed in that rich yet tender crimson affected by Quentin Matsys for his elder male figures. Here it strikes the keynote to the scale of colour throughout.

The picture was, I believe, purchased at the Nieuwenhuys sale for 12,000 frs., and may well

have issued from one of those workshops where apprentices were kept at work upon the fabrication of copies of good masters—such a one as that in Antwerp, of Bernhard de Ryckere, in the sixteenth century, of which M. Génard gave an account in the *Revue Artistique* in 1878.

ANNIE R. EVANS.

CORRESPONDENCE.

THE TUIHANTI.

Coombe Vicarage, Woodstock: April 14, 1885.

I have long studied names of places and peoples; I have also long studied Britanno-Roman inscriptions; but for various occupations I should have offered before now some words on the Tuihanti.

They cannot well but be the Tubantes of Tacitus (*Ann.* i. 51, xiii. 55, 56), the *Tubantes* of Ptolemy (ii. 11-23). On this tribe see Mr. T. H. Dyer's article in Dr. W. Smith's *Dictionary of Greek and Roman Geography*. Mr. Furneaux (*on Tac. Ann.* i. 51) says of the Tubantes:

"They appear to have moved gradually from their original locality near the Yssel in a southeasterly direction (see on xiii. 55), and to have lived at this time south of the Ruhr."

The fact that in the word "Tuihanti"—the form in the Britanno-Roman inscriptions—and in other forms of the tribe-name we look in vain for the letter *b* need not prevent our identifying the Tuihanti with the Tubantes of Tacitus and with the *Tubantes* of Ptolemy. A tribe on the coast of Essex and of southern Suffolk is spoken of by Caesar (*B. G.*, v. 20, 21, 22) and by Tacitus (*Ann.* xiv. 31) as the Trinobantes. No one doubts that the same tribe appears in Ptolemy (ii. 3, 22) as the *Tpudantes*. A Latin *b* is dropped in French *ayant*, *taon*, and *viorne*; the *w* in English *woman* is similarly dropped by the peasant hereabouts.

At the same time, we virtually get the *b* in the later form "Twenthe," and, indeed, in "Tuihanti," if we regard it phonetically. With regard to the letter *b*, it may be well to mention the following well-known facts: *bovis* represents *bovine*; the river-name "Danubius" was at first, and rightly, written *Danuvius*; in (e.g.) Plutarch, the Greek *β* is employed to represent the Latin *v*; in Greek inscriptions graven during the lives of Nerva and Severus, the *v* in their names is sometimes represented by *β*; in later Latin inscriptions, *b* and *v* are often interchanged.

Hence I cannot but think that the *bant* in "Tubantes" (with which corresponds the *bart* in *Tubantes*), as well as the *bant* in "Trinobantes," and in similar words (including "Brabant") may reasonably be identified with the Britanno-Roman *venta* of *Venta Silurum* (Caerwent), *Venta Icenorum* (Caistor on the river Wensum), and *Venta Belgarum* (Winchester), and this *venta* seems to be undoubtedly Welsh *gwent*.

J. HOSKYNs-ABRAHAM.

NOTES ON ART AND ARCHAEOLOGY.

THE second exhibition of "Portraits of the Siècle" opened on Monday last, at the École des Beaux Arts; on Sunday (to-morrow) an exhibition of the works of the famous German artist, Adolphe Menzel, is to be opened in the Garden of the Tuileries (Pavillon de la Ville de Paris); and at the Galerie Sedelmeyer M. Tissot is showing a recently completed series of fifteen pictures depicting various phases of the *Femme à Paris*.

MR. RICHARD ANSDRELL, the eminent animal painter, died on April 20. He was born in Liverpool in 1814. His best known works are "The Stag at Bay," "The Battle of the Standard," and "Excelsior." He was elected an associate of the Royal Academy in 1861.

and a Royal Academician in 1870, and at the Paris Exhibition of 1855 he received a gold medal for his pictures of "The Wolf-Slayer" and "Turning the Drove."

TO-DAY is the private view of the Grosvenor Gallery, the Water Colour Institute, and the Water Colour Society. The exhibitions open to the public on Monday. The private view day of the Royal Academy is on Friday, May 1, and the opening to the public on May 4.

THURSDAY, April 30, has been appointed for the reception of works of art intended for the summer exhibition of the 19th Century Art Society, at the Conduit Street Galleries.

THE death is announced of M. Auguste Lançon, an artist best known in England by his vigorous etchings of animals, especially lions and tigers. His most important works are "L'Histoire de la Guerre de 1870-1," "Rue à Londres," and "Animaux." He was a strong but rather hard draughtsman, and had a true style of his own. His paintings yearly exhibited at the Salon were large and forcible, but not equal to his etchings in *technique*. A few years ago he made some fine studies of lions at the Zoological Gardens, and proposed to publish three etchings of unusual size. One of these at least was finished, and is a work of unusual power.

THE Brussels water-colour society, the "Hydrophiles," has opened its second annual show in the Palais des Beaux-Arts. P. Combaz exhibits some charming bits of coast scenery boldly touched, and a corner of a farmyard of tender finish and tone of colour. Maurice Hageman's very clever sketches of women stone-picking, and a ploughman whose red sleeves "make" the picture, are the best works shown. Under the artist's selective touch even a tramcar on a January evening of last winter becomes a picturesque object, wisely treated in black and white. E. van Acker's peasant interiors, and Jan Toorop's workmen, are excellent in drawing, but poor in colour. Among the etchings a windmill in a flat country, by Storm van Gravesande, is very good, and a charming head of a lady, drawn in red by the sculptor Achille Chainaye, contrasts by its exquisite beauty and refinement with a water-colour portrait by Van Acker, who too evidently employs the same brush for peasant's blouse and lady's ball-dress.

IN an exhibition for the benefit of the workmen out of work, the daring colourist, Charles Hermans, shows, among some very unequal work, a fine study of the nude: "Attendant la Vague"—a female figure reclining below the watermark of a sandy-beach, awaiting the monster wave which curls to burst upon her. The modelling is very fine, the colouring cool, the flesh tones, modified by the sea-air, are painted in rather thick impasto with a bold brush.

AT the sale of the Delaherche Collection some fine specimens of old Rouen faience sold at prices ranging from £10 to £27; but the prize of the sale was an important piece of Sinceny ware, a pitcher decorated with an equestrian portrait of the Seigneur of Sinceny, his arms, and the donjon of his castle, which fetched over £40.

AN annual lottery, resembling our "Art Union," in connection with the Salon, has been organised. The capital is fixed at 500,000 francs, the price of a ticket at 100. The unsuccessful are to be consoled by a book of engravings, of which the plates will be destroyed after a strictly limited edition. The undertaking is promoted by a number of well-known artists, and is supported by the Société des Auteurs français, who manage the Salon. The

prizes will be chosen exclusively from works exhibited at the Salon.

IN the ACADEMY of last week (p. 283, l. 31) an eminent writer on art was referred to as "the late Mr. W. B. Scott." Mr. Scott, we are glad to say, is living, and we offer him our apologies for the mistake.

THE Brussels Museum has just acquired, by purchase from an English collection, an important picture by Nicolas Maes, the pupil of Rembrandt. It is a life-size figure of an old woman sitting in an arm-chair. The works of this master are extremely rare, and of those containing figures of life-size it is said that only four are known to exist.

THE recent sale in Paris of works by Gustave Doré produced a little more than £6,250. The prices were moderate. A drawing of the Rhine on blue paper fetched £80; a water-colour of fairies, £82; and "The Eagle," an oil painting, £248; but these were the highest sums reached respectively by each class. The sketches went at from £4 to £12 apiece, and of the pieces of sculpture, the "Fate and Love" brought the most, being knocked down for £53 is., with the right of reproduction in bronze.

NEXT month Mr. John A. P. MacBride will deliver a course of six lectures at the British Museum, on Egyptian, Assyrian, Early Greek, Phidian Greek, and Greco-Roman Sculpture, with demonstrations from the surrounding antiquities.

Correction.—Prof. E. Revillout, writing from Paris under date April 17, draws our attention to the following important error of the press:

"Page 249, colonne 3^{ème}, de mon article sur les 'Fouilles de Pitom' se voit qu'on me fait assimiler l'outen, vieille unité pondérale des Egyptiens, à un poids de '30 centigrammes environ.' On a lu 30 au lieu de 90 (quatre-vingt-dix); et centigrammes au lieu de grammes. L'outen dans le poids Harris et dans le poids du Louvre signalé par moi a de 90 à 91 grammes, et répond ainsi à peu de chose près à 20 drachmes Attiques. De là est venue l'assimilation fait par les papyrus Ptolemaïques."

MUSIC.

CARL ROSA OPERA COMPANY.

MR. GORING THOMAS's new opera "Nadeshda" was produced at Drury Lane last Thursday week (April 16). A certain Russian prince named Voldemar falls in love with one of his serfs, the beautiful Nadeshda. She reciprocates his affection, but the jealousy of a serf named Ostap, the schemes of the prince's rival brother Ivan, and the anger of a proud mother, the Princess Natalia, for a long time prevent the course of true love from running smoothly. Ivan at last is killed, Ostap stabs himself, the mother's proud spirit is quelled, and "from black night is born the golden day." The libretto by Mr. Julian Sturgis is, on the whole, well constructed, and, at times, the verses are exceedingly good. After a short instrumental prelude the first act opens with lively chorus music, and Nadeshda's song by and to the river is pretty and graceful. In the next act we witness festivities in honour of Voldemar, who has just taken possession of his estate. There are some dances, and from the quaint rhythms and tonality we imagine that the composer has adopted some Russian national tunes, or cleverly imitated them. The action of the dancers is explained by the chorus. Voldemar rouses the anger of Ivan by proclaiming the freedom of Nadeshda, whom the latter has claimed as a gift. Here there is some excellent concerted music, and the act closes effectively when the chorus, witnessing the strife between the brothers, sings of the bright day now ending in woe.

In the third act the Princess Natalia makes her first appearance. Incited by the disappointed Ivan, she has come to Nadeshda's cottage to punish her for the disgrace which she has brought on a noble house; for Ivan has falsely told her how, to please this very girl, Voldemar drove him from the castle. With the exception of a spirited song sung by the princess, the music of this act is not particularly striking; and this song, though good in itself, seems only introduced so that the princess may not be worse off than all the other characters in the play, all of whom are provided with a special piece calculated to win the favour of those who like well-balanced rhythm, tuneful melody, and a taking note at the close.

In the fourth and last act, when Voldemar and Nadeshda, about to enter the chapel for the marriage ceremony, are stopped by the princess, and when, for a time, a happy *dénouement* seems impossible, the composer gives himself up to the dramatic situation, and the music derives whatever power and meaning it may possess from the words; whereas, with some few and notable exceptions, in the previous acts the words seem rather pegs on which the music is hung.

Mr. Goring Thomas, in his "Esmeralda," gave signs of promise, and in "Nadeshda" he shows in every way a marked advance. He clings to the old style of opera, but for this he can scarcely be blamed. He is far more likely to develop the talent which he possesses by using established forms than by striving at all cost and hazard to be original, or by trying to cast his thoughts from newer moulds. He is strongly influenced by the French school in his music and in his orchestration: this is, of course, a natural result of his Paris training. Mr. Goring Thomas is quite young, and "Nadeshda" is only his second venture. His career as an opera writer will be watched with interest.

We must say one word about the performance. M^{me}. Valleria, as the heroine, was most acceptable both as singer and as actress. Miss Josephine Yorke, as the princess, sang with much declamatory power; Mr. Barton McGuckin was an excellent Voldemar; and Mr. L. Crotty deserves special praise for his impersonation of Ivan. Mr. Burgon played the part of Ostap in a commendable manner. Mr. A. Randegger was the conductor. The house was crowded, and throughout the evening the applause was most enthusiastic. At the close the composer, the librettist and the stage-manager were called before the curtain. J. S. SHEDLOCK.

RECENT CONCERTS.

LAST Saturday, at the Crystal Palace, Berlioz's "Te Deum" for three choirs, orchestra, and organ, was performed for the first time in England. In 1883, when Mr. Manns produced the "Messe des Morts," we expressed a hope that he would complete his list of Berlioz's successes with this "Te Deum." According to R. Pohl, it was to form only an episode of a large work, representing in musical pictures the return of the First Consul from his Italian campaign. Berlioz's head was always full of grand ideas. In 1831 he sketched out the plan of a colossal oratorio entitled "Le Dernier Jour du Monde," but nothing came of it. In 1849 he started the "Napoleon" music-drama, but he appears to have abandoned his original prodigious programme. The "Te Deum" consists of six movements, for the march "Pour la Présentation des Drapeaux" at the close does not really form part of it. The first movement is not particularly impressive, but in the second there are some fine flashes of genius. The third movement "Dignare Domine," the following "Christe, Rex Gloriarum," and the "Te ergo quaesumus" for tenor, solo, and chorus,

are exceedingly interesting. The words are presented to us in a series of tone pictures as remarkable for their ingenuity and originality as for their solemn dignity. The sixth movement, the "Judex Crederis," is one of the composer's grandest creations. He thought so himself, and he was certainly right. As music, it is finer than anything which he wrote in his Requiem. The effect it produces is perfectly overwhelming. Space prevents us from attempting to enter into detail, and for this we are not sorry: the finer music is the more difficult is it to describe in words. The "Te Deum" is written for a large orchestra, and as Berlioz knew better perhaps than any other musician the capabilities and resources of each instrument, he could, when in the vein, as he was when writing this work, achieve marvellous results. The difficulties of the music for choir and orchestra are great, and we have to thank Mr. Manns for a splendid performance. Mr. A. J. Eyre presided at the organ. The Crystal Palace choir, augmented by a choir of boys, was never heard to greater advantage. Mr. H. Kearton sang the tenor solo in an effective manner. Berlioz intended the "Te Deum" to be performed in a church with organ and choir of boys at one end, and the two choirs and orchestra at the other end. This, of course, could not be done at the Palace, and so, perhaps, some of the composer's effects were not fully realised. The programme included Mendelssohn's Overture, "A Midsummer Night's Dream," the "Vorspiel" to Parsifal, and an air from "Euryanthe."

The fourth and last concert of the Borough of Hackney Choral Association was held at Shoreditch last Monday evening. Last year the programme of the concluding evening consisted entirely of works by English composers, and this season the society wisely repeated the experiment which then proved so successful. In selecting Mr. F. Cowen's sacred cantata "St. Ursula," Mr. Prout fixed on a clever and interesting work, which has been unjustly neglected since its production at Norwich in 1881; though, perhaps, the many difficulties for singers and players which it presents will account in some measure for the scanty favour shown to it by choral societies. The performance at Shoreditch was extremely good, and at the close the composer was summoned to the platform. The vocalists, Miss A. Marriott, Miss H. Glenn, Mr. J. W. Turner, and Mr. M. Tufnail all distinguished themselves, though Mr. Turner evidently found his part a trying one. In the second part of the programme there were two novelties: a fine choral ode "Freedom," by Mr. Prout—the poem by the Rev. P. T. Forsyth claims notice on its own merits—in which we specially note a spirited and effective chorus at the commencement, and some clever scholarly writing in the bright final number; and a graceful song "Sweet and Low," by Mr. J. E. West. Besides these, the programme included Mr. Mackenzie's orchestral ballad "La Belle Dame sans Merci," a Largo for clarinet (Mr. Beddome) by Mr. Prout, Mr. C. H. Lloyd's charming chorus "Allan-a-dale," and one or two pieces which added to the length rather than to the importance of the concert. The evening was a great success, and really deserves more notice than we are now able to give. Mr. Prout conducted with his usual ability.

We must defer till next week our notice of the third Philharmonic Concert last Wednesday evening. Herr Dvorák's new Symphony in D minor, written expressly for the society, is a masterpiece which cannot but add to the great fame already achieved by the composer of the "Stabat Mater." Herr Dvorák, who conducted his work, was enthusiastically received, and all the movements of the symphony were loudly applauded.

J. S. SHEDLOCK.

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LITERATURE.

ITALIAN RECORDS.

La Politique du Comte Camille de Cavour de 1852 à 1861: Lettres inédites avec Notes. Nicomède Bianchi. (Turin: Roux & Favale.)

Memoirs of Count Giuseppe Pasolini, late President of the Senate of Italy. Compiled by his Son. Translated and Abridged by the Dowager Countess of Dalhousie. (Longmans.)

THE first of these books is a fresh contribution to our knowledge of the skilful and indefatigable diplomacy which, with other causes, made Piedmont the nucleus of an united Italy. It is a collection of more than two hundred letters "*particulières et confidentielles*," written by Cavour with his own hand to Emmanuele d'Azeglio, nephew of the eminent Massimo and at that time Sardinian Minister in London. Signor Bianchi has added some very few explanatory notes, and occasionally letters from other hands are given, mostly when sent by Cavour with his own. On the whole, the collection seems to be chiefly of value as illustrating the tact and tenacity of the great Piedmontese statesman than as revealing any newly discovered situations in the course of the events he watched and influenced. At the same time, they will revive the recollection of many critical conjunctures generally forgotten now that Italian independence is accomplished.

The first few letters relate chiefly to financial points: among these, however, is one giving sagacious reasons against the suggested candidature of the Duke of Genoa for the throne of Greece. The eighteenth letter announces the resignation of the minister of foreign affairs and Cavour's appointment in his place. He deploras the bodily infirmities which prevent Massimo d'Azeglio from taking the post instead of himself, and his own double burden, since he continued to be Minister of Finance. This letter is dated January 10, 1855, and from this date to the Congress of Paris in 1856 the letters are mainly concerned with the arrangements made between England and Sardinia regarding the Sardinian contingent employed in the Crimean War, the payment of a subsidy by England, her provision of transports, &c. Enclosed with these letters to d'Azeglio is one written on April 4, 1855, to Villamarina, Sardinian Minister at Paris, which shows, as does much of the correspondence, the entangling meshes which fettered Italian aspiration and effort under the direction of a diplomatic foreign policy seeking questionable alliances. It shows, too, how far the "Imperial ally" courted by Cavour was, even then, trusted by him. Cavour hesitates to allow the departure of the Sardinian contingent till the attitude of Austria

toward Russia and toward the allies shall have been plainly declared. The letter ends with the significant words: "Avant tout il faut éviter qu'on fasse de nous la victime expiatoire destinée à rendre l'Autriche propice à la politique Napoléonienne."

Some thirty of the letters are written from Paris during the sittings of the Congress after the Crimean War in the spring of 1856, and these are not the least interesting. It is satisfactory to find Cavour avowing that the chief support of the Italian claims was given by Lord Clarendon, who at one sitting denounced the Papal Government as the worst in the world. Of Walewsky, who presided at the Congress, Cavour says (letter 8):

"Je sais à n'en pas pouvoir douter, que Walewsky travaille contre nous. Il a fait donner le mot d'ordre aux journaux ministériels de ne pas patronner notre cause et de décourager nos espérances. L'empereur laisse faire Walewsky, et celui-ci nous joue. Tout notre espoir est dans Clarendon."

It is humorously curious, in the present state of Europe, to look back on the unceremonious way in which the Prussian plenipotentiaries were treated less than thirty years ago. Having been invited to the Congress as an afterthought of Walewsky's, "chiefly with a view," says Cavour, "of adding a new eagle to his button-hole," they accepted by telegraph, and arrived so promptly as to be thought to be in the way by the other envoys, who held a sitting of two hours while the Prussians were left in the ante-chamber. The next day they refused to attend at all, and the conference had to be split up in various rooms while negotiations were carried on by the minister responsible for their presence.

"Il y a eu un moment où il ne restait plus que les Turcs et nous dans les salons de la conférence. Les autres plénipotentiaires étaient parqués dans les salons, et Walewski et Bourqueney, que Clarendon s'est permis de qualifier de noms burlesques, couraient des uns aux autres pour tâcher de trouver un moyen de conciliation."

Cavour's good opinion of Lord Clarendon and of the English ministry was by no means always maintained: in March, 1857, Cavour writes:

"Il y a longtemps que je m'aperçois que la cause italienne a complètement perdu les sympathies du gouvernement anglais. L'alliance avec l'Autriche est maintenant la base de la politique anglaise. Lord Palmerston revient sur la fin de sa carrière aux errements qu'il a suivis lorsque dans son jeune âge il débutait sous les auspices de Lord Castlereagh."

He was still less pleased when the Tories had come into power and Lord Malmesbury was at the Foreign Office.

"Il est impossible que tout ce qu'il y a d'honnête en Angleterre ne soit revolté en voyant la manière dont on se conduit à notre égard."

The coldness of the English governments in this period was mainly owing to the fact that the Indian Mutiny had renewed the fear of Russia, and the wish to support Austria as a means of holding Russia in check. The most gratifying element in the diplomatic relations of Great Britain and Sardinia is the unchanging resolute friendliness of Sir James Hudson to the Italian cause, and the high respect and regard felt toward him by Cavour and all the best men at Turin.

Before the war of 1859 the English attitude toward Austria had changed again, especially when the latter power refused the English proposal of a mutual disarmament, and continued to threaten Piedmont. During this period (April, 1859) are inserted many interesting despatches of Massimo d'Azeglio, who was on a special mission to England. Among other matters, d'Azeglio describes an interview with Prince Albert, of whom he says:

"Lui, ainsi que tout le monde, m'a, en un mot, fait comprendre que l'Europe nous est contraire non par l'hostilité à notre cause, mais parce qu'on suppose de grands projets à Napoléon, et l'on croit que nous sommes ses instruments."

Liability to this suspicion was not to be the only price paid by the Sardinian Government for the degrading alliance with a potentate whose career was one long treachery under many forms.

In 1860 the lead in Italy was taken by men of more direct methods. Mazzini, having vainly urged Victor Emmanuel to action, resolved to raise the Italian banner in Sicily, and on the day when his cherished friend Rosalino Pilo died gloriously at the head of the insurrection, Garibaldi and his Thousand were landing on the island, and the final liberation of the Neapolitan dominions was begun. It moved somewhat too quickly for the Court of Turin. But Cavour was, of course, aware of the value of the popular sympathy aroused by Garibaldi's exploit in Europe, and especially in England. While confessing his dread of Garibaldi's entering Naples, he sends to his minister in London a lock of the hero's hair—"pour que vous en fassiez pompe auprès de vos belles dames Garibaldiennes." That an understanding between the Court and Garibaldi was often difficult to establish may be easily imagined from such incidents as Garibaldi's refusal of the following offer, made to purchase his resignation of his claim to a year's administration of the two Sicilies:

"Le roi et Farini ont fait les offres les plus magnifiques à Garibaldi. Non seulement on l'a fait général d'armée, ce qui équivaut au titre de maréchal, mais on lui a offert un apanage pour son fils aîné, le titre d'aide-de-camp du Roi pour son autre fils, une dot pour sa fille, enfin le cadeau d'un des châteaux royaux et d'un bateau à vapeur."

In February 1861 the first Italian Parliament was summoned, and there are few letters after this. The last is dated April 3, and on June 6 Cavour died. He had seen much accomplished for which he laboured, but he had not lived to see Venice and Rome free, as he might have done if he had not balked Garibaldi's victorious career in 1860.

The second book named above may appropriately be read in connexion with the first. Count Pasolini's son says, in the Preface, that he had at first intended the book to be a domestic history for his own son to read, but that the investigation of his father's notes and correspondence brought to light such a mass of interesting documents as induced him to extend the limits of the memoir. Pasolini's concern with public affairs began through his living near Cardinal Mastai, at the time when he was Bishop of Imola, before becoming Pope Pius IX. Mastai, who was then full of projects of reform, had a great

respect for Pasolini, and, on forming a constitutional ministry at Rome in March 1848, he persuaded Pasolini to join it. But the Pope was already frightened and querulous, and in April his fatal Allocution, in which he recanted his faith in action against the Austrians, caused Pasolini and all the ministry, except Antonelli, to resign. Despairing of politics, Pasolini lived a private life on his estates, much occupied with agricultural improvements, until 1857, when he became Gonfaloniere of Ravenna, to the great advantage of that city. In 1858 he became personally known to Cavour, and after this was successively Governor of Milan, of Turin, Minister of Foreign Affairs in 1862, special envoy to France and England in 1863, and on the evacuation of Venice by the Austrians in 1866 he was appointed Royal Commissioner there, and received visits first from Victor Emmanuel, and then from Garibaldi. His last office was that of President of the Italian Senate, to which he was elected in March 1876. He died in November of the same year.

At all times he seems to have preferred a private life; but his private life, as his son describes it, was a public example, in respect of his devotion to the improvement of the people and the lands under his influence. His life is interesting as that of an honourable, public-spirited, humane Italian gentleman of his time, never coveting office, but never shrinking from it. He did not belong to the heroic band to whom the resurrection of Italy was a religion, who were ready to give and hazard all they had, and would accept no means that were less noble than the end. But he was a man of a type very valuable in the settlement of a country long distracted by hope and fear, and in danger of relapse after the strain has ceased. His successful governorship of Ravenna, Milan, Turin, and Venice, seems proof of the administrative gift in which sympathy, sincerity, and firmness are the chief elements. In his diplomatic career he was necessarily the instrument of the policy handed down to Minghetti from Cavour; but he appears to as much advantage as any Italian could who was compelled to be still courting Louis Napoleon after the betrayal of Villafranca. Truly by both these books, especially by Cavour's letters, is awakened a regretful recollection of the motto prefixed by Mazzini to his address to the Italian youth after the calamities of 1848, "The right line is the shortest between two given points."

ERNEST MYERS.

The Iliad of Homer. Books I.—IV. Translated into English Hexameter Verse by Henry Smith Wright. (Bell.)

If we mistake not, there has been of late years something like a lull in the storm of *verses* translations of Homer. Until lately, the two *desiderata* were a thoroughly satisfactory *prose* version, and a really correct, rhythmical, and readable version in English hexameters. We say this without wishing to prejudice the question of the English hexameter; but even its enemies must desire to see it really brought to the test, and presented to us in its most musical form. The scraps quoted by Mr. Arnold from Dr. Hawtrey, and his own frag-

ments, whetted the appetite without satisfying it. Mr. Lang and his coadjutors have practically satisfied our first *desideratum*. The present volume is an instalment of Mr. Smith Wright's attempt to satisfy the second, and we wish him a good deliverance from his formidable ordeal.

It appears from the Preface that Mr. Smith Wright has been encouraged in his enterprise by an avowal of Mr. Arnold that his opinion, pronounced more than twenty years ago, in favour of the English hexameter as the proper medium for translating Homer, remains unchanged. With a simple modesty of worship, which must be highly satisfactory to Mr. Arnold, Mr. Wright assumes infallibility for this conviction, and asks, very pertinently, why—if hexameters be the proper metre—so little success has attended any of the several versions in that metre?

To this question he supplies, we cannot doubt, the true answer—

"A large proportion of the lines written in English and called 'hexameters' . . . cannot be read as such except by putting a totally wrong and false emphasis on many of the syllables. . . . Accentuation of syllables is the only possible equivalent in English for what is called 'quantity' in Greek or Latin . . . hence any unnatural *wresting* or *straining* of the accentuation must necessarily destroy the music and rhythm of the metre."

This, if not exactly new, is true and worth remembering. The bugbear of English hexameters is the obtrusive vision of the anapaest, unless Mr. Swinburne's powerful exorcism (*Essays and Studies*, p. 163) has laid it in the Red Sea. So far as I can judge, Mr. Smith Wright has avoided this evil with success: the second metrical temptation—that of using trochees for spondees—seems too much for him occasionally. On the whole, however, he has managed the metre with great skill: his work really *reads* hexametrically. There is little or no straining or mispronunciation necessary, and the occasional spondaic line is thrown in with great skill. Let me give as an example the fine passage (p. 14; Bk. i., ii. 475-83).

"Listened the god well-pleased: and when the sun in the heavens
Sank, and the darkness came, then, hard by the
warps of their galley,
Lay they down and slept. But soon as the mist-born Eos
Touched with her rosy fingers the sombre grey
of the morning,
Putting to sea they sailed for the broad Achaean
encampment.
Sent them a favouring breeze the Far-off-darter
Apollo:
Quickly they reared the mast, and aloft the
gleaming sail-cloth
Fluttered; the strong wind came, and pressed
on the belying canvas,
Bearing the good ship onward; and, as she
rushed through the water,
Sounded along her keel the dark wave curling
beneath her."

Readers of the ACADEMY will judge of this writing; to me it appears forcible and rhythmical. It is not free from the "tricks of translation." Homer says nothing, e.g., about "the *sombre grey* of the morning"; neither is such a combination as "the Far-off-darter" a very comely rendering of *ἐκείνος*; the jumble of adjective, adverb, and substantive makes the English look terribly artificial when contrasted with the Greek. Still, in the English, as in the Greek, one can hear

the wind pipe, and the wave ripple along the keel, and see the sail flutter and swell; and this is much, in a translation of a poem like the "Iliad," the charm of which lies so greatly in its vivid presentment of simple sights and sounds.

Here and there we find a clumsy or incorrect line, like (p. 38, l. 705)

"Son of Iphiclus Phylacides in flocks who abounded."

or (p. 29, l. 375)

"But unto me hath Zeus Cronides, the lord of the aegis,"

and a tendency to treat unaccented final syllables as long, and thereby intrude the trochee, as (p. 21, l. 87) where "rocky" officiates as a spondee; or an over-burdened termination, such as (p. 32, l. 498)

"Mycalossos, the broad-plained land, and Thespeia."

But, on the whole, the translator may be congratulated on a distinct success in a difficult field of metre. It is not inconsistent with this view to say that a perusal of these four books, as translated by Mr. Wright, does not leave with us an altogether encouraging view of the English hexameter. It cannot be written much more carefully or correctly than here; and yet the monotony and *drows* of the metre, in English, shows that the Homeric secret has not been solved. Every verse is written too much as a verse, too little as part of a paragraph. There is a straightforward ornamentation, but no festooning. We are reminded of school-boys' hexameters, written "line upon line," in spite of "precept upon precept." Mr. Swinburne, I think, has judged that even in "Andromeda," with all its merits, Kingsley did not "make possible the impossible thing." But he certainly managed, in part, to conceal this fatal monotony by sudden and vigorous changes of cadence; and here and there threw a magic, almost worthy of Homer, over the rhythm of such lines as—

"Poured from their pearl-strung portal the musical wave of his wonder."

"Vengeful, in tempest and foam, and the thundering walls of the surges."

"Under the broad green oaks, where never again shall I wander."

Mr. Wright will forgive me if I wrong him in suggesting a careful reperusal of "Andromeda" before he gives us a new instalment of his meritorious work. May I also call his attention to a weak argument in defence of an unassailed position? On p. vii., Preface, he tells us he has "retained the English letter C as properly representing the Greek K, e.g., Κρονίων=Cronion, especially as the Greek χ (ch) is pronounced in English like the English K." There is no sort of objection to "Cronion" if Mr. Wright prefers it; but, obviously, the pronunciation will be the same in English, whether the "r" is preceded by C, K, or Ch. He is looking for a reason, to justify a harmless whim.

E. D. A. MORSEHEAD.

Work and Adventure in New Guinea. By James Chalmers and W. Wyatt Gill. (Religious Tract Society.)

This book is a valuable contribution to our knowledge of Eastern New Guinea. Mr. Chalmers has an acquaintance with the subject

possessed by no previous writer, the fruit of several years' travelling and close contact with the people. The unstudied entries in his journal, printed just as they were jotted down, have the advantage of condensing a large amount of information, and the shrewd and humorous presentment of many strange and exciting scenes could not have been better given if clothed in a more orthodox style.

The study of the author's personality is not the least interesting part of the volume. He seems to possess all the qualities most needed for dealing with "savages"—judgment, tact, patience and sympathy; a singular power of attracting their confidence, and great coolness and decision in emergencies. Accordingly, the influence exercised by himself and his colleague, Mr. Lawes, over a district some five hundred miles in length, is very great. They have succeeded largely in preventing the usual deadly quarrels between tribe and tribe, sometimes separating the combatants at great personal risk, and the natives being keen traders and dependent on each other's productions, are not slow to perceive the advantages of the new system. The contrast described by Mr. Gill, on visiting the island after an interval of eight years, is very remarkable.

To the anthropologist, the observations of a writer who has studied a savage race and gained their confidence as Mr. Chalmers has done, are full of value. We recognise how much human nature there is in these savages. Practices which seem cruel or monstrous or mysterious are seen to be the result simply of fear or weakness or ignorance. Many curious instances of this will be found in these pages. Their explanation of disease or death, for instance, is still very pre-scientific. These calamities are in New Guinea (as, of course, among many other savages) attributed to sorcery. Accordingly, to ascertain the guilty party, the body after death is laid out, and pieces of grass or straw are placed on it, corresponding to the relative position of the neighbouring villages. An insect, attracted by the smell, settles on one of these, and thus indicates the village at fault, which is at once attacked and a life taken, and then, of course, retaliation follows. Mr. Chalmers on one occasion rescued an intended victim, who knowing he was doomed to die, had, by a characteristic savage trait, decked himself out in all his finery. When rescued he took care to assure his saviours that he "had not been at all afraid"! Much mischief is done by professed sorcerers, and many people are put to death on suspicion—as in the not very remote days of witchcraft nearer home. One day Mr. Chalmers hesitated to start on a journey, expecting rain.

"A woman sitting close by said, 'It cannot rain until after we return home to Delena.' 'Why not?' 'The rain-maker is with us, and he alone has power.' 'Where is he?' and she pointed to the chief, Kone. 'Kone, my friend, what about the rain?' 'It cannot rain; so do not be afraid.' . . . So off we set for a walk of about three miles. When crossing a piece of level country, I said, 'Now, Kone, it will rain.' 'It will not!' and he cried out, 'Rain, stay in the mountains.' I said, 'No use, Kone, rain will come.' We reached Namo, and the rain is come, and here we are prisoners. Kone only says—'Do you think I thought you were man of no power? You are a Lohiabada Great chief, and so am I, but the rain has listened to you.'"

Recent occasional murders of native teachers were traced by Mr. Chalmers partly to the niggardly arrangements sometimes made for their support, making them a burden to their neighbours, who perhaps kill them to be rid of them. This is not as it should be, for these Polynesian converts are very devoted men. On the missionaries deciding to reintroduce teachers at a station where such a murder had taken place—rather hastily, perhaps, for by Mr. Gill's account their own lives were not very safe there—a strong competition arose among these poor fellows for what Mr. Gill expressly calls the "forlorn hope."

In following Mr. Chalmers's account of his familiar intercourse with the people, we seem then to obtain not only a vivid picture of their daily life under many and varied conditions, but also some insight into the workings of their minds. On the whole, but for the constant suspicion and dread of hostile neighbours, their life is a prosperous one. Food is in most places very abundant, or its deficiencies are supplemented by trade. As a rule, they work for two days and rest on the third, the spare hours by day and night being spent chiefly in talk; and not the least of the author's trials was the difficulty, when enjoying the hospitality of his native friends, of getting a night's rest.

The information which he gives us on the subject of the native religion is curious. Elema, the most westerly point known to the tribes of the Peninsula, is, possibly from this circumstance, or else from the abundance of "temples" in the neighbourhood, known as the "abode of the gods." The appropriateness of the term "temple" to these structures is perhaps doubtful. Women and youths are excluded from them, but they are used as sleeping places by the men of the tribe, and for stranger guests, recalling, in these respects, the "Marae" of the Pacific. The men also spend a portion of each year confined within the building, cut off from their wives and children, and certain great spirits, male and female (distinct, apparently, from ancestors, who are also revered), are worshipped through their images. Mr. Chalmers alludes to the "priests of the temple," of whom we should have liked to hear more, as the existence of a priestly caste is inconsistent with what we have hitherto known of the character of the Papuan religion as distinguished from the Polynesian. The following utterance of gratitude is perhaps worth noting:

"I was eating a banana this morning, when I was told not to throw the skin away, but hand it to them, which I did, when it was passed round and kissed by all with short ejaculations. I asked what it meant, and was told it was their manner of thanking the spirits for ripe bananas."

From what we now know, it seems clear that we must take with some modification the generally accepted view that the tribes of the south-east coasts are a reflex wave of population from Polynesia which has driven the aborigines into the interior. There is evidently a great mixture of races. Some of the coast tribes, and most of those on the islands, are evidently Papuan. On the other hand, fair tribes with straight hair have been found far in the interior. In some places, too, the dwellers on the coast fear and admit the superiority of those further inland.

The intercourse between distant tribes of the peninsula is greater, and the differences of languages less, than has previously been supposed, and Mr. Chalmers quotes the wide prevalence of various customs as proving the substantial unity of the race. These resemblances may be carried further, for he describes heavy wooden head-pieces and masks resembling those found in New Ireland, as well as the New Ireland custom of the close confinement of girls till they are grown up, from which confinement they "come out" in New Guinea, like their sisters in England from the seclusion of the schoolroom, at a solemn ball.

A very curious circumstance which Mr. Chalmers mentions without comment was, that on his throwing into the fire a piece of plaster he had taken from his foot, several men rushed to look for it and returned it to him; and the same objection was made to his throwing into the fire the loose hairs from his comb. Can this indicate a respect for fire, or that some misfortune would happen to the individual whose *exuviae* were thus disposed of?

Some chapters at the end of the book, by Mr. Wyatt Gill, the well-known editor of *Polynesian Myths and Songs*, deal with the same ground already traversed by Mr. Chalmers, but his remarks have a value of their own from his long familiarity with Pacific matters.

The topographical gain from these journeys is considerable. Besides some rectification of the coast line, we have now a clearer idea than heretofore of the country behind it. At some places along the coast, as at Port Moresby, a low range of hills appears to intercept the drainage, the plains behind them thus forming a sort of Terai, swampy and very unhealthy at certain seasons. Beyond this lies a confused mass of ranges, thickly wooded, but interspersed with open valleys at a considerable elevation; these and the available hill sides being carefully cultivated. The hostile relations of the different tribes seemed the only obstacle to obtaining an escort to the lofty central Owen Stanley range. But there is probably more intercourse than we suppose between the north and south coasts. In more than one place Mr. Chalmers was told of a route across the peninsula to the westward, opposite Yule Island, and this was corroborated by the occurrence here of trinkets and ornaments peculiar to the north coast. The character of the interior may soon, it is hoped, be more thoroughly determined by the able and competent explorer Mr. H. O. Forbes, who has just gone out. It is possible that he may elect to enter the peninsula from the north, and thus avoid the malarious districts on the south coast. In this case his route may probably lie through what is now German territory, and though he has received the most courteous offers of help from the German authorities he will regret, being a Briton first and a geographer afterwards, that the full benefit of his discoveries should not fall to his own country. But this will be the least inconvenience which must follow the gratuitous abandonment of British claims over a territory to which the Australians naturally attached great importance, and which, but for our express renunciation of these claims, no other power would have thought of occupying.

COURTIS TROTTER.

An Historical and Genealogical Memoir of the Family of Poyntz. By Sir John Maclean. Part I. (Privately printed.)

It is much to be regretted that so accomplished a genealogist as Sir John Maclean should have gone out of his way to provoke critics to do scanty justice to the merits of his work by publishing the first part of his memoir of the Poyntz family without index, or preface, or title-page, or table of contents. The author of a genealogical quarto is not expected to make it amusing to the generality of readers, but there is no reason why he should not publish it in such a shape that it can be conveniently consulted by those who are interested in the subject matter.

This first part consists of four chapters, and contains an exhaustive account of four families of Poyntz, who all claim descent from the same stock. Their common ancestor, Ponce or Pontius, was contemporary with the Norman conquest of England; but nothing is known about him except that he had five sons, two of whom, Walter and Drogo, are recorded in Domesday Book as the owners of baronies in the west of England. Both these barons died without issue, but their brothers, who inherited their lands, left a numerous posterity. Richard Fitz Ponce was the seneschal, and probably son-in-law, of Ralph de Toeni, who gave him in frank marriage Clifford Castle in Herefordshire. His descendants bore the name of Clifford, and the "fair Rosamond," the mistress of Henry II., was his granddaughter. Richard's brother, Osbert Fitz Ponce, is assumed by Dugdale to be the ancestor of the baronial family of Poyntz; but Sir John Maclean has proved from the descent of the manors of Swell and Tokington that the Poyntz family are descended from Simon Fitz Ponce, and not from Osbert. Sir John is less successful in asserting that Hugh Poyntz, who married the heiress of Cory Malet in Somerset, was the grandson of Simon's grandson Nicholas by Johanna de Trailli, the fact being that Hugh was the son of Nicholas by a former wife, Juliana Bardolf, and that Johanna, who remarried Baldwin de Bethune, was the second and childless wife of Nicholas. Her second marriage was subsequent to January 29, 1218-19, when Nicholas and his wife Johanna paid a fine for a weekly market at their manor of Ampthill in Bedfordshire. I cannot see, by the way, why Sir John was not able to identify this manor, for it is clearly specified by Dugdale. It is, however, still more difficult to accept his account of Johanna's second husband, Baldwin de Bethune, for the heir of Robert de Chokes recognised by King John in 1202 was William de Bethune, and the Baldwin who had the grant in Kent in 1199 was Earl of Aumale in right of his wife, and died in 1211, when the countess survived him. Moreover, it was Robert de Bethune who had the grant of Gayton in Northamptonshire; and Robert, who died in 1247, was not the son of Baldwin, but of William, the eldest brother of the Earl of Aumale. It will, perhaps, be some consolation to Sir John Maclean to hear that Baker, the historian of Northamptonshire, gives a pedigree of Bethune, which is almost equally irreconcilable with the proofs collected by Du Chesne in his *Histoire de la Maison de Bethune*.

Hugh Poyntz, the grandson of the heiress of Cory Malet, was summoned to Parliament as a baron in 1295, and the barony fell into abeyance in the reign of Edward III. between the two daughters of his great grandson. The story of these barons and their ancestors forms the subject of Sir John Maclean's first chapter; but he has found nothing which is new or interesting to tell us about them, and he does not attempt to show in whom the right to the barony is now vested.

The second chapter contains the history of Poyntz of Essex. They descend from a certain Pontius, who was lord of the manor of North Ockenden in Essex, and presented to the living there in 1393. It was asserted by the heralds of the seventeenth century that Pontius was the grandson of a younger brother of the third baron of Cory Malet; but Sir John tells us candidly that this descent is unproved and uncertain. The family, however, were undoubtedly lords of North Ockenden from 1393 to 1608; and the most conspicuous of this line was Thomas Poyntz, the friend of Tyndale the translator of the Bible, who narrowly escaped sharing the martyrdom of his friend. He was for many years a merchant at Antwerp, where he showed great hospitality and kindness to the exiled Protestants in the reign of Queen Mary; but he succeeded on his brother's death to the family estate in Essex, where he died in 1562. The male line became extinct in 1608, but the name of Poyntz was assumed by the descendants of the heiresses, some of whom were men of mark and distinction. Among them were Sir Thomas Poyntz als Littleton, Speaker of the House of Commons in 1698; Sir Littleton Powys, a Justice of the King's Bench in 1702, and his brother Sir Thomas Powys, who was also a Justice of the King's Bench in 1713, and was the ancestor of the Lords Lilford.

The third chapter deals with a family of higher degree—Poyntz, of Iron Acton, in Gloucestershire, who sprang from the second marriage of the second baron of Cory Malet. His second wife was the heiress of Iron Acton and other estates in the same county, which were settled on their son John in 1343, and remained with his descendants until the family became extinct in 1680. The lords of Iron Acton were a knightly race of high consideration in their own county, who intermarried with the Berkeleys and other great families, and were favourites at Court in the Tudor reigns. Bessy Poyntz was nurse to the infant son of Henry VIII., by Catherine of Aragon, during his brief existence. Her nephew, Sir Robert Poyntz, entertained Henry VII. at Iron Acton, in 1486, and with his son Sir Anthony formed part of the splendid retinue of Henry VIII. at the Field of the Cloth of Gold. Sir Francis Poyntz was sent on a special mission to the Emperor in 1527 to solicit the deliverance of the King of France's children, and was rewarded by Francis I. with a gift of plate for his services in Spain. Sir Nicholas Poyntz was one of those favoured courtiers whom Queen Elizabeth honoured with a visit. His second wife was a daughter of the third Earl of Derby, who was called the Magnificent by his contemporaries. Her three sons and their descendants clung to the ancient faith, and our knowledge of this

branch is mainly derived from the Jesuit records. Sir Robert Poyntz was made a Knight of the Bath on the coronation of Charles I., and his son, Sir John, had a warrant from Charles II., in 1666, for a baronetcy; but he never cared to have the patent completed, for he was the last of his race, and his family estates were impoverished by three generations of extravagance. He died in 1680, when the family became extinct, and the estates were sold by his widow. The old manor-house of Iron Acton, at which Henry VII. and Queen Elizabeth were guests, is still standing, but has been for more than two hundred years degraded into a farmhouse.

The Irish family which is the subject of the fourth chapter has no reasonable pretension to the descent which is claimed for it by their descendants, and is repeated, with some misgivings, by Sir John Maclean. Their undoubted ancestor, Charles Poyntz, began life as a settler, in Ulster, of the servitor class. He obtained in 1610 a grant of 200 acres at Brenock, in the county of Armagh, at a rent of £1 12s. per annum, and from this small beginning raised by his own exertions a large estate, which was eventually erected into the manor of Acton. His giving this name to his plantation has gained some credit for the story that he was a younger son of Sir John Poyntz of Iron Acton, whose daughter Elizabeth married Viscount Thurles, and was mother of the first Duke of Ormond. Sir John had four wives, and if Charles was (as the pedigree asserts) the son of the fourth, he could not be more than nine years old when he was receiving grants of land in Ireland, which is clearly impossible. Sir John Maclean was too well skilled in pedigrees not to detect this flaw, but the present representative of the family, Mr. C. Poyntz Stewart, is one of his *collaborateurs* in this work, and Sir John was unwilling to reject altogether his pretensions. He suggests, therefore, that if Charles was a son of Sir John's former wife, and came next to the heir, he might just be twenty-one in 1610. The heir was baptised on October 26, 1588, and the next son on record was baptised on July 14, 1590. "If," he says, "Charles was the son of Sir John, he must of necessity have been born between these dates." There is another "if" to be considered, however, which he does not mention, and that is, "If Sir John had an unrecorded son Charles, who was not baptised, as all his brothers and sisters were." He may well say, "We cannot think the descent proven." Charles Poyntz, the servitor planter of 1610, died a knight in 1661, and is now represented by the heirs of his son Toby's daughters, for the male line became extinct before 1707. These ladies, however, have found an historian in their descendant Mr. C. P. Stewart, whose memorials of his ancestors were privately printed at Edinburgh in 1881.

This volume contains a mass of valuable information, but is constantly disfigured by signs of haste and premature publication. For instance, we are told that William, son of Osbert, the sheriff, named in the king's grant in 1087, was William, son of Osbert Fitz Ponce, although we read in another page that Osbert Fitz Ponce was in possession of his estates in 1131. Again, we read that the

manor of Tokington was at the time of the Domesday Survey, that is, in 1086, held in demesne by William Fitz Osborn, who died beyond all question in 1071. These and similar oversights would never have been allowed to remain uncorrected if the author had taken proper time to get his book ready for the press.

EDMOND CHESTER WATERS.

Shropshire Folk-Lore. Part II. Edited by Charlotte S. Burne from the Collections of Georgina F. Jackson. (Trübner.)

We scarcely know whether Miss Burne or her readers ought to be more congratulated on the appearance of this second part. It is to the full as interesting and well-written as its predecessor, while in power of interpretation and in the suggestive juxtaposition of kindred beliefs brought together from widely distant localities, it shows a distinct improvement. Few notices of entirely novel superstitions are adduced, perhaps from the nature of the case. The rope-pulling, however, to the river at Ludlow on Shrove Tuesday, and also at Presteign, is one of these. Miss Burne is inclined to connect this custom with water, and compares it with the "tug of war" as practised in a drought so far away as Burmah. To our mind, when taken in connexion with the football play usual in many localities on Shrove Tuesday, it represents part of the solar myth, the alternations of fair and foul weather in early spring. It is not so easy, however, to divine the original meaning of another custom, "clipping the Church," kept up at the beginning of Lent till quite a recent period at Wellington and Ellesmere. Another remnant of the solar myth cycle survives in the practice of "seeking the Golden Arrow on Ponsert Hill" during Palm Sunday. Now it is gradually dying out. The Rev. C. H. Hartshorne in 1841 deemed it hopeless to discover the meaning of this custom; but, with the spread of a science of popular mythology since his day, the golden arrow and the other rustic observances of Easter Sunday suggest the above explanation. It may be questioned, however, whether the dancing of the sun for three times on Easter morning (still looked out for in matter-of-fact Lincolnshire as well as in Shropshire) represents more than a devout belief that even nature rejoiced at the termination of its Lord's three days' sojourn in the tomb. In the cold chine of pork, stuffed with tansy, a common Lincolnshire dish at Easter, the remembrance of the Paschal Feast and bitter herbs undoubtedly survives; while the pork effectually distinguishes the Christian from the Jew.

From folklore medicine, which does not offer much that is novel to one familiar with the charms and nostrums of country dwellers throughout England, Miss Burne advances to the superstitions which are commonly in Shropshire connected with animals, birds, and insects. That bread baked by a woman who has married without changing her name should prove a certain cure for whooping cough is a singular relic of what the author calls "savage civilisation." The Welsh custom of carrying about a horse's head at Christmas does not seem to have penetrated into Shropshire. The supernatural character ascribed to horses,

their power of seeing ghosts and the like, bids us connect this horse's head at Christmas with the *Neidstange* or "spite stake" of German mythology (see Stallybrass's *Grimm*, vol. ii., p. 659). The well-known connexion of the dog with death and spirits, to which Miss Burne alludes, is as old as Homer. The dogs of Telemachus see Athene when the goddess is invisible to their master. Among Shropshire birds the robin shares with the swallow an immunity from persecution. Miss Burne amusingly tells of a surly groom whose misdeeds culminated in the fact (told under the breath) that he had killed a robin. The connexion of the cuckoo with amatory divination is not unknown in Shropshire. The Northern nations have specially conceded the gift of prophecy to this bird. In Lower Saxony, according to Grimm, its cry, when first uttered, tells the hearer how many years he has yet to live, and in Sweden how many years maids will remain unmarried. In this connexion there is a certain Cassandra-like appropriateness in the Old-Norse name for the cuckoo (*gaurk*) and the Scotch word for a fool (*gowk*). Bees, as having survived from the Golden Age, or as possessing "particular divinæ animæ," are in Shropshire, in common with most parts of rural England, regarded with something of an affectionate awe. While in the superstitions connected with the ladybird and cricket, survivals of the beetle-worship of the Germans (itself haply akin to the Egyptian worship of the scarabæus), may, perhaps, be found.

Unlucky as it is deemed in most localities to dress in green, as being the fairies' colour, we think Miss Burne somewhere alludes to its being usual in Shropshire during spring; but the want of an Index, which is, however, to be given in the concluding part of her book, precludes us from recovering the reference. The chapter on "Marriage Folklore" is excellent. The author notes that a wedding party in humble life usually consists of but four persons; the bride's father seldom, and the bride's mother never, going to church. This custom is also observed commonly in the Eastern counties. Critics have regarded it as a survival of wife-capture; but the truth probably is that the mother stays at home to provide for the rustic festivity, while no father among the agricultural population could afford to lose his self-respect by attending his "lass" to so eminently frivolous an affair as a wedding. It is a pretty custom that in Shropshire some friend, perhaps an old woman or a child, is in readiness to present each of the four in the wedding-party with a "posy," which they hold conspicuously in their hands while going home. Miss Burne protests against these and the like old customs being "killed" by modern fashions. We cordially agree with her as to the detestable custom, recently introduced from Japan into our quiet rural parishes, "of throwing handfuls of rice upon the wedding party, sometimes within the very walls of the church itself." Luck, "to throw her old shoe after," seems a far more pleasing and time-honoured deity to invite to a wedding. Death tokens, of course, are not forgotten by the author. She speaks of the lowing of an ox being very fateful. Let us remind her that in Devon the fact of a cow getting into the garden at night, and walking over the flower-beds, is a certain

augury of a coming death. We have known this article of superstition firmly held by well-educated persons. The following delightful story which Miss Burne tells recalls the testy old husband in Yorkshire who said to his wife during her protracted illness, when she happened to cross his humour, "That may be so or not, but do thou get on wi' thy *deeing*!" An old man at Baschurch, it seems, was very ill, but in no immediate danger of death—

"However, one day when the curate called, to his great surprise he found the invalid dead. 'Ah, sir,' said the old wife, 'he tried so hard, but he couldna die; he tried and tried, but he couldna; so I got a piece o' tape, an' put it roun' his neck, an' drew it tight, an' he went off like a lamb!'"

A book of folklore, like an encyclopædia, can best be reviewed by extracts. A few have here been quoted to suit the student of popular language and customs, as well as the reader who merely turns to such a book for amusement. It is hoped that they will give a faint notion of the stores which Miss Burne has here amassed. Much more might be added were it needful. For instance, in her account of beating the bounds we notice that the custom of seizing an unlucky passer-by and bumping him heavily against some post or stone to make him "remember the bounds" seems unknown in Shropshire among the many quaint customs connected with the subject. At Charlton, not a dozen miles from Charing Cross, it still flourishes in this matter-of-fact nineteenth century. The institution of "sin eaters," it appears, is unknown in Shropshire, although it has been supposed to exist in that county. All lovers of folklore will eagerly expect the conclusion of Miss Burne's carefully-written work. Remembering that the county belongs to the Welsh Marches, it may perhaps be appropriate to sum up the virtues of a Shropshire folklore collector in such a triad as often appears in the ancient laws of Wales. The folklorist must be industrious in collecting legends, skilful in recounting them, and acute in comparing them with kindred beliefs. All who use this book will agree that Miss Burne triumphantly satisfies these requirements.

M. G. WATKINS.

NEW NOVELS.

Louisa. By Katharine S. Macquoid. In 3 vols. (Bentley.)

A Morganatic Marriage. By Marie Connor. In 3 vols. (White.)

A Millionaire's Cousin. By the Hon. Emily Lawless. (Macmillan.)

Not Drowned. By Anthony Bathe. (Chapman & Hall.)

The Golden Milestone. By Scott Graham. (Wyman.)

Mrs. MACQUOID has chosen Italy for the scene of her latest novel. There is a little affectation of mystery about the precise spot, never directly named, and spoken of, even in the two lines of dedication, only as "the old hill city"; while the indications freely supplied as to its being in Umbria, and having a square in it known as Piazza del Papa, from a statue of Pope Julius (III.), with other equally decisive tokens, mark it as Perugia. Here in an old palazzo lives Count

Giuseppe Monaldi, with the English wife whom he had married for love of her beauty when she was Louisa Jefferson, daughter of a poor but clever country doctor in England. His orphan niece, Francesca Varese, daughter of a spendthrift Marchese, forms part of the household, and the whole story turns upon the contrast and collision between her and her aunt Louisa, who is the leading character in the book, and very carefully studied out. She is depicted as a beautiful, clever, and ambitious woman, of reserved, cold, and unimaginative disposition, with strong feelings of self-respect, and a positive hunger for culture and intellectual intercourse; while her chief mental interest is in the history of art, she being herself an amateur artist of no inferior powers. She has also a theoretically high standard of duty, and holds herself bound to the accurate discharge of all the responsibilities imposed on her by her station; but her entire lack of sympathy and true insight causes her to fail seriously in the spirit, even when the letter is most exactly carried out. Hence she does but tolerate the warm, lover-like affection of her husband, unchilled by the eight years of married life which have elapsed when we are introduced to them; for not only has she married him simply for his rank and wealth, and to get away from the dull English village in which she had been restlessly chafing against her lot, but she looks down upon him for the indolence which makes him averse from study and mental effort, though he has more than average capacity and acuteness underlying his careless demeanour, qualities which she has not love enough to discern. But if she fails negatively towards her husband, she fails positively towards Francesca, a true Italian girl, affectionate, impulsive, hot-tempered, ignorant, and content to be so, in every particular contrasting with her stately, self-possessed, intellectual aunt. While such is the posture of affairs in the household, Francis Hobart, an English friend of Count Monaldi, appears on the scene—a man in early middle life, handsome, wealthy, cultured, and an accomplished artist. Here is the companion for whom Louisa has been looking all her life, and, without in the least understanding her own feelings, she drifts into love for him, systematically postponing her husband to him in her mind and in her attention. But he, on his part, is attracted by the wild graces of Francesca, a fact which does not escape her aunt, whose long coldness and passive aversion for the girl is quickened into actual hate by the discovery; though even here the power of self-deception is so strong that she persuades herself that her only interest in the matter is, on the one hand, to check, as standing in the place of a mother to Francesca, any unmaidenly advances on her part, and, on the other, to save Hobart from the misfortune of an incompatible marriage with a child who could not possibly share his pursuits and interests. How she defeats her own ends by the very means she adopts for carrying them out is the main web of the story, and it is very skilfully and gracefully told, while the setting of local colour and character shows an observant eye and firm touch. But, as already implied, it is as a psychological study that *Louisa* chiefly claims attention; and

from that point of view Mrs. Macquoid merits praise for the clear conception she has formed of a peculiar type of disposition, and the consistency with which she has worked it out.

A Morganatic Marriage brings us into contact with very high personages indeed. Evremond, Crown Prince of Meisungen, the only child of parents who prefer living in England, so that he has been born and educated as an Englishman, is sent by his father, to keep him out of mischief till he comes of age, to Indamar, a dull town in Savoy, where the women are typically ill-favoured. But, as the fates will have it, one of the loveliest women of the day, Rania de Rinxent, daughter of an impoverished French nobleman, is living with her father and brother in a dilapidated chateau, at no great distance from the villa where Prince Evremond and his old tutor are lodged. She is two years older than the Prince, with many fine qualities added to her beauty, and also a touch of ambition, with a latent desire for the luxuries and enjoyments of wealth and culture, inherited from her father, a Parisian dandy *pur sang*, reproducing the temper of the age of the Regent Orleans as nearly as the changed circumstances of the time permit. On the other hand, her brother Charles is a Red Republican of the deepest dye, more than neglectful of those minor graces of life which are the chief matters of importance in his father's eyes, and engaged with all his energies in the Nihilist plots of some Russian exiles close at hand. Prince Evremond is attracted by Rania from the first, and wins her affections, even when she is under the impression that she entertains only an elder-sisterly regard for him. He proposes a morganatic marriage to her, and her father, though not in the least disguising from her the legal and social position in which such a connexion would place her, rather encourages the idea, as opening the way to the wealth, luxury, and above all, the Paris and London for which he, once a favourite of society in both capitals, has never ceased to sigh in his banishment. His daughter is the one thing he really cares for, but, having absolutely no moral sense, he sees only certain gain with contingent and trifling loss to her in accepting the position of a morganatic wife, and is contemptuous of the impassioned protests of his son, who sees nothing but shame and dishonour in the tie. Rania, though aware of the risk she runs, is content with knowing that she will be really married in a valid religious fashion, and trusts in the vows of her boy-lover that no pressure from his family, no reasons of state, and no fickleness on his own part, shall ever be suffered to displace her from her position as his wife. Accordingly, immediately after he comes of age, they are married in Paris, her father giving her away, and she is soon installed in a house in London, where she lives for four years, and where she bears two sons to the Prince, who becomes sovereign of his principality by the death of his father. But he proves fickle at last. A beautiful woman of his own rank is thrown in his way at a royal ball, and with some clever influence exerted on him, he is induced to propose to her and is accepted. On his breaking the news to

Rania, she refuses to accept any compromise, and returns to Savoy with her children, after many bitter reproaches to her faithless husband, and despite of the practical arguments of her father, who can see no reason why she should not acquiesce in an arrangement which he had all along explained to her might take place at any moment. After she has resumed her old life at Indamar, her brother returns from Russia, where he had been suffering poverty and prison for the revolutionary cause, and on learning what has happened, sets off to revenge himself, and fails in an attempt on Prince Evremond's life, being thrown into prison for his pains. Meanwhile, the prince's short-lived fancy for his legal consort, the Princess Maude, has cooled down into mere tolerant liking for her amiable qualities, nor does he regard his heir by her with the affection he has for Rania's children. A carriage accident kills the Princess Maude, and as Prince Evremond's love for Rania has been rekindled by her absence and firmness, he at last persuades her to return to him, a change of plan to which her father contributes heartily. Her brother, on his release from prison, proceeds to London, and shoots himself in despair at finding that she has resumed her connexion with the Prince. And the story leaves her reinstated in full empire over him, but excluded from the society of her own equals as well as his. The story is not a pleasant one, and its one real merit is the portrait of the old Parisian beau, who is cleverly and effectively drawn. As to the main question involved, the author seems at one time to side with Charles de Rinxent in his scorn for the class conventionalities which give birth to such a complication, as with his sister when she appeals to the religious sanction of her marriage as incapable of being truly set aside by a mere legal fiction; while at other times she seems to think that political necessity is after all a sufficient justification for the law or custom which narrows the choice of royal persons in marriage. But she does not face either the fact that if a man accepts the advantages of royalty, he must take its disadvantages also, and has no right to commit bigamy of any kind as a fancied privilege of his rank, nor to lie steadily all round, as Prince Evremond does, nor yet the other fact that the *ebenbürtig* theory will not stand historical inquiry, whether as a question of pedigree or of politics, for the minor sovereigns of Europe are of no better descent than (often not of such noble race as) persons ranked far below them in the social hierarchy; while there are cases like that of Waldeck-Pyrmont which show how easy it is to pitchfork minor gentry into royalty, if only interest enough can be made. And, besides, there is the long roll of non-royal alliances in the proudest houses of Europe to set against the small pride of petty dignitaries who would account a marriage with a Courtenay, a Massimo, a Guzman, or a Contarini as a degradation.

A Millionaire's Cousin does no more than barely sustain the position achieved by *Miss Lawless* with *A Chelsea Householder*, if it does even so much. The style is good, clear, crisp, flexible; the descriptions of Algerian scenery and manners graphic and vivid; the sketching of two or three characters firm and observant; but there is not enough story to

hold the book well together. The whole of it is no more than that a rich Englishman, whose poorer artist-cousin tells the tale, has fallen in love with a beautiful girl he has met at Algiers, whose pride and sensitiveness make her resent being flung at his head, as is done by her mother, so that she keeps him at a distance. At the close of the book, she has changed her mind, and accepted him; but we are given no insight into the process or the reasons for her reconsideration of the matter, and this constitutes a serious defect of construction, which is disappointing after the promise of the former story.

The author of *Not Drowned* puts a motto on his title-page to the effect that there is a whole world of feeling which is never once touched on by Dickens, Thackeray, or Balzac; and it is at least certain that no sentence in his own pages brings any of the three to mind, unless on the principle which made New York recal Old York so vividly to the mind of Lummy Ned of the Light Salisbury. The name of the book is justified twice, for both the hero and the heroine are separately supposed to be drowned on two different occasions, and are produced unhurt in due course, no attempt being made to mystify the reader. The heroine is a governess, shipwrecked at sea, and rescued on a raft by one of the mates, the only other survivor. He marries her when they get to Gibraltar to protect her name; but, though she respects him, he is uneducated and rough, and she does not love him. She becomes rich under a will, and, among other uses of her money, gets a tutor for him. He thinks she has fallen in love with the tutor, and disappears from the scene, so as to suggest his being drowned, that she may be made happy in her own way. He stays away some years, during which he has educated himself, and risen in his calling, and returns to find her living in poverty, still pledged to him only, and ready to welcome him. It is a very harmless and fairly readable little story, without any claims to style; and the most amusing thing in it is a foot-note at the end, explaining that some characters at Lyme Regis described unfavourably in the book are not portraits.

A Golden Milestone (which bears the alternative title of "Some Passages in the Life of an Ex-Confederate Officer") is an allegorical name borrowed from Longfellow's poem, and indicating the fireside of home as the central point from which every man measures the world's distances; as the miles from imperial Rome were counted from the Milliarium Aureum. It is not a story of the American Civil War, as might be conjectured, for its scene is laid in England, and the narrative begins with the year 1871; but one of the chief personages is a man who has been aide-camp to Lee and Stonewall Jackson, and who is declared, after a long trial, rightful owner of a great English property held by representatives of a junior branch of his family. His relations with the extruded occupants, and various other characters with whom they are concerned, form the main subject of the story, which is fluently and pleasantly written, and displays not only considerable culture, but a greater command of style and construction than was to be looked for from one who is seemingly a new writer.

In truth, the only serious complaint to be made is that the story is too long, there being nearly enough to make five or six volumes instead of three, were it printed in the usual fashion. But, as Mr. Scott contrives not to be tedious, it may be fairly replied on his part that it is no fault to give more for the money than is customary.

RICHARD F. LITLEDALE.

BOOKS OF TRAVEL.

The Trottings of a Tender-foot: a Visit to the Columbian Fiords and Spitzbergen. By Olive Phillips-Wolley. (Bentley.) Little more than a year ago, the Northern Pacific Railway opened a new route to British Columbia via Portland, and still more recently the Canadian Pacific has brought this corner of the Empire within a fortnight's travel of London. As these territories are at the present moment attracting considerable attention in England, Mr. Phillips-Wolley observes that he has less hesitation than he otherwise would have had, in offering the record of a two months' stay in them to the public. He need, however, have made no apology for publishing this bright, sparkling account of his adventures, which abounds in shrewd, practical common-sense and useful information. The author shows sound judgment in skipping the more hackneyed parts of the journey, and in hurrying his readers across the frontier to British Columbia in a single chapter. He managed to see a good deal, however, from the train, and

"The days slipped by at last, until, several hours late, and suffering from indigestion and alkali-water, we arrived at Portland in Oregon, after eighteen days' travel by sea and land, thankful to have crossed the continent in safety, especially remembering those long spans of line laid on wooden trestles, 226 feet from the bottom of the canyon, in which we got a glimpse of men at work with a flume, washing, I believe, for gold. There are, perchance, many other things of which I might have made mention; the beauty of the lumbermen's firelit camps, as we flashed past them in the wooded country round. Spokane Falls, near which a valuable gold-mine has just been discovered; the deserted encampments where, in semi-subterranean hovels, the navvies had passed months of their lives before the line was laid; the sudden rush and spread of a prairie fire, when a spark from the engine falling on the dry grasses near the track clad the whole place in flames, the spark that gleamed only like a dropped fusee one moment bursting with tongues of fire the next, and before the train had taken me out of sight, filled the darkness of the prairie with leaping flames and lurid smoke."

When we get to Victoria—"though the air of intense energy and 'go' has vanished—there is something that appeals more strongly to the English mind." It is not only the British flag and the English tongue spoken with its native accent; but here there is time to rest for a moment, "so that you wake, as it were, from a railroad nightmare, and rejoice again in the belief that the dollar was made for man, and not man for the dollar." Perhaps the first great influx of settlers into British Columbia and Victoria was due to the reported discovery of gold in the province in 1858. The gold did not make as many fortunes as it was expected to do, but there are now a dozen different industries more profitable to take the place of gold-mining, and on each and all of these Mr. Phillips-Wolley has some shrewd observations to make which intending emigrants would do well to lay to heart. Sportsmen who take up this volume expecting to find in it nothing but a record of the author's hunting experiences, may perhaps be inclined to grudge some of the space that is devoted to the country and its resources. Hunting bits there are in plenty, and they are sketched with a vigour and zest that will make many a mouth

water; but the real value of the book lies in the practical information which it contains concerning what Lord Beaconsfield aptly called "the land of illimitable possibilities." Among many other useful hints to the parents and guardians of young emigrants is an emphatic warning against the host of advertisers who offer comfortable homes and instruction in farming to all and sundry "tender-feet," as new comers are called, in return for a handsome premium. A lad could get "the same tuition, the same board and lodging, and the same social advantages, and a dollar a day for his labour, without the payment of any premium, by merely calling himself what he is, a farm labourer, instead of what he is not, a farm pupil." The account of a summer voyage to Spitzbergen, which occupies the last four chapters, was added as an after-thought, and though this particular trip was in some respects a failure, there is no reason why such excursions, if properly organised, should not be regularly made every summer, thus affording ordinary tourists an opportunity of becoming personally acquainted with the Polar pack, and possibly adding considerably to the popularity of Arctic exploration.

Life and Travel in India: being Recollections of a Journey before the Days of Railroads. By Anne Harriette Leonowens. (Triibner.) Mrs. Leonowens dates her Preface from Nova Scotia, and her book is printed at Philadelphia; but we think we do her no wrong in calling her an Englishwoman born and bred. From the title-page we learn that this is not her first essay in authorship; and the present volume is so well written that we wonder she has kept it back from the public for some thirty years. It contains a description of Western India in the days before the Mutiny, when English people made their homes in the country, and no ill-will on the part of the natives was suspected. It is distinguished as much by what it omits as by what it says. The writer's husband did not belong to the inner circle of the covenanted service; and so far as might be gathered from these pages, they made no friends in the country who were not Eurasians, Portuguese, or natives. The most interesting chapter records the illness of their Brahman pundit, Govind, who is emphatically called a Hindoo gentleman, and who seems to have accompanied them on all their wanderings through Guzerat and the Deccan. Govind fell dangerously sick; and after three days' absence his distracted wife came to implore Mrs. Leonowens to visit him. On arriving at his house, or rather cottage, his mother plays the dragon and refuses to allow the alien woman to touch her son. Poor Govind makes up his mind to die, but is saved at the last by the strenuous remedies applied by a native doctor and soothsayer. Another genuine bit of native life is the visit to a training school of Nautch girls. These unusually vivid scenes are padded out to suit the American taste with tedious pages of second-hand history which have not always the merit of being accurate or even consistent. But if we may judge the book by its best portions only, we would give it very high praise. For sympathy with native character, and for appreciation of the manifold attractions of Oriental life, we cannot recollect its superior.

Sketches in Holland and Scandinavia. By Augustus J. C. Hare. (Smith, Elder, & Co.) A record of travel in Holland, Denmark, Sweden, and Norway, contained in about 120 small pages of large type, is certainly a curiosity. Perhaps Mr. Hare intended, by the small size of his volume, to conciliate or to rebuke the critics who have accused him of "bookmaking." What purpose the publication is meant to serve Mr. Hare has not told us, and we are unable to guess. Some of the illustrations are pretty, and the volume is attractively printed, and

there our praise must end. The digressions about Dutch and Scandinavian history and Norse mythology are far from accurate, and the proper names are, in many cases, ingeniously mis-spelt.

Talofa: Letters from Foreign Parts. By C. E. Baxter. (Sampson Low.) These are the lively letters of an intelligent young naval officer, which must have been pleasant reading for his family, but have hardly interest enough to warrant publication, especially as the bulk of them were written in the last decade. The actual year, is for some unknown reason, always concealed. There is no preface to explain this, or why after an interval of at least five years they should now be printed. *Talofa*, we learn, is, in the language of Fiji, "I love you," and is the ordinary greeting of the Fijians.

Driftwood from Scandinavia. By Lady Wilde. (Bentley.) The title of this book is somewhat misleading. It is "driftwood" undoubtedly, and that of a quality which, perhaps, it was hardly worthy while to collect and preserve; but very little of it comes "from Scandinavia." A large proportion would be more correctly described as driftwood from the *Journal* of the Anthropological Institute and the *History of Europe*, while not a little of the remainder has already been picked up by Murray and Baedeker. This, however, is not at all an uncommon feature in modern books of travel, and we should not be disposed to lay much stress upon it if the information given was, so far as it went, correct. But when, as in this case, almost every page contains the most startling inaccuracies and exaggerations, we must admit our total inability to discover any good end which the production of such a volume is likely to further. An idea of its general style may be formed from the following examples:—

"... we may formulise [*sic*] thus—Love gives soul to a woman, but takes it from a man. This is assuming what, indeed, is true; that man always bestows his love, by preference, on fair Undines [*sic*] without souls. . . . What the result would be if a man of genius wedded a priestess of the eternal fire, we have few means of ascertaining. . . . We may imagine, indeed, the possibility of a beautiful, lofty, soaring spirit standing ever beside man in the combat of life. . . . But this is but a fabulous hypothesis; for, as we have said, man always loves earthward, and when united to the soulless Undine, quickly vanishes with her into the ocean of inanity. . . . There is no hope for him. He cannot resist the fatal miasma of common-place. He falls for ever into the dull abyss of mediocrity" (p. 98).

"Germany," we are told (p. 233), "is the sandy deposit of an ocean which once must have overflowed it, and out of the sediment the German population has evidently been formed, mere rolled-up balls of sand, heavy and colourless, without type or form or feature worth mentioning. On the railroads and at other public places where crowds gather together, I never could distinguish the back from the front of a German head, and talked to both hemispheres indiscriminately—hair, eyes, skin, all being of the one colour, and the features quite inappreciable. This monotone is depressing to a soul that loves colour and strong contrasts."

But Lady Wilde admits that "if the Berlin ladies are not handsome, they have often a mystic, dreamy, prophetic, Ossianic look," and "can inspire a grand passion," though they are "doomed to wear huge, ungainly bonnets," because they heads are "globular" instead of being "ophidian." Lady Wilde gives us clearly to understand that she is an Irishwoman, and that she has no particular love for England, whose "population seems divided but into two classes—masters and toilers, aristocrats and slaves." "Intellect," she observes,

"as such, is the least honoured of all God's gifts in England, especially literary power when manifested by a woman . . . the female writers of

England work in obscurity, live undecorated, unrecognised, and unhonoured, and die without any national tribute to their genius or memory."

As we have said, there is but little about Scandinavia proper, but that little contains the most amazing statements. Thus we are told, in all seriousness, that salmon is eaten "raw and fresh, just taken from the water"; that "all Scandinavians speak low, and never laugh"; that the "magical instruments and witch drums" of the Lapps are "still used for conjuring purposes, and held in much dread by the Norse peasants, who" (the italics are ours) "are even now secretly addicted to many of the old pagan rites and superstitions"; and that their religion "is a very passive agent in the national life" of one of the most sincerely pious races in Europe. It is much easier to laugh at a book of this kind than to discover its merits or "literary power." It has, however, some good points, the best features being some translations of Swedish and German ballads, while here and there the author lays aside "fine writing," and discourses in a bright and chatty style which is far more natural, and therefore far more pleasing and appropriate.

One and a Half in Norway: a Chronicle of Small Beer. By Either and Both. (Kegan Paul, Trench, & Co.) This book exactly fulfils the promise held out in its sub-title. No doubt it will be found entertaining by the friends of the authors, but we do not see why a wider publicity should have been sought for it. The title is an allusion to the fact that in Norway a husband and wife travelling together are charged a fare and a half—a convenient arrangement which the travellers endeavoured to get extended to the cost of meals, but, unfortunately, without success.

NOTES AND NEWS.

THE Clarendon Press will publish immediately *The European Concert in the Eastern Question*. In this work Prof. Holland has brought together, from the voluminous collections in which they are practically inaccessible, the Treaties and other documents which are the official record of the action of the Great Powers with reference to the Ottoman Empire. These documents are fully annotated, and are so printed as to render easily distinguishable clauses which are still in force from clauses which have ceased to be operative. They are grouped under the following heads: Greece; Samos and Crete; Egypt; the Lebanon; the Balkan Peninsula, &c.; and each group of texts is preceded by an introductory sketch. It is hoped that the volume may prove a useful work of reference both to the practical politician and to the student of recent history.

CANON CREIGHTON has been elected a fellow of the Società Romana di Storia Patria.

MR. M. E. SADLER, of Trinity College, is giving a course of lectures at Oxford this term on "The Wages Question, with Special Reference to Trades Unions and Co-operation."

PROF. MASSON's two lectures on *Carlyle, Personally and in his Writings*, will be published shortly by Messrs. Macmillan & Co.

MR. GEORGE BOMPAS's *Life of Frank T. Buckland* is announced by Messrs. Smith, Elder & Co. as nearly ready.

AMONG the forthcoming publications of the Clarendon Press is a work on Shakspeare criticism by Mr. R. G. Moulton. The full title suggests the double purpose of the book: *Shakspeare as a Dramatic Artist: a Popular Illustration of the Principles of Scientific Criticism*. The popular side of the work consists in a series of studies of leading plays. These studies exhibit Shakspeare in the light of an artist in drama, especially emphasising

elements of interest neglected by ordinary readers, such as Shakspeare's mastery of plot and constructive skill. The rest of the work puts the claim of literary criticism to a place in the circle of the inductive sciences. The great obstacle to the recognition of this claim it finds in the unscientific character of the judicial method, which has dominated criticism through the influence of journalism; from such "judicial criticism" it proceeds to distinguish a criticism of investigation, and to determine its principal features from analogy with other inductive sciences. Four chapters then apply this method to Shakspeare, giving a sketch of dramatic criticism as an inductive science; with its three leading divisions, interest of character, of passion, and of plot. The work is constructed with a view to its use as an educational manual, supplying the methodical treatment of subject-matter and art, which in annotated editions of Shakspeare's plays are passed over for notes on his language and allusions. For this purpose the book is furnished with detailed references, indexes, &c.; and the matter introduced is confined to a small number of plays within the compass of the young student.

A NEW novel by Miss C. M. Yonge, in two volumes, is announced by Messrs. Macmillan & Co. for publication this month. The title is *The Two Sides of the Shield*.

A GERMAN translation, by Anna Helms, of Lady Brassey's *In the Trades, the Tropics and the Roaring Forties*, is to be published shortly by Hirt of Leipzig.

MR. JAMES THORNTON, of Oxford, who recently issued a reprint of the *Leviathan*, announces editions of two less known works of Hobbes—*The Elements of Law* and the *Behemoth*. The latter is described as being "for the first time edited after the original MS., with many additions and corrections," by Dr. Ferdinand Tönnies.

MESSRS. W. H. ALLEN & Co. will issue in a few days a second edition of Mr. Charles Marvin's work *Grodekoff's Ride to Herat*.

MESSRS. SAMPSON LOW & Co. have just published a translation of Homer's "Iliad," books I. to VI., by Mr. A. S. Way, Head Master of Wesley College, Melbourne, author of "The Odyssey of Homer done into English Verse."

MESSRS. KEGAN PAUL, TRENCH & Co. will publish immediately a new novel, entitled *Colonel Enderby's Wife*, by the author of "Mr. Lorimer: a Sketch." As in the case of his former novel, the authorship will be veiled under the pseudonym of "Lucas Malet," but it is gradually becoming known that the writer is the daughter of a distinguished man of letters.

MESSRS. J. & R. MAXWELL have in the press a work entitled *The Ways of Women*, in one volume; a new novel in three volumes, *It was then the Gentleman?* by Compton Read; and a couple of one-volume novels—*A True Marriage*, by Emily Spender, and *Vera Nova*, by Mrs. H. Lovett-Cameron.

THE Delegates of the Clarendon Press will shortly issue a revised and enlarged edition of Schiller's *Historische Skizzen*, annotated by Buchheim. The new edition will contain a map illustrating the famous siege of Antwerp.

MR. MULL, whose emendations of the text of Milton were recently published, has treated in a similar manner the text of Shakspeare's "Hamlet," of which he will issue next week a copiously annotated edition. Messrs. Kegan Paul, Trench & Co. are the publishers.

MESSRS. CASSELL & Co. are preparing to issue a series of popular standard works which they will publish in monthly volumes and

the title of "Cassell's Red Library." The object will be to provide a representative collection of recreative works by leading English, Scotch, Irish, and American writers, well printed in clear type, and published at a price which will debar no reader from possessing them.

THE *Jewish Pulpit* is the title of a new monthly publication, the first number of which has just been issued from the office of the *Jewish Chronicle*. Each number will contain a sermon by a Jewish divine. That for the present month is by Prof. Marks, on "King Hezekiah's Passover: a Jewish Lesson for the Present Time."

MESSRS. S. W. PARTRIDGE & Co., announce that they will, in future, publish *Great Thoughts from Master Minds*, in conjunction with Messrs. Woodford Fawcett & Co., of New Bridge Street.

MESSRS. PARTRIDGE also announce for immediate publication a new volume by Lady Hope, entitled *Down in the Valley; Teresa's Secret*, by Laura M. Lane; a *Life of General Gordon* for young readers, by Abraham Kingdon ("Shilling Biographical Series"), four new volumes of the "Red Dove Series," and the first six volumes in "The Pretty Gift-book Series." The last-mentioned booklets will each consist of forty-eight pages, demy 18mo, containing forty-six illustrations, neatly bound in attractive boards, and issued at 3d. each.

THE next additions to the Clarendon Press Series will be the *Iphigenia in Tauris* of Euripides, edited for the use of upper and middle forms by Mr. C. S. Jerram; and Voltaire's *Mérope*, and a Selection from Edgar Quinet's *Letters to his Mother*, edited by Mr. George Saintsbury.

THE Report of the Committee of Management of the Incorporated Society of Authors, for the year 1884, states that, inclusive of the American and foreign members, the society now numbers 302 members. The subscriptions received during the year amount to £284 19s. 6d. This amount includes £115 10s. for life subscriptions, and this sum has been invested, Mr. J. Cotter Morison and the Rev. C. H. Middleton-Wake being appointed trustees. The committee propose undertaking the following work during the present year—(1) To continue to agitate, and, if possible, settle, the copyright question; (2) when the copyright question has been settled, to promote a bill for the registration of titles; (3) to extend the operations of the society in every direction; (4) to prepare draft agreements of various kinds for the convenience of authors; (5) to compile and publish full and accurate information on the various methods of publishing and their respective merits. Mr. Underdown, the honorary counsel of the society, has been instructed to prepare the draft of a bill relating to copyright, based on those of Mr. Hastings and Mr. Daldy and on the report of the Royal Commission of 1878. The unsettled state of public affairs renders it impossible to say whether the Bill can be introduced during the present session. The report concludes with stating a few of the instances of disputes between authors and publishers which have come to the knowledge of the committee, showing the need which exists for the operations of the society. In some of these cases (none of which had to do with what are generally recognised as high-class publishing houses) the committee have taken active steps for the author, and in others they have advised the applicants as to the course they should follow.

THE last addition to the "Parchment Library" (Kegan Paul, Trench & Co.) is *The Gospel according to Matthew, Mark, and Luke*. This is not a harmony of the three synoptical

gospels, as might be inferred from the title; nor is it a new translation, with comment, like Dr. Cheyne's *Book of Psalms* in the same series. It is simply a reprint of the Authorised Version, recast in paragraphs without regard to chapter or verse. In respect of punctuation, initial capitals, and mode of indicating metrical quotations, the example of the revisers has been largely followed. The greatest novelty is the use of inverted commas for all passages in *oratio recta*, and of italics for quotations that are not indented. The general result, as may be imagined, is an odd mingling of the old with the new. If the book were likely to be widely read, we might complain of the needless difficulties caused by the omission of any clue to the familiar mode of reference by chapter and verse. It is printed in bolder type than most of the other volumes in the "Parchment Library," and has no frontispiece.

MR. CHARLES MARVIN's pamphlet, "Shall Russia have Penjdeh?" is being translated into Russian, German, and French. The Russian edition will appear next week.

A CHEAP edition of the facsimile of the *De Imitatione Christi* is announced to be published shortly by Mr. Elliot Stock, uniform with his editions of *Walton, Herbert, and Bunyan*.

WITH the May issue of *The Junior Liberal Review*, the monthly official journal of the Junior Liberal Movement, a new feature will be added, in the form of a series of articles by prominent members of the Liberal party upon subjects in which they are particularly interested. Mr. Samuel Smith, M.P., is contributing the first article, on "Social Reform versus Socialism."

A RUSSIAN correspondent records the publication of two volumes of poems, which he regards as a symptom of a wholesome reaction from the disposition to employ verse as a vehicle for political sentiments, which has been dominant in Russian poetry for the last twenty years. The first of these volumes, by S. Nadson, consists of studies of character and emotion. The most important poem of the collection is entitled "Judas," and has been highly praised by the Russian press. The other volume is by S. Froug, a young Israelite, who has endeavoured to find poetry in what Russians generally would regard as the most unpromising material possible—the life of the Jewish community in Russia. In spite of the strong prejudice which such an attempt has to encounter, the originality and power of M. Froug's poems has, our correspondent says, received wide and cordial recognition.

THE magnificent topographical and genealogical library formed by the late Mr. Leonard Lawrie Hartley, of Middleton Tyas, Yorkshire, and St. Leonards-on-Sea, is about to be dispersed by public auction. English topography is its chief feature, and it contains in this class not only large paper and specially illustrated copies of county histories, but also such rarities as Hal's "Cornwal," and the still more scarce "Collections concerning the Manor of Marden," of Lord Coningsby. But to many collectors the great attraction will be the copy of Clutterbuck's "Hertfordshire," enlarged by the late Mr. John Morice to the extent of ten volumes by the addition of 1,053 original landscapes, architectural views and portraits, by the Bucklers and other artists, and 1,433 drawings of arms emblazoned by Dowse and others, besides upwards of 550 prints by Houbraken, Vertue, Bartolozzi, Cooke, Pye, Le Keux, and other engravers. There are also a folio volume containing 314 water-colour drawings of Churches in Northamptonshire; an unique collection of Henry Davy's Suffolk Etchings; Dallaway and Cartwright's "Western Sussex," illustrated with ninety-six original drawings by Buckler,

and more than 850 coats of arms from the Morice Library; Sharp's "Illustrations of Coventry," with several unpublished additions; the Shropshire MSS. collected during the earlier years of the last century by William Mytton, of Halston; and the valuable genealogical MSS. of the late Colonel Chester. To these are added many books in other departments of literature, which will attract notice, the most important of which are a good copy of the first folio edition of Shakspeare; the only copy printed upon vellum of Le Vaillant's "Oiseaux d'Afrique," the plates of which are beautifully coloured; the excessively rare "Topographie Française" of Claude Chastillon, published in Paris in 1641; and a complete set of Gould's Zoological Works, splendidly bound in morocco by Bedford. The descriptive catalogue has been compiled by Mr. J. C. Anderson, and will form two volumes in octavo.

At the meeting of the Clifton Shakspeare Society on April 25 a paper was read on "'2 Henry VI.' and 'The Contention'" by Mr. J. W. Mills, who thought there was something to be said for Mr. Halliwell-Phillips's theory that "The Contention" was "a garbled and spurious version" of "2 Henry VI." by "someone who had not access to a perfect copy of the original." But if it was to be assumed that "The Contention" was the older play, Mr. Mills considered that the balance of evidence was in favour of the theory that a large portion of it was by Marlowe (Shakspeare contributing the Cade scenes), and that some of the alterations and additions found in "2 Henry VI." were certainly by Greene, and others probably by Shakspeare. A historical paper by the Rev. H. P. Stokes, on "Dame Eleanor Cobham, Duchess of Gloucester," was also read.

A TRANSLATION.

CATULLUS XXXIV.

Boys and maidens undefiled
We are in Diana's ward;
To Diana, boy and maid
Undefiled, sing we!
O Latonia, mighty child
Of almighty Jove, our lord,
Whom thy Delian mother laid
By her olive-tree,
Queen of hills that thou mightest be,
Mistress of sequestered glens,
Lady of the forests green
And the sounding streams,
Light-bestower title thee
Women in their travail-pains,
Thou art titled Threeway Queen,
Moon with borrowed beams.
Goddess measuring the year
In thy path with wax and wane,
Thou the peasant's dwelling-place
Fillest with good store.
By whatever name be dear
Be thou hallowed, and the strain
Of old Romulus with grace
Prosper as of yore!

W. G. HEADLAM.

OBITUARY.

THE death of Mr. Alfred Kingston, which took place on April 24, will be felt by many who, having need to consult the treasures of the Record Office, never failed to find in him a ready helper, always prepared to interrupt his own work to facilitate theirs. As secretary for many years to the Camden Society, in which post he succeeded Mr. Thoms, he contributed much to its successful working. His strong common-sense and the ready tact which was in reality the outflow of a generous and sympathetic spirit, gave him no inconsiderable influence at the meetings of the Council, and he carried the same spirit into his correspond-

ence with the members. He was always on the watch to protest against ill-considered schemes, even when they obtained influential support. He was one of those men, in short, whose power is felt without ever being obtruded. It will indeed be difficult to replace him. He was one who was beloved by all who knew him.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- APULEIUS, der goldene Esel. Aus dem Lat. übers. v. A. Rode. Dessau 1788. Auf chem. Wege originalgetreu reproduziert. Leipzig: Glogau. 15 M.
- BARRY D'AUBREVILLE, J. Les Œuvres et les Hommes: les Critiques ou les Juges jugés. Paris: Frinzone. 7 fr. 50 c.
- BONVALOT, G. En Asie centrale du Kohistan à la Caspienne. Paris: Plon. 4 fr.
- GOETHE-JAHREBUCH. Hrg. v. L. Geiger. 6. Bd. Frankfurt-a.-M.: Lit. Anstalt. 12 M.
- GONCOURT, Jules de, Lettres de. Paris: Charpentier. 3 fr. 50 c.
- HISTOIRE Littéraire de la France. T. 29. Suite du 14^e Siècle. Paris: Firmin-Didot. 21 fr.
- LANGEL, J. Griechische Götter- u. Heldengestalten. Nach antiken Bildwerken gezeichnet u. erläutert. 1. Lfg. Wien: Holder. 2 M. 50 Pf.
- MAHALIN, P. Les Allemands chez nous: Metz, Strasbourg, Paris, 1870-85. Paris: Boulangier. 3 fr. 50 c.
- MARCOVITI, G. La Nuova Austria. Turin: Loescher. 3 fr. 50 c.
- PITRE, G. Nouvelle popolarità toscane. Turin: Loescher. 3 fr. 50 c.
- ULBACH, L. Misères et grandeurs littéraires. Paris: Calmann Lévy. 3 fr. 50 c.

THEOLOGY, ETC.

- NILLES, N. Kalendarium manuale utriusque ecclesiae orientalis et occidentalis. Pars 3. Symbolae ad illustrandum historiam ecclesiae orientalis in terris coronae S. Stephani. Vol. 1 et 2. Innsbruck: Rauch. 13 M.
- RITSCHL, O. Cyprian v. Carthage u. die Verfassung der Kirche. Eine kirchengeschichtl. u. kirchenrechtl. Untersuchung. Göttingen: Vandenhoeck. 5 M. 50 Pf.
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CORRESPONDENCE.

THE MERTON PROFESSORSHIP OF ENGLISH LANGUAGE AND LITERATURE.

Oxford: April 27, 1885.

The letters of Messrs. Skeat and Sweet are surely somewhat utopian and unreasonable. No scientific frontier-line can ever be drawn between English language and English literature. They are like soul and body: you cannot love and cherish the one, and neglect the other. If the subject be vast, almost unfathomable, they who have made it so must be blamed—English poets, historians, men of genius in thought, word and deed, an unbroken series, centuries long.

Again, the founders of the present chair are not mere thoughtless title-brewers: analogy (dear to Englishmen) cries aloud in their favour. We have professors of Latin, Greek, Hebrew, Sanskrit, &c., language and literature being of course included in their courses; and, as it is so, why should the candidates for a chair of English be sentenced off-hand and branded as impostors for presenting themselves for such a post? In good truth, Art is long and Life short. Look down the lecture-list of this or any other university, and there is not a single subject professed but is infinitely greater than the grasp of its professor, peerless though he be. And sub-division will not avail against this fact. Found two professorships on the left hind wing of a fly, chalk out with care and carefully prescribe to each his province, and the full knowledge of that tiny fragment will still be beyond the ken of our specialist professor, and, indeed, of any mortal man.

Besides, what hinders or prevents the existence of a dozen professors of English? We have here two professors of no small part of the world's history—the Regius and Chichele professors. May we not hope to see X, Y, and Z professors of English, besides the Merton one? If we had a score there is work for them all. The man willing and able, and the money found, the name will be no obstacle.

I remember words of Goethe, something to this purport: "They are fighting beak and claws," says he, "as to which of us, Schiller or myself, is the greater poet, as if it mattered a jot. Silly mortals to be wrangling over us, instead of thanking the gods they have two such fellows at all." And I cannot help thinking that students of English language and English literature should rather thank the gods they have at last an Oxford Chair of English than quibble over its title or scope. If we get a good man into the chair he will use his liberty wisely.

As to Mr. Sweet's theory that the English universities are sunk in sloth, that Englishmen have allowed "the Germans" to annex the whole study of English, one might find a good deal to say without going far. May I, as a foreigner who came to England twenty years ago with very little knowledge on any subject, and none on that which this chair is founded to supply, speak to my own individual experience? I have learnt a hundred times more from English books and English friends (Mr. Sweet himself among the number) than I have

gotten, since I came here, from all the Germans and Scandinavians put together. Great as is and ever must be our veneration for the "Deutscher Gelehrter" of the good old type, it is not beside the mark to say that of late years the Germans have betaken themselves somewhat over-much to the dry bones of learning, and I have, for my part, found more knowledge of the living soul of things among the English, who have broader sympathies, wider and more human culture, and, bold as it may seem to say so, deeper understanding in many branches of knowledge.

G. VIGFUSSON.

THE SQUIRE PAPERS.

Trinity College, Cambridge: April 27, 1885.

In the course of the minute, if somewhat near-sighted, criticism to which the Squire Papers have been subjected, one important argument against their genuineness has been urged upon which I have not hitherto made any remark. It is the apparent occurrence of double Christian names or double surnames in the lists of the troopers. If these were real I should regard them as indications of the spuriousness of the lists. But when we know how these lists were drawn up, the phenomenon is easily explained. In the first place, we must bear in mind that Carlyle's correspondent informed him that the alphabetical arrangement was his own. This transcription and rearrangement would alone account for what I believe to be simply errors of the copyist. But I can explain them more satisfactorily. The four instances of double names are—

"Peter A. Money
Thos. Christian Lowger
Price Stephen Read
Wm. Valentine Thurton."

The first of these I put down to a mere slip of the pen. The transcriber began writing A instead of the first part of the M, and did not strike it out. Exactly the same thing occurs in another part of the list. He began writing A instead of M, but in this case put his pen through it. I will now deal with the three remaining instances. There are lying before me two lists of the officers in the army under the command of Essex, both printed in 1642. In one of these the names are arranged in columns, in the other they are printed across the page. Generally speaking, both Christian name and surname are given, but frequently the surname occurs alone. Thus I find, in "Colonell Hollis his Regiment," among the captains—

"William Burles
Bennet,"

and among the lieutenants—

"Tho. Lawrence
Samuel."

In the other list, in "Colonell John Hamden his Regiment," the captains are—

"Richard Ingoldesbe, Nicholls, Arnett, John Stiles, Raymant, Robert Farrington, Morris."

Now supposing the original list from which Carlyle's correspondent copied was arranged in either of these ways, and that he found

"Thos. Christian
Lowger
Price
Stephen Read
Wm. Valentine
Thurton,"

or,

"Thos. Christian, Lowger, Price, Stephen Read, Wm. Valentine, Thurton,"

nothing would be easier than for him to attach the surname, which had no Christian name, to the names which preceded or followed, and so cause the appearance of the double name. And I have little doubt this is what

actually happened, for the copyist was evidently not a skilful or accurate man.

With regard to the important question of whether Cromwell could or could not have asked Squire to buy him a "cravat" in 1643, I think those who find a difficulty in this are under the impression that by a cravat is meant one of those which are seen in portraits with long falling lace ends. These, no doubt, did not come in fashion till after the Restoration. But what Cromwell wanted was an article of military dress, and not "a new French foppery," as Prof. Gardiner describes it, misreading Skinner's description. Skinner says it was "sudarium linteum complicatum, viatoribus et militibus usitatum, vox cum re ipsa nuper civitate nostra donata." This clearly implies that it was not part of a civilian's dress, but something which would probably ward off a sword cut. By substituting "levitate" for "civitate," Prof. Gardiner got the idea of "French foppery," though what "levitate nostra donata" would mean I am at a loss to understand. My own copy of Skinner, and two others I have consulted, all read "civitate." And here, for the present, I leave the Squire controversy.

W. ALDIS WRIGHT.

Bromley, Kent: April 29, 1885.

Mr. Nutt's correction of *levitate* to *civitate* was quite right, and I am sorry that my hasty post-card to him should have got into print. Through Mr. Aldis Wright's kindness I have had an opportunity of seeing Mr. Carlyle's correspondence on the subject of the papers, and as I understand that there is a probability that it may appear in print, I shall reserve anything further that I have to say in support of my argument till these letters are generally accessible.

SAMUEL R. GARDINER.

London: April 29, 1885.

Mr. Goodman's letter throws much light on this mysterious affair, though hardly in the way he considers it does. It proves that a William Squire (no doubt Carlyle's correspondent), who died at Yelverton, in Norfolk, about 1880, was possessed, before 1840, of a Prayer-book "with title-page gone," but bearing a MS. date of 1627, and having "Samuel Squire," of "Thrapstone," written on an "interposed flyleaf," and was, also before 1840, a "very diligent collector . . . concerning the pedigree of the Squire family," and had the Prayer-book rebound "and his arms emblazoned on the inside of the cover and numerous sheets of MS. containing the genealogical information he had collected bound up with it."

In a man like this, experienced in pedigree work and research, we get a glimpse of one much more competent to concoct the Squire letters than the innocent and half-witted person described by Carlyle, and also one very unlikely to destroy family documents of such high interest and value in proving his pedigree. Perhaps some herald can tell us whether the Huntingdon family of Squire were entitled to arms? I cannot trace that they were so. If they were not, the fact of the collector assuming and emblazoning arms on his book would be suggestive.

The fact (if it be one) that there was a real Samuel Squire *temp.* Cromwell is no proof of the authenticity of the letters put forward under his name. As to the argument that no one would forge in order to destroy them, 200 folio pages of diary, I should like better proof than the 200 pages ever existed, forged or otherwise.

Mr. Aldis-Wright has kindly produced, to those interested in the controversy, the original letters to Carlyle from William Squire, of Yarmouth, enclosing the disputed documents. Squire describes himself as educated at Oundle,

and living at Peterborough when a boy, as having come up to London about 1840 to settle in business, as afterwards having had some sort of business at Norwich, and as living in 1847 first at 3 Alfred Terrace, and next at 1 Regent Road, Yarmouth.

Exhaustive inquiries as to the former history and credibility of William Squire are now being made with the view of testing his statements, and, till they are closed, would it not be as well to suspend the discussion as to the authenticity of the letters themselves? Meanwhile, any information about the man himself would be very acceptable.

WALTER RYE.

THE LAST OF THE GOETHE'S.

Hastings: April 27, 1885.

When spending the summer of 1871 in Weimar I was one of the fortunate *habitués* of the Frau von Goethe's little *salon* in the big Goethe Haus, familiar, externally, at least, to Weimar tourists. Both grandsons of Goethe were then living, though, at the time I speak of, only Herr Walther was in Weimar. He was a middle-aged man, very courtly and agreeable in manner, speaking English with ease, and liking English society. There was certainly a likeness to the poet to be traced in his features. We, i.e., the half-dozen English visitors invited to partake of tea and brown bread and butter in the Frau von Goethe's pretty rooms on the ground floor, were never by any chance whatever invited to get so much as a peep at the enchanted chambers on the upper storey in which the greatest poet and writer of our epoch spent his last years. I never met but one acquaintance in Weimar who had seen them. However, it was a deeply interesting experience to chat with Goethe's daughter-in-law of the grand days of Weimar gone by, and to hear her and her son talk, as they liked to do, of "my father," "my grandfather." Herr Walther was intimately acquainted with English literature, very artistic, and an accomplished musician.

Both grandsons of the poet were said to be men of unusual abilities and accomplishments, but, as an old Weimaraner said to me, "eclipsed by the shadow of that mighty tree." Too much was expected of them. And, according to all accounts, other circumstances had helped to keep them in the background.

Ottlie von Goethe was a bad financier. There had been money troubles and mortifications, so, at least, folks said. However, all the royal and distinguished guests who visited Weimar paid their homage to Goethe's family, and at the little *réunions* I have mentioned the Grand Duke and Duchess would drop in without ceremony. It is to be presumed that the Goethe rooms, as well as the summer-house in the park in which were written those wonderful love-letters to the Frau von Stein, will now be thrown open to the public, adding one charm more to one of the most attractive little capitals in Europe. The Goethe Haus is tenanted by the Rev. Dr. Wilson, for fifty years an intimate friend of Carlyle.

M. BETHAM-EDWARDS.

A WORD WANTED.

Venice: April 23, 1885.

I am much obliged to your correspondents for their various suggestions. The choice seems to lie between *excerpt*, *exprint* and *deprint*. The first, though already in partial use, is objectionable on the ground of its having already acquired another meaning; the second is, perhaps, the most expressive, but I think not so euphonious as the third. The final selection will doubtless be determined by the adoption of some one of these terms in the columns of the ACADEMY, which has frequent occasions to notice such private impressions.

ISAAC TAYLOR.

TWO QUERIES.

London: April 23, 1885.

I am obliged to Don Vicente de Arona for his correction. I should have written "was said to have been born." The point of my suggestion was not as to the actual fact, but as to what Ben Jonson may possibly have thought; now it was a common belief that Cervantes was born at Lucena, near Cordova. It is only at a period comparatively recent that the claims of Alcalá de Henares have been proved to put aside those of the six other cities, which, as in the cases of Homer and of Don Quixote himself (see conclusion of the second part), did "contest, quarrel, and dispute among themselves the honour to have produced him." I put forward the bare possibility of Ben Jonson having Cervantes in his mind, with the intention rather of overthrowing than of sustaining that hypothesis, an hypothesis which is the more difficult to support, as the early English writers give us no information, or at least I have found none either in Shelton's translation (1620) nor in Gayton's *Festive Notes upon Don Quixot* (1664). Till, therefore, some other candidate appears, it may, I think, be concluded that Jonson's "him of Cordova dead" refers to Seneca, as I originally suggested; and I am glad to see that Señor de Arona agrees with me.

G. A. GREENE.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 4, 4 p.m. Asiatic: "The Vernacular Literature and Folk-Lore of the Panjab," by Mr. T. H. Thornton.

5 p.m. Royal Institution: General Monthly Meeting.

8 p.m. Inventors' Institute.

8 p.m. Victoria Institute: "The Theory of Natural Selection and the Theory of Design," by the Rev. Prof. Duns.

8 p.m. Society of Arts: Cantor Lecture, "Manufacture of Toilet Soaps," by Dr. R. O. Alder Wright.

TUESDAY, May 5, 3 p.m. Royal Institution: "Digestion and Nutrition," by Prof. Gamgee.

7 p.m. Society of Architects.

8 p.m. Civil Engineers: Adjourned discussion: "Mechanical Integrators," by Prof. H. S. Hale Shaw.

8 p.m. The Signalling of the London and North-Western Railway," by Mr. A. M. Thompson.

8.30 p.m. Zoological: "The Theory of Sexual Dimorphism," by M. Jean Stollmann; "Hypertrophy and its Value in Evolution," by Mr. J. Bland Sutton; "The Remains of a Gigantic Species of Bird (*Gastornis klaasseni*) from the Lower Eocene Beds near Oroydon."

WEDNESDAY, May 6, 8 p.m. Society of Arts: "Nobert's Ruling Machine," by Mr. J. Mayall, jun.

THURSDAY, May 7, 8 p.m. Royal Institution: "Natural Forces and Energies," by Prof. Tyndall.

4.30 p.m. Royal Society.

5 p.m. Hellenic: "A Silver Statuette in the British Museum," by Mr. E. A. Gardner; "Ulysses and the Sirens," by Miss J. E. Harrison.

8 p.m. Civil Engineers: "Theory and Practice of Hydro-mechanics," by Sir Edward Reed.

8 p.m. Linnean: "Germination of Seeds after long submersion in Salt Water," by Mr. James J. White; "Fossil Ferns of the British Basalts," by Mr. J. Starkie Gardner.

8 p.m. Chemical: Election of Fellows: "The Action of the Copper-Zinc Couple on Organic Bodies (Part x)—Benzene Bromide," by Dr. J. H. Gladstone and Mr. Tribe; "Researches on the Relation between the Molecular Structure of Carbon Compounds and their Absorption Spectra," by Prof. W. N. Hartley; "Some Points in the Composition of Soils, with Results, illustrating the Sources of Fertility of Manitoba Prairie Soils," by Mr. J. B. Lawes and Prof. Gilbert.

8.30 p.m. Antiquaries.

FRIDAY, May 8, 8 p.m. Quekett Microscopical Club.

8 p.m. New Shakespeare: Musical Entertainment.

8 p.m. Society of Arts: "Ancient and Modern Methods of Treating Epidemics of Small-pox in India," by Mr. Robert Fringle.

9 p.m. Royal Institution: "Adaptation to Surroundings as a Factor in Animal Development," by Mr. W. F. R. Weldon.

SATURDAY, May 9, 8 p.m. Royal Institution: "Fir-Trees and their Allies," by Mr. W. Carruthers.

8 p.m. Physical: Meeting at Bristol, "Evaporation and Dissociation," by Prof. W. Ramsay and Dr. S. Young; "A Self-recording Stress and Strain Indicator," by Prof. H. S. Hale Shaw; "A Model Illustrating the Propagation of the Electromagnetic Wave," and "A New Curve Writer," by Prof. S. P. Thompson; "Note on the so-called Silent Discharge of Ozon Generators," by Mr. W. A. Shenstone.

SCIENCE.

Lectures and Essays. By H. Nettleship. (Oxford: Clarendon Press.)

THE Corpus Professor of Latin has done well to prefix to his collection of lectures and essays—some new, but most reprinted—his memorable lecture on Moritz Haupt. In giving an account of the “chips” of not the least active of the Oxford workshops during the last six years, it was right that he should indicate the standard and methods of a University professor’s work, and this can be done better by a concrete example than by many abstract disquisitions. What Haupt was at Berlin, and Ritschl in yet higher degree at Bonn and Leipzig, this is evidently, in the judgment of Prof. Nettleship, what the leading teachers of a great university should aspire to be. The conditions are not, indeed, the same in England as they are abroad. Probably the great majority of the undergraduates that yearly go up from our grammar schools are much less fitted, in spite of some important advantages, to follow teaching of the highest character than the *abiturients* of the German gymnasia. And certainly, however well they may be fitted for it, they will be little inclined to it, unless it is made to bear very directly upon “greats” or the tripos. A university professor will have to be contented, as a rule, if the picked students are attracted to follow his higher work, when the tyranny of examinations is overpast; and if, for the meanwhile, he can be doing something to show how much freshness may be given to the most hackneyed themes by a wider learning and a more thoroughly disciplined taste.

Prof. Nettleship’s volume may be divided into two fairly equal parts, corresponding pretty well to these two sides of a university professor’s duty under the conditions at present holding in England. For the first half he is dealing with such well-worn subjects as Cicero, Catullus, Vergil, and Horace, and offering teaching from which no undergraduate, however narrow his range, could fairly turn as “not in his line.” In the latter half he is giving the results of studies in a department which he has made peculiarly his own, and in which few scholars need be ashamed to confess that they can follow him only as learners.

Of the reprinted lectures and essays it is not needful to say much. They are not likely to have escaped in their original form the notice of any one taking interest in the subjects with which they deal. But it is permissible to express a regret that they do not include “The Roman Satura,” by no means rendered unnecessary by the lecture on “The Earliest Italian Literature,” which covers very little of the same ground, or the essay on “The Poems of Vergil in Connexion with his Life and Times,” published in 1879. These are probably both still obtainable in their original form; but the present volume is incomplete without them; and they will, doubtless, soon pass into the inaccessibility of the “Suggestions Introductory to a Study of the ‘Aeneid’” here reprinted. Of the papers here published for the first time the most important are chap. ii., “Early Italian Civilisation: considered with Especial Reference to the Evidence afforded on the Subject by

the Latin Language,” and chap. vii. containing the substance of three lectures on Horace, of which only that on the “De Arte Poetica” has previously appeared. The former of these is really a powerful assault upon the doctrine, once so generally accepted, but now fast falling out of favour, of a period of Graeco-Italian unity. It must be remembered, however, that the evidence with which Prof. Nettleship here deals, that drawn from the vocabulary of Greek and the Italian languages, is only a part and indeed a small part of that which has to be taken into account in determining the question. Phonetics and morphology are each far more trustworthy guides than even the most careful examination of a vocabulary known to us only in part, and exposed to a thousand transforming influences. Who shall say how many missing links with Greece might have been preserved, if we had had more relics of Umbrian, or how far a newly-introduced Celtic vocabulary may not have extruded words common to Greek and Italian? Mr. Nettleship himself seems to be not unconscious of the strength that is added to his position by considerations which he here leaves unnoticed; at least, the evidence which he brings forward is far from sufficient to show that “the affinities of the Italians were stronger with the northern and western branches of the Indo-Germanic family than with the Hellenes.” *Rex, pecus, mare, flos*, and perhaps the root *sa*, furnish a slender basis for a proposition which is to be alike defended and attacked by weightier arguments than any drawn from such slight cases of want of agreement, which may be purely accidental. In details, of course, Prof. Nettleship is thoroughly exact; but is it necessary to give up the connexion between *κρητήρ* and *hordeum*? Every step may be shown to be legitimate, and both *gersta* and *fordeum* support Corssen’s identification. By the way, one would be glad to know whether *fordeum* was really, as Quintilian says, an older form, or, like *faedus*, a dialectic, and apparently an independently diverging, offshoot from a primitive *gh*-. Curtius’s interpretation of *pontifex* as “road-maker” is passed over, though, if sound, it quite removes the objection made against the derivation from *pons* on the ground that there were *pontifices* at Praeneste, Alba, and other similarly situated towns. If there were no bridges there, at any rate there were roads.

The key-note to Prof. Nettleship’s first lecture on Horace is given in the following words:

“It was because of the greatness in him that he rose to his lofty eminence; it was because his sympathies followed the fortunes of his country that his best poetry has the stamp of moral greatness; it was because his eye was fixed on great models—because he chose to dwell in mind and imagination with great men—that his writings attained their immortal perfection of form.”

This view surely exceeds in justice at least as much as in generosity, the criticism which denies to “the gentleman usher of the court of Augustus” any single strain of ennobling enthusiasm. Readers of the ACADEMY will not need to be reminded that Mr. Nettleship cannot accept Mr. Verrall’s very ingenious but very baseless re-con-

struction of “the tragedy in three acts” inspired by Melpomene. He replaces it by a careful discussion of the historical circumstances of every portion of Horace’s works which admits of being precisely dated, and has made some real contributions, which only space prevents me from discussing in detail. I may remark that the explanation of Epod. ix. 18-19 requires to be expanded. It is by no means clear how Mr. Nettleship would take the puzzling *citas*; and certainly in a lecture the force of *sinistrorsum* would have been missed by a hearer who had not clearly in his mind the topography of the scene. I think too he has rather missed the point of Prof. Palmer’s argument, both as to the reasons which led Horace, the freedman’s son, to avoid political satire, and also as to the significance of the names chosen or invented—it matters little which we say, for Horace doubtless did both choose and invent in such cases—to indicate the persons satirised. The article on the “De Arte Poetica” has already received the attention which it so well deserved; and the theory therein advanced will claim the careful consideration of all future editors. I believe that it contains a very large element of truth, and have accepted without hesitation the view of the comparatively early publication of the treatise, although it seems to me to follow quite as naturally as to precede the first book of the Epistles.

The article which deals with the text of Horace contains, among much else of interest, a brief but thoroughly convincing criticism of Keller’s estimate of the value of the famous MSS. V and B. Mr. Nettleship hardly states with sufficient force the arguments against V. He quotes fourteen cases, in which its reading is clearly wrong; but its most recent champion, Hoehn, gives no less than twenty-five false readings in the Epistles alone. Still, it cannot be doubted that the general conclusions at which he arrives are those accepted by a great majority of competent critics, both in England and in Germany; and it is well to have the evidence on which they rest stated in such a convenient form. But I wish he had stated more fully the evidence, positive and negative, which has convinced him that “all our MSS. are derived, if not from a single copy, at least from identical copies of the same edition.” If the Blandinian MSS. are included, surely the varying readings of Sat. i., 6, 131, point to what may fairly be called different editions. There is no question here of accidental errors of transcription.

For the essay on the *Pro Cluentio* there is nothing to be offered but hearty thanks, except on one point. It is unkind of Prof. Nettleship to refer us to the *Pro Caccina*, 10, 29 without a word of help as to the reading, and the puzzling “*ipsa esse*.” He is probably not satisfied with Mr. Ramsay’s explanation that “less than 53” points to 52, as “the next round number above 42”; but he might tell us if he accepts Keller’s emendation, or how he would deal with a passage so interesting in its bearing on the facts of the case of Cluentius.

If nothing is said here as to the late essays, it is not because their value is ignored but because even the briefest statement of the results arrived at would carry us beyond the limits of such a notice as this. Suffice

to say that they bear on every page signs of the *labor improbus*, which is at once the best of models and the necessary condition of any real addition to our knowledge of writers often neglected, but here shown to be capable of yielding most valuable fruit.

A. S. WILKINS.

"T'IN-YÜT" NOT INDIA.

Tin-Yüt, as a Chinese name for India, and specially for North-Eastern India, has appeared lately in two valuable works—viz., Prof. Max Müller's *India, what can it teach us* (p. 275, n.), and Prof. S. Beal's *Buddhism in China* (p. 45). Both refer to a paper on "Intercourse of China with Eastern Turkestan," by Mr. Thos. W. Kingsmill (*J. R. A. S.*, 1882) as their authority for this statement. I have no time to do more than to show by the following instance—*ab uno disce omnes*—that the scholars who venture to make quotations from that paper, without verification, expose themselves to repeat egregious blunders.

Tin-Yüt, according to Mr. Kingsmill, "is apparently the ancient *Sthānevara*, now *Oude* and *Rohilkund*." Why it is so we are not told. Now the above words in modern Chinese are *Tien-yueh* (and at the Han period *Tsen-viet*) are found in the *She-Ki*, B. cxiii. (by Sema Tsien, 163-85 B.C.), which is said to be the authority for all the Chinese statements found in the paper. But the text of the Chinese historian does not bear the construction here put upon it, as we shall see directly. The subject treated of is the unsuccessful attempts made by Chinese envoys, at the end of the second century B.C., to reach Bactria through India by the south-west.

"They, however, heard that, some thousand *li* or so to the west, lay a country, where driving elephants were used, which was named *Tien-yueh* [or *Trans-Tien*, litt. 'Tien passing over'], and with which the merchants of Shuh (Setchnen) carried on a clandestine trade. Thus the Han, aiming at the road to Ta Hia, began to communicate with the Tien state" (fo. 7).

The trade was called clandestine because the Shuh traders, being barbarians, could not do anything right. The Tien state (*Tien Kwoh*) was Yunnan. Tehwang Kiao, general of King Wei, of Tsu, had settled there at the end of the fourth century B.C., and taken the leadership of the natives (see *She-Ki*, bk. cxvi.). The name, which was then pronounced *Tsen* (and which afterwards became the origin of the name "China" through the sea trade, as I have shown elsewhere), was derived from the native name of the lake of Yunnan.

Everyone may read in the translation made by the learned M. Wylie in the *Journal of the Anthropological Institute* for August, 1879, how scornfully the Chinese envoys were received by the mighty King of Tien or Tsen, and how some years later the Chinese emperor (109 B.C.) invested the same king with Chinese titles and royal seal, "the people being still entrusted to his rule."

The country of *Trans-Tien* (Sinioc *Tien-yueh*) bordered on the Tien state, and we must look for it in the region of Burmah. No certainty as to the exact locality can be arrived at; but, so far as probability goes, we may say that *Teng-yueh*, otherwise *Momien*, is the identification required, which has nothing to do with the *Sthānevara* proposed by Mr. Kingsmill.

That was not the only road of trade open to the enterprising merchants of Setchnen with the south-west and west. We hear of three other roads on the west through Setchnen which were also tried without success by the envoys of the Han Emperor. These roads had for their object the main commercial route, of

which the traders of Shuh had secured the exclusive use for themselves. Passing apparently through Tatsienlu or Darchindo, Sadiya, the Brahmaputra and Patna, the merchants of Shuh penetrated even further westwards in a northern direction, where they met people from Tahia (= Bactria), who purchased direct from them. Tchang Kien, the Chinese envoy, is most positive as to the meeting in *Kientu* (= Hindu = India), not *Shengtu* nor *Tientu* (as rectified afterwards in the text under Buddhist influence), of the merchants of Tahia with those of Shuh. The trade was not of that second- and third-hand kind which has been supposed; and we have a material proof of the fact in the stone seal of Setchnen or Shuh writing, which was found a few years ago in the ruins of Harapa, near Lahore. This is attributed by Gen. Cunningham on archaeological evidence to the fourth century B.C., and is the oldest fragment of writing hitherto found in India.

TERRIEN DE LA COUPERIE.

CORRESPONDENCE.

SOME NOTES ON ROMAN PRONUNCIATION.

Rome: April 21, 1885.

The subject of this letter will interest not only Celtic scholars but possibly a good many others of the readers of the ACADEMY. In writing on the mutation of the consonants which takes place in Sassarese on much the same lines as in Welsh, Prince L.-L. Bonaparte spoke, if my memory serves me aright, of the corresponding phenomenon in the Italian of the mainland. He treated the mutation in the latter as less advanced, and was content to distinguish the consonants as pronounced in strong positions and in weak ones respectively. My reproductions of his terms is probably inaccurate as I only imperfectly understood his words, the facts being utterly unfamiliar to me till lately. But since I have come here the substance of his remarks has been forcibly brought back to my mind, and I am happy to be able to illustrate the distinction suggested by him by means of facts with which each day of my stay at Rome familiarises me more and more. To my ear the difference between the consonants in a strong position and those in a weak one amounts to the replacing of the surd mutes *k, t, p*, by the corresponding sonant ones *g, d, b*. This is probably an exaggeration of the difference; but I am only describing the facts as they present themselves to me and not trying to meet the demands for accuracy which an Ellis or a Sweet might be inclined to make. I draw no distinction between single words and the case of two words pronounced closely together. Here are a few instances with the dictionary form of the words affected by the mutation appended in brackets—(*k*) *la goda* (*coda*), *la gosa* (*cosa*), *quella gosa*, *una cattiva gosa*, *bella gosa*! *le gose nostre*, *i govali* (*cavalli*), *termi di Garagalla* (*Caracalla*), which I have heard so pronounced over and over again; *io galcolo* (*calcolo*), *carigato* (*caricato*), *fuoghi* (*fuochi*), *malaghita* (*malachite*), *Aghille* or *Aghill* (*Achille*), which being seemingly a favourite name I have frequently heard (in the vocative) from the mouths of Roman matrons, but I have never heard it pronounced *Achille*, at least spontaneously; *Signora Gosta* (*Costa*), *la gvestura* (*questura*), *metti questo* (*questo*), and *stia gommodo* (*commodo*), both verbs being in the imperative mood; (*t*) *poco dempo* (*tempo*), *estravaganza di dempo*, of which I have heard a good deal as it rains every day here, and *imparare danto* (*tanto*), *il povero Dasso* (*Tasso*); (*p*) *sabore* (*sapore*), *troppo boco* or *troppo bogo* (*poco*)—I am not sure which; and *non mi rigordo le barole* (*ricordo, parole*), *due bunti* (*punti*). My instances are very unequally distributed, partly because the *k* sound occurs more frequently, and partly, perhaps, owing to some unaccountable slowness on my part to catch the others; and I

wish to add that I am unable to detect any softening of the sonant mutes *g, d, b*. These facts, such as they are, would be of no value without some indication of their provenance, and I wish, therefore, to state that I can give the names of all the speakers from whose mouths I have taken the foregoing words, except *la gvestura* and *due bunti*, which I heard from a man who happened to be reading from a newspaper to his friends on the Pincio. With this possible exception all the others are native Romans of the educated classes: I stay in a Roman family and quote from the talk of painters, sculptors, professional musicians, government officials, and members of their respective families. This has the disadvantage that I never can get the pronunciation interesting to me repeated: the moment I ask for a phrase or a word to be repeated the flattened consonants are immediately sharpened for my benefit up to the standard of "correct" Italian; so I have to watch careless conversations between two Romans and catch what I can as it proceeds. Unfortunately, I am not proficient enough in the language to follow the rapid speech of persons of the working classes; but I have so far succeeded as to find that the flattening of the surd mutes takes place in their pronunciation also: in fact, I gather that with them it is the rule and not a sporadic phenomenon.

The instances given above are of consonants in weak positions, but I have little to say of those in strong ones. I may, however, mention one or two things, such as that *va bene* and *sta bene* sound to me as if they had been written *vab bene* and *stab bene*, the *b* of *bene* being in both in a strong position. Initial consonants not affected by the ending of a preceding word are usually treated as being in a strong position, and it may be remarked that *ci, ce* vary accordingly; thus I should represent phonetically *cinqe* as pronounced *tsingue*, but in *venti cinqe* it is *shingue*, and so in *beneficio*; while an *l* or *r* makes the position strong, so that *mascalcia* and *Guercino* are pronounced *mascaltshia* and *Guertshino*, and so in other cases. Curiously enough a *t* is inserted between *s* and a preceding *r* or *l* in such words as *Corso*, *immaginarsi persone*, *Via Belsiana*, and I have heard the *t* also in the analogous position in the word *pensione*.

There is only one point of interest which I have noticed in the pronunciation of the common people here, and that is the substitution of *r* for *l* in such words as *il gato*, *molto*, *volta*, *coltello*. I have heard *morto* for *molto* also at Castellammare from a native of the neighbouring Sorrento; and as to *cortello*, it is the only pronunciation I have heard of the word from educated people, excepting once when I drew attention to the word for knife, then I was promptly told that it was *coltello*. Further *mandolino* is almost always pronounced with *r* so far as I have been able to observe. The Italian *r*, as pronounced here by the educated, is the same to my hearing as the Welsh *r*, with which I have been familiar all my life; still, I have occasionally found it somewhat difficult to distinguish the Roman *l* from *r* in quick conversation, and I am inclined to think the former must differ less from the latter than in my own pronunciation. Be that as it may, it is curious to observe that Romans of the present day replace *l* by *r*, especially as it was a fiction of the elder school of Aryan philology that the change was from *r* to *l*, and not *vice versa*, and that *r* was older than *l*, at least in the Aryan languages. I have avoided saying anything of the cases where a change from *l* to *r* had taken place before the present orthography of Italian was established, as well as of those where the mutes had already undergone a softening; and my object in writing is not so much to try to teach as to draw attention to

the mutation of Italian consonants which is so interesting to Celtic scholars, and to induce capable phonologists to go carefully into the subject, that is to say, if it has not already been done by Prof. Ascoli or his pupils.

It is only to-day that I had the first glance at the ACADEMY of April 11. I am sorry that my remarks on Stokes and Windisch's Irish texts should have given so much offence; but I cannot reply until I have the book again before me.

J. RHYB.

A RECENT EMENDATION OF ARISTOTLE.

Oriel College, Oxford: April 23, 1886.

The text of Arist. *Metaphys. Z.* 1035^a, 14 seqq., reads thus:

ἔστι δ' ὅς ἐστι τὰ στοιχεῖα πάντα τῆς συλλαβῆς ἐν τῇ λέξει ἐνέονται, ὡς τὰ κήρυκα ἢ τὰ ἐν τῇ ἀέρι· ἥδη γὰρ καὶ ταῦτα μέρος τῆς συλλαβῆς ὡς ἕλη αἰσθητή.

Upon this the following comment is made in the Cambridge University Reporter, No. 578, p. 540 (*Proceedings of the Cambridge Philological Society*):

"What can letters in air be? I emend χαλεφ, and assume that the scribe, knowing a little Latin, substituted for the Greek word the Latin *aere* in Greek letters: thus ἀέρι appears in our text. Aristotle's regular example of εἶδος ἐν ἑλῃ is ὁ χαλεκὸς κύκλος, &c."

The text is not really difficult. Τὰ κήρυκα are written letters, written on a wax tablet; τὰ ἐν τῇ ἀέρι στοιχεῖα are, so to say, spoken letters. Aristotle, as is well known, held that sound, on its material side, is a motion of the air (*De An.* II. viii.); and the passage quoted below from the *De Sensu* is enough to show that τὰ ἐν τῇ ἀέρι στοιχεῖα means the movements of the air which correspond to the sounds of different letters. As such they are ἕλη αἰσθητή.

De Sensu 446^b5, . . . ὥστερ ὁ ψόφος ἥδη γεγεννημένης τῆς πληγῆς ὅπως πρὸς τῇ ἀκοῇ. δηλοῖ δὲ τοῦτο καὶ ἡ τῶν γραμμάτων μετασχηματισμοί, ὡς γιγνομένης τῆς φωνῆς ἐν τῇ μεταξὺ· οὐ γὰρ τὸ λεχθέν φαίνεται ἀκηροῦς διὰ τὸ μετασχηματίζεσθαι φερόμενον τὸν ἀέρα.

I find that Mr. Shute, in a translation of *Metaph. Z.* just printed, renders "the individual letters formed in the wax or the individual sounds formed in the air."

J. COOK WILSON.

THE PROPOSED ENGLISH EDITION OF BÜHLER'S SANSKRIT COURSE.

Nassau, N.P., Bahamas: April 10, 1886.

A paragraph in your issue of March 7, referring to my proposed English edition of Bühler's *Leitfaden*, is calculated to excite some misapprehension of the character of the forthcoming little book. As the work itself will show, it has been my endeavour to follow "the redoubtable Prof. Whitney" to the best of my ability, so far as the treatment of grammatical forms is concerned; and the object which I have in view in bringing out a rewritten edition of the *Leitfaden* will be attained if by its means some beginners of Sanskrit succeed in avoiding the chief ones among the needless difficulties with which beginners have hitherto been beset.

EDWARD DELAVAN PERRY.

"THE EMPIRE OF THE HITTITES."

London: April 27, 1886.

In the midst of much that is incoherent in Dr. Cheyne's letter he has not made very clear his attitude *pro tem.* to the Bible. My assumption that "the Bible is a venerable old document which professes to deal with facts" he declares to be "a bold historical heresy." The assumption is one which no scientific man, whether he believed in the Bible or not, would challenge. For the purposes of my book it

was unnecessary to assume any higher authority for the Bible than that accorded to any other venerable book. I thought I should be here on common ground with Dr. Cheyne. I did not even assume that the Bible deals with facts, but only that it professes to deal with facts. Is it this lowly and self-evident assumption that Dr. Cheyne stigmatises as "bold historical heresy"? Or is it simply the word document instead of documents that Dr. Cheyne makes so much of? He speaks of the "seventy tablets" of Sargon as a "venerable document," and he would hardly call it heresy to speak in the same convenient way of the collection of books which make up the Bible. If this should be his meaning I am quite willing to use "collection of documents," or any similar phrase, but without changing my position in any other way.

A few secondary matters in Dr. Cheyne's letter require correction. He begins by accepting my "concession." I am not aware that I have made any concession, or that I can make any concession consistently with loyalty to facts.

He says: "No one would guess from Dr. Wright's letter that the book (not books) of Kings was quite distinct from the book of Genesis." I have made no reference in my letter to either book or books of Kings. Does Dr. Cheyne's theory permit him to annotate without consulting his text?

I am not sure if Dr. Cheyne still labours under the impression that I am an American. He thinks it was not uncharitable to account for my criticism "on the assumption of the author's different nationality." It is my privilege to know a number of American scholars who, with firm loyalty to the Bible, advocate as I do the fullest critical freedom; and I think Dr. Cheyne would act more charitably if he conceded ordinary morality to scholars of every nationality.

I notice with pleasure the increase of courtesy in Dr. Cheyne's style, and I think it is to be regretted that he considered it necessary to import personal matters into this controversy, or to raise the absurd cry of "heresy."

Having said so much, I think the time has come for closing this controversy. Dr. Cheyne admits that the references to the Hittites in the Book of Kings are in accordance with "recent archaeological discoveries." He wishes me to mention that he does not object to support "the statements of a Biblical writer by sound archaeological evidence." He admits that the Kheta of the Egyptian inscriptions, the Khatti of the Assyrian, and the Hittites of the Bible are the same people. He admits that Hittite influence "extended even into Asia Minor." He considers it proved "that the Hittites penetrated through the Eastern barrier formed by the Taurus range," and he recognises evidence of the extension of their power to the shores of the Aegean. He is favourable to the hypothesis that the Hittites were the early civilisers of Asia Minor, and he considers them non-Semitic, and the authors of the Hittite inscriptions.

It would thus seem that we are agreed on all points but one, namely, the accuracy of the account of the Hittites in the Book of Genesis. On this point there should no longer be any difference between us. Dr. Cheyne admits publicly, "that a branch of the Kheta may once have existed in Palestine"; but he adds, "unfortunately there is no historical evidence that it did so." Since he wrote these words, as I have already pointed out, Dr. Cheyne admitted privately, that he had reconsidered the question, and I cannot understand why his full recognition should be any longer withheld from a cause which his own industry has done so much to promote.

The new edition of my book is delayed by the preparation of additional plates of new

inscriptions and sculptures, but I shall not regret the delay if thereby I may be able to add Dr. Cheyne's maturer conclusions.

WILLIAM WRIGHT.

SCIENCE NOTES.

MR. G. C. DRUCE, of 118, High Street, Oxford, has nearly ready for publication, a *Flora of Oxfordshire*, with an account of the Flora of the Berkshire border. The book will also contain some account of the Oxford botanists. It will be published by the Clarendon Press.

THE Geological Survey has just issued a *Memoir* descriptive of the highest and most picturesque part of the great table-land of North-Eastern Yorkshire, including Eakdale and Rosedale. This district is composed mainly of Lias and Lower and Middle Oolites, almost destitute of drift, and without signs of local glaciation, whence it may be inferred that the high ground formed, during the glacial period, an insular space, around which the ice-sheets swept. The structure of the county was worked out by Messrs. Fox-Strangways, C. Reid and G. Barrow.

MR. T. E. ESPIN has revised the star maps which he contributed last year to the *Illustrated Science Monthly*, and they are now about to be republished by Messrs. Sonnenschein & Co., in the form of a cheap "Beginners' Star Atlas," with an introduction by Mr. F. A. Westwood Oliver.

MESSRS. PALMER & HOME, of Manchester, have in preparation a new work by Mr. Leo H. Grindon which is to be called *Fruits and Fruit-Trees, Home and Foreign*, and is intended to form an index to the kinds valued in Britain, with descriptions, histories, and other particulars.

PHILOLOGY NOTES.

THE next volume in Messrs. Trübner's "Collection of Simplified Grammars" will be *Albanian*, by Wassa Pasha, Governor of the Lebanon.

MESSRS. W. COLLINS, SONS & Co. will publish in a few days the first of a series of new French class-books by M. Esclapart, lecturer in French literature at King's College, Bedford College, and other public institutions, examiner to the Admiralty, &c. The same author has in preparation two other works on *Comparative Grammar* and the *Study of Early Zend*.

THE current number of the *Journal of the Royal Asiatic Society* (vol. xvii., part 2) contains several papers of more popular interest than usual. The first is a paper by Mr. R. N. Cust on "The Languages of the Caucasus," which continues on a smaller scale the same author's elaborate works on the languages of India and Africa. Its utility is greatly enhanced by a map and a bibliography. The Rev. Dr. G. U. Pope, who is well-known in Southern India not only as a missionary but also for his educational books, advocates the claims of Tamil on the attention of scholars, quoting specimens from its literature. The Rev. Thomas Foulkes, chaplain of Coimbatore, in the Madras Presidency, has put together in an exhaustive monograph all that is known about the Pallavas, a Hindu dynasty that can be historically proved to have ruled in the South of the Deccan for some nine centuries. The Rev. B. Hale Wortham gives a translation of an episode, illustrating the power of the goddesses Durga from the *Mārkaṇḍeya Purāṇa*. Mr. J. W. Redhouse, moved apparently by a recent statement in Dr. E. B. Tylor's address to the anthropological section of the British Association at Montreal, subjects Prof. Wilken's views

upon the existence of "matriarchate" among the ancient Arabians to a severe criticism. Lastly, Mr. H. H. Howorth, the indefatigable historian of the Mongols, contributes a chapter upon the Shato Turks, who gave a short-lived dynasty to China in the tenth century A.D.

THE fifth edition of Prof. Curtius' excellent Greek Grammar has been translated into French by M. Clairin, a professor in the Lycée Louis-le-Grand.

VON TSCHUDI's book on the Quichua (or, as he spells it, Khetsua) language is favourably noticed in the *Revue critique* for March 23.

PROF. D. H. MÜLLER has published a new Vannic inscription found among the ruins of Astwadyashen (near Van). He gives the following translation of it: "To the Khaldis gods, the great ones, Sardur, son of Argistis, has made 15,300 *kapistini* for this divine work." Prof. Müller is engaged at present in bringing out a memoir upon the Vannic texts.

IN M. Mowat's *Bulletin épigraphique* for September-October, 1884, M. Germer-Durand publishes thus, from a paper *estampage*, the Gaulish inscription discovered at Notre-Dame de Laval (Gard):

: EKOAOIO
CPIOT
MAN
ETAN
AO//VA
NA/OAE
ΔEBPATO
TAEKAN
TEN

Here we at once recognise the formula *dede brāde* (posuit ex judicio), the acc. pl. *canten(a)*, and the name (*E*)*accolios*, cognate, probably, with Pliny's *colisatum* (a kind of Gaulish chariot), the Irish *cul* (chariot), the O. Slav. *kolo* (wheel), and the Greek *κύλιον*, *κύ-κλος*, &c. The rest of the inscription as published is unintelligible, and, probably, misread.

MEETINGS OF SOCIETIES.

ROYAL ASIATIC SOCIETY.—(Monday, April 20.)

SIR THOMAS WADE in the Chair.—The Rev. Prof. Beal contributed a paper "On the Age and Writings of Nāgārjuna Boddhisattva" (from the Chinese). From this paper, it would seem that there were two writers, called Nāgārjuna and Nagasēna, though some authorities, differing in this particular from Prof. Beal, have held that they were really one and the same person. The lives of both have been written. It appears that the former was an eminent Boddhisattva, residing in the South of India; the latter, merely a Bhikshu, a beggar, in North India. The former lived, subsequently to the death of Kanishka, perhaps towards the end of the Second Century, A.D., the latter was a contemporary of Meander, who flourished about 140 B.C. The character of the two men differed greatly: the former was the founder of a new school, an ambitious innovator, and an adept in conjuration and magic; the latter was a skilful disputant, but a loyal follower of the primitive doctrine of Buddha. Prof. Beal then noticed two Chinese works, the "Sutra of the Bhikshu Nagasēna." He then proceeded to discuss in detail the information regarding Nāgārjuna, which is of a mixed character, and scattered through the Buddhist literature of China, the chief difficulty being to blend the scattered notices together, so as to obtain a reliable whole. At the conclusion of the paper, Mr. R. N. Cust gave an interesting account of two great scholars, honorary foreign members of the society, Prof. Lepsius and Rumppe, who had recently died.

ETHNOLOGICAL INSTITUTE.—(Tuesday, April 23.) FRANCIS GALTON, Esq., F.R.S., President, in the Chair.—Mr. A. L. Lewis read a paper on the past and present condition of certain rude stone monuments in Westmoreland. A little to the south of the village of Shap are the remains of some very

extensive rude stone monuments to which allusion was made by Camden in the fifteenth century, and by Dr. Stukeley in the middle of the last century, and a circle is said to have been destroyed when the railway was made. The most interesting monument in this neighbourhood is situated at a place called Gunnerskeld, two or three miles to the north of the village, and consists of two irregular, concentric slightly oval rings, about fifty and one hundred feet in diameter respectively, the longest diameters being from north to south.—A paper by Admiral F. S. Tremlett on quadrilateral constructions near Carnac was read, which described certain enclosures explored by the late Mr. James Miln. In each case the boundary walls are formed of coarse undressed stones, put together without any kind of cement, and having built up in them a series of small menhirs. They also contained beehive structures for cremation, reddened and become friable from the effects of great heat. It would appear that the cremation had been perfect, as not a particle of calcined bone was found in either of the enclosures.—A paper by M. Jean l'Heureux on the Kekip-Sesotators, or Ancient Sacrificial Stone of the North-west Tribes of Canada was read. The stone, which consists of a roughly hewn quartzose boulder, about fifteen inches high and fourteen in diameter, is placed on the summit of a pyramidal mound commanding an extensive view of both the Red Deer and Bow River valleys. In cases of public or private calamity, or when a special blessing is sought, a solitary warrior, after keeping vigil on the top of the mound from sunset till the rising of the morning star, then lays a finger of his left hand on the top of the stone and cuts it off. Among the Blackfeet these self-inflicted wounds ranked equal to those received in battle, and are always mentioned first in the public recital of the warrior's great deeds.

FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

NEW SOUTH KENSINGTON HAND-BOOKS.

English Earthenware. By A. H. Church. (Chapman & Hall.)

French Pottery. By Paul Gasnault and E. Garnier. (Chapman & Hall.)

Russian Art. By Alfred Maskell. (Chapman & Hall.)

THE first two of these handbooks are the work of men who are masters of their subjects, and there is really very little to say about them, except that they are good. Both of them were wanted, apart from their special use as guides to the collections at South Kensington. It is true that the catalogue of the Museum of Practical Geology is an excellent handbook on the subject of English earthenware and English porcelain also, that we have a mine of information in Mr. Llewellyn Jewitt's *Ceramic Art in Great Britain*, and that M. Solon has written an excellent treatise on *The Art of the Old English Potter*; but the last work is out of the reach of ordinary mortals, and Prof. Church presents his information in a more convenient and readable form than that of the other two works. He has, also, his own considerable knowledge and experience to add to those of former writers, and his study of the valuable collections made by Lady Charlotte Schreiber, Henry Willet, and M. Solon, to say nothing of his own, gives him an advantage over his predecessors. If we have a fault to find with Prof. Church it is that he is too concise; but this is a fault upon the right side. One of the most interesting of his personal contributions to the history of his subject is the list which he gives of typical wares made in England, of which, according to him, the following varieties "owed little or nothing to foreign sources, either in

their constituents and composition or in their decorative treatment"—viz.: Wrotham and other slip ware; agate marbled and combed ware; tortoiseshell ware; white salt-glazed stoneware; black basaltes ware; white and cream coloured earthenware; jasper ware; Bow and Chelsea bone-earth porcelain; Worcester soapstone porcelain. In the matter of decoration we have not, perhaps, much to boast about, especially such decoration as "owed little or nothing to foreign sources"; but the list is a creditable one, and scarcely to be excelled in length by any country in Europe.

While Prof. Church proposes to deal with English porcelain in another volume, Messrs. P. Gasnault and E. Garnier have compressed the whole history of Ceramic Art in France into their one handbook on French pottery. In French earthenware of all sorts the South Kensington Museum is rich, and nearly all the pieces figured in the handbook belong to it. There are five exquisite pieces of Oiron ware, showing every variety of its manufacture except in the days of its decadence, and of Palissy, Nevers, Rouen and Moustiers magnificent examples are engraved. The history of all these and other earthenwares of France is briefly and admirably told by the authors, and the section on porcelain is equally good, giving the longest and most complete list of the marks and monograms of painters on soft porcelain at Sèvres which has yet been published. Not the least useful part of the volume to collectors will be the hints which are given as to the detection of forged pieces. It is only in the final chapter on French Ceramics of the nineteenth century that we find room for disappointment. M. Deck is well and worthily praised, but among others of less notability surely M. Paul Massier of Vallauris deserved some word. M. Bracquemond's Japanese service is very good, but M. Léonce has shown more original genius in the decorative treatment of animals. The lustrous metallic enamels employed by him and M. Mallet are also worthy of a note. Finally, as we do not wish to find much fault with so good a book, the use of coloured *barbotine* is, we think, dismissed with too short and contemptuous a paragraph.

It is no disparagement to Mr. Alfred Maskell to say that he is not as much master of his subject as Messrs. Church, Gasnault, and Garnier, are of theirs. He breaks ground which is almost fresh, at least in England, and there is no one in or out of it who can yet unravel the mysteries which shroud the origin of the works of art discovered in the tombs of Siberia and the Crimea and in other parts of that great empire now called Russia. To Mr. Maskell belongs the credit of having grappled perseveringly with a mass of undigested material of all kinds, and of having reduced chaos if he has not established order. In his descriptions of the various strange and beautiful objects in the imperial collections in Russia which have been reproduced for the South Kensington Museum, and of others, like the famous Nikopol vase, which could not be reproduced for fear of injury, he has done much good and careful work, which will make his handbook of use and interest to many besides the visitors to the museum. Nevertheless the book would be much the better for revision. Mr. Maskell repeats himself frequently and contradicts himself at least once or twice, and his use of the English language is not always to be recommended for imitation. Moreover, there is much matter in the book, in the way of description of places in Russia, which might well be dispensed with in a work of this kind, and frequent reference to conflicting theories ending with a confession of ignorance is more likely to confuse than enlighten a reader. Our darkness with regard to prehistoric Russian art is truly Cimmerian, and if this handbook was confined

to the careful statement of ascertained facts, it would not only be of a much more convenient size, but would be much more suited to its purpose.

THE GROSVENOR GALLERY.

DESPITE the absence of Mr. Burne Jones, Mr. Whistler, M. Legros, and other *habitués*, the collection of pictures at the Grosvenor is a very bright one, and full of that interest and variety which marks the work of different minds bent on various aims with intelligence and skill. It introduces us to one new painter, Mr. C. W. Mitchell, who has at least earned both by seriousness of intention and study of his art, a title to respectful consideration, and contains comparatively few works of any kind which are dull or common-place. Those by men of much or little fame are generally alike distinguished by a sincere desire to follow a cherished ideal, or to realise a genuine impression. Though we may not altogether sympathise with the peculiar strain of poetry which animates the work of Mr. Spencer Stanhope, Miss Pickering, and Mr. Strudwick, we cannot doubt for a moment that it is to them the cause of genuine emotion, and that they are giving us of their very best. Even less possible, because the feeling in this case is wholly unreflected from the work of others, is it to distrust the whole-heartedness of Mr. Holman Hunt's devotion to his artistic creed, and an equally veracious note marks the works whether of portrait or poetry which come from Mr. Watt's hand. In the dignity and style of Mr. Sargent, as in the delicate tones of Mr. Hennessey, we find distinct marks of individual preference for certain artistic qualities, and not to extend too far this preliminary note on the most charming qualities of this exhibition—its sincerity and variety—the landscapes of the younger men may be specially commended, as endeavours to convey to others the true impressions of the artists. Whether we watch with Mr. Bartlett the hard clean glitter of waves shoaling on the rocks, or walk with Mr. Arthur Lemon where the poplars' latest leaves burn like gold in the autumn air of Italy, we feel sure that the artist has had genuine pleasure in the sight, and has tried to record it with all faithfulness.

Such of the members of the Royal Academy who exhibit here have, almost without exception, sent works of fine quality, if not of important dimensions; and one at least of them—Mr. Millais, with his portrait of Mr. Gladstone (54)—has done something to make the exhibition a memorable "Grosvenor."

Often as Mr. Gladstone has been painted, no one has yet given us this version of the grand face—no one, indeed, could have done so—as the last few years have changed it somewhat, robbing it of something of its robustness, though not of its fire. It is a picture which carries its date with it. Not even Mr. Millais could quite subdue the discord of the gaudy robes, with their irreconcilable reds; but he has done his best, as may be seen by comparing his clever compromise with the cruel veracity of Mr. R. Barrett Browning in his portrait of his father on the opposite wall—veracity with regard to robes and shirt-front only be it understood. The face seems to me to be not only feeble, but unlike; but, were it very much better than it is, it would still fall a sacrifice to the atrocity of its costume. In Mr. Lehmann's portrait of the poet we have at least the upright bearing, the finish of the mien, and a suggestion of the acute intellect. Mr. W. B. Richmond deserves greater congratulation, not only as a "taker of likenesses," but as an artist, for his portrait of Mr. Andrew Lang. The colour of it, which might be called "an arrangement in bronze," is a little sombre, but its tone is rich

and soft, and admirably kept. As a portrait it would be difficult to improve. In pose and expression it is singularly natural and sympathetic, doing justice, without flattery, to both mind and body.

It is Mr. Richmond who of all the artists represented here shows the greatest number of works, and is likely to add most substantially to his reputation. His largest and most important achievement is "An Audience in Athens during the Representation of the 'Agamemnon'" (69), as seen from the centre of the stage. The horseshoe of the auditorium with its tiers of seats runs out in front of the spectator. In the middle sits the Archon, with his hands on his knees impassive as a judge; behind, and on either hand of him, men and women watch the performance intently. Between the back row and the yellow valance the theatre is open to the air, showing the sky and buildings and trees of Athens in warm bright light. The expressions of the spectators are ably varied, and the robes of many tints in which they are draped give great opportunity for delicate play of colour. The tone of the whole is very light, and the effect from the absence of shade is necessarily thin. But the difficulties are cleverly surmounted, the figures are sufficiently relieved, and the illusion of distance is given. The principal defect of the picture as a whole is the scattering of the interest, but this is one inherent in the subject, which is a thankless one. This epithet cannot be applied to the same artist's portraits of ladies and children, to which we shall have to return again, mentioning here only those of Miss Lettice and Miss Margerie Wormald, (168 and 175), which with Mr. Stuart Wortley's "Miss Maud Walter" (161), are sure to be among the most popular pictures in the exhibition.

Mr. Alma Tadema's freaks in segmental composition, have never resulted in anything more unexpected than this rufous head of a doctor staring against a section of white bed containing fragments of a patient. The head is very strongly realised, and is evidently a lifelike portrait. Less eccentric and more pleasant is that of Mr. Francis Powell (58), but to see work which the artist has evidently enjoyed, we must look at the two little bits of classic *genre*—"Who is it?" (57) and "Expectations" (81). These are in the artist's best vein and unsurpassable of their kind. Even he has probably never excelled the marble painting in the latter, nor the natural action of the girl who is "looking out" in the former.

Another strong characteristic work of a well-known individuality is Holman Hunt's "Bride of Bethlehem," which, like all the artist's work, is a marvel of patient execution, and, in parts, both subtle and brilliant in colour; but it is also hard, and in spite of its smooth texture harsh. It is like a statue of lapidary work, with agate eyes and lips of porphyry. But it has the great merit of sincerity here, and is specially valuable as an authentic example of a strong principle carried to its extreme. One must unfortunately go to Suffolk Street to find its most perfect antithesis in Mr. Whistler.

I should wish to believe that the work of the latest candidate for fame was one of equally genuine impulse, but it is indeed difficult to believe that anyone should wish to paint poor Hypatia in her dire extremity. It is an opportunity for the nude, certainly, and all perhaps is fair in art, as in love or in war; but yet we doubt, and are glad to doubt, the strong spontaneity of the desire to represent the outraged modesty of a pure and noble woman. But the subject allowed, it must also be allowed that it is treated with some imaginative power. The figure is original in conception and drawn with spirit, and Mr. Mitchell has, at least, achieved sufficient success to arouse an interest in his subsequent work. COSMO MONKHOUSE.

THE SOCIETY OF BRITISH ARTISTS.

THE power of a strong artistic personality has probably never been more plainly shown at an English exhibition than at the present collection in Suffolk Street. Mr. Whistler is not only there and in force, but the effect of his influence on the younger exhibitors is very plain. It cannot be said to permeate the whole mass of hackneyed and uninspired work which as usual fills the rooms. We are not sure that we wished it did, for you can have too much Whistler and water, but it makes a very perceptible difference in the pleasure of a visit to the gallery. His one large work, the portrait of the Signor Pablo de Sarasate (350) is probably as well worth seeing as any portrait which will be produced by any artist this year. As an arrangement in black it is admirable and as a picture of living personality it is more interesting, if not better. The violinist stands alert and alive, his instrument held in his hands, with the sensitive touch of a master. For suggestiveness, nothing could be finer than the left hand, nor could anything be more simple and masterly than the treatment of the ordinary evening costume. Mr. Whistler seldom fails to hit the mark he aims at, but in this case the mark will be sufficiently obvious to the public to gain for him the appreciation he deserves. Nor do we think that anyone can fail to see the success of the little sea views in the same room—"Grey and Brown: South-west Wind" (244), and "Note in Grey Holland" (234), which are complete in tone and harmony, and adequately convey the artist's sensation. More "difficult," perhaps, are the slight notes in water-colour, but we think that no one can properly enjoy Mr. Whistler who does not enjoy these also, slight as they are.

Of the artists who more or less base their art on principles similar to those of Mr. Whistler Mr. Menpes seems to us to have the most distinct individuality. His little bits of sun light and colour are charming as far as they go. In his little oil "Weary" (43), the note in the old woman's head gear seems a little out of tune, but all his mites of water-colour are very nice. The only Whistlerite who does a large canvas is Mr. Harper Pennington, who sends two pretty and simple portraits of children—"A Little White Girl" (40), and "Picture of a Little Girl" (51), of which we prefer the latter. His portrait of Mrs. Co wallis West" is less successful and pleasant (238). Numerous other pictures here show laudable desire to be simple and spontaneous such as Mr. Sidney Starr's "In the Lobby Theatre" (264) and Mr. Lin's "Narcissus" (2).

Of the well-known members, those, such as Mr. John Reid, Mr. John White and Leslie Thomson, who are capable of giving pleasure, we shall say nothing, as, though they send some clever contributions, their most important work has probably been reserved for other exhibitions; but we must notice a wrought and sincere study of "A Stormy Day" by Mr. W. L. Picknell (213), and "Look Across the Medway from Garrison Park" (194), by Mr. J. Fraser shows very careful study of waves and light. This picture is also usually delicate and true in colour; but the little else worth special notice here, though there is much pleasant and accomplished work by such artists as Messrs. J. Grace, R. Wimperis, A. G. Bell, Aubrey Hunt, Jacob Hood, A. Birkenruth, J. S. Hill, John F. B. Toovey, J. Ammonier, David Law, T. Hardy, Clem. Lambert, and others. We do not close this notice without mentioning a strong but not very pleasant work of Daunat, the admirable cattle pieces of Damme-Sylva, and the clear skies of An Halcké.

CORRESPONDENCE.

THE EGYPT EXPLORATION FUND IN THE UNITED STATES.

Boston, U.S.A.: April, 1885.

British scholars—ACADEMY readers assuredly—will be gratified to learn that the explorations in Egypt by the Egypt Exploration Fund are regarded with a deep and practical interest by our archaeological, classical, and Biblical students and authorities. Notwithstanding the "hard times," and the recent organisation of various historical societies demanding national and local aid, over 300 contributors have already responded; among whom are many of the very first representatives of the land in religion, education, science, and historical labour. Over thirty presidents and ex-presidents of universities, colleges, and theological seminaries; thirty-three bishops (with the Lord Bishop of Montreal) of the Episcopal Church; the presidents of the six leading historical or Oriental societies, including various other officers, such as five of the eight executive committee of the Archaeological Institute of America; and twenty-five of the officers and faculty of Harvard University, are on the list.

The endorsement of the Fund's explorations in and about the Delta by the Church (both the Episcopal and the non-Episcopal) has been particularly gratifying. The rapidly deepening interest of our educated people in archaeological labours is largely due to the noble work of those comparatively new societies—the Egypt Exploration Fund of England, and the Archaeological Institute of America. An eminent author of Cambridge, remarking to me on the extraordinary character of our list of contributors to the Egypt Exploration Fund, said that it was the most distinguished list he had ever seen in connection with any historical labour or work of modern research. I am assured by letters from far and wide that pecuniary inability alone—partly because of "the diminished incomes of the times"—prevents many a scholar from aiding (at least for the present) the invaluable labours of Petrie and Naville. We may confidently hope that when profound peace again settles upon the vast British empire, and financial plenty returns to the Great Republic, archaeology will engross wider attention and receive far greater support. But, for the support of American and English archaeology during the past year or two, and for the results of the explorations, we are both proud and thankful. And the Genius of Good Fortune, Ἀγαθὴ Τύχη, will surely rest on those who labour in the true spirit for archaeology, whether it be at an Assos or a San-Tanis.

WM. C. WINSLOW,
Hon. Treasurer of the
Egypt Exploration Fund for America.

NOTES ON ART AND ARCHAEOLOGY.

THE bust of Coleridge in Westminster Abbey is to be unveiled on May 7, at four o'clock, by Mr. J. Russell Lowell.

THE next issue in the series of the "International Numismata Orientalia" will be *The Coins of Southern India*, by Sir Walter Elliot.

MESSRS. CASSELL & Co. will open their annual exhibition of original drawings in black and white at La Belle Sauvage Yard, early in June. Among the works exhibited will be the original drawings executed by Mr. Frederick Barnard for his *Character Sketches from Dickens*, published last autumn.

THE Italian Government having acceded to the demand for the publication, in facsimile, of the Leonardo da Vinci MSS. in Italy, it is impossible that our own Government can longer resist the appeals to issue in the same form the

important collection of Leonardo's MSS. in this country.

MESSRS. BEMROSE & SONS announce a new and cheaper edition of *The Art of the Old English Potter*, by L. M. Solon, which was favourably reviewed in the ACADEMY some time ago. The etchings will not be reproduced, but the new editions will be illustrated by upwards of fifty examples not given in the former edition, which have been selected from various public and private collections, and are engraved from sketches made by the author. The letterpress has been thoroughly revised, and includes much additional information. There is also a new chapter on the introduction of English earthenware on the Continent. A hundred large paper copies of the work will be printed off for subscribers previously to the ordinary edition, the engravings being printed on Japan paper and mounted with the letterpress.

THE Carlyle Society has for some time intended to place a memorial tablet on Carlyle's house in Cheyne Row. A clay medallion of Carlyle (suitable for working in marble), and a drawing of a tablet to surround it, have been prepared by Mr. Charles F. Annesley Voysey, a member of the society. The likeness is stated by competent critics to be excellent. Permission has already been obtained to place the tablet in a good position on the wall of the house. Several donations towards the cost of the work have already been promised by members. Intending subscribers are invited to communicate with the hon. secretary of the Society, Mr. C. Oscar Gridley, 9, Duke Street, London Bridge, S.E.

THE Association of Arts, who have the direction of the Salon, have restricted the free list this year to the exhibitors and the critics. Everyone else had to pay ten francs. If only one-sixth of those who attended the "private view" last year visited the Salon yesterday, the association will raise a fund of 50,000 francs, which will be devoted to the wounded of the Chinese War.

M. HEUZEY has been elected a *membre libre* of the Académie des Beaux-Arts, defeating M. Alphonse de Rothschild. The defeat of M. de Rothschild was due to the strenuous opposition of M. Meissonier, who, however, failed to secure the election of his own candidate, M. Duplessis.

IN our advertisement columns Mr. J. S. Paneth offers for sale two mummies brought by him from Egypt. One of them bears an inscription stating that the deceased is "Keri the prophet of Ammon, and son-in-law of King Bepi."

ON April 20 an exhibition was opened at the American Art Galleries, New York, consisting of pictures sent in competition for the four prizes of 2,500 dollars offered by the cities of New York, Boston, Louisville, and St. Louis. The number of pictures hung is 163, out of over 600 which were sent in. The successful works are Mr. R. Swain Gifford's "Near the Coast," Mr. Alexander Harrison's "Le Crépuscule," Mr. Henry Mosler's "The Last Sacrament," and Mr. F. M. Bogg's "Off Honfleur."

THE two latest publications of Messrs. Bousso & Valadon are worthy of the reputation of the firm. One is a very large mezzotint by M. Varin after Mr. Phil Morris's well-known picture called "Friends or Foes," which represents two pretty children in a park doubtful as to the intentions of a group of deer, who approach them with almost equal timidity. The plate is an admirable instance of the skilful employment of every modern resource of mezzotint, and is as brilliant as it is sure to be popular. The other is another of M. Waltner's triumphant rendering of Gainsborough. It is

after the beautiful portrait group of the "Misses Baillie" in the National Gallery.

A GENERAL meeting of the Hellenic Society will be held at 22 Albemarle Street on Thursday, May 7, at five p.m., when the following papers will be read: "A Silver Statuette in the British Museum," by Mr. E. A. Gardner; and "Ulysses and the Sirens," by Miss J. E. Harrison.

THE STAGE.

"OURS" AT THE HAYMARKET.

WHETHER the revival of "Ours" at the Haymarket has a pecuniary success or not, a certain measure of artistic success was assured to it from the first. The piece itself, if it has a good deal of the weakness, has also a good deal of the strength, peculiar to its writer. A little literary strength it has—though not very much—and it has some strength, even if only because it has brightness of characterisation, and it has some strength of construction. The literary merit is shown in the fact that the persons of the drama, while they do not talk vulgarly, do not talk "talk." The fragmentary tone of conversation which obtains among the fashionable, when they are not also the cultivated, is skilfully caught. How skilfully is proved by the circumstance that dialogue written nearly twenty years ago still seems pretty fresh and natural. The brightness of characterisation is assuredly less marked in "Ours" than in "Caste"; but Chalcot and Mary Netley are at least real characters, even as they leave the hands of the author, and before they pass into those of his interpreter. The Prince is decidedly "thin" as a character study. With him almost everything depends on the successful assumption, by the actor, of a foreign manner—of a manner that is intended to be Muscovite. The jealousy of Lady Shendryn is, however, very real as well as very ugly; but in real life it is doubtful whether her lord would have quite so quietly submitted to quite so much discomfort. Next in our list, we come to "strength of construction." Neatness of construction is shown in several places; real strength perhaps only at the end of the second act; but there it is displayed so undeniably that its effect atones for a good deal of accompanying weakness.

So much for the comedy then, and enough, we think, about a piece with which, for the last sixteen years, the public has been so inevitably familiar. Now, a word for the acting. Much of it—much of the best of it—has been seen before: not all even of the best, however. But Mr. Bancroft's Chalcot, and Mrs. Bancroft's Mary Netley, the world knows well. We do not think Mrs. Bancroft finds by any means her best chances in the rôle of Mary. Mary is a chatterbox, Mary is not a little "cheeky," Mary is good humoured, Mary can make a roley-poley pudding; and that is about all one gets to know of Mary. Of course, there is a good deal of art and a great deal of happy temperament used of necessity to make us accept—to make us even enjoy—a character not only youthful but somewhat raw; somewhat too little complex; too provokingly simply and ordinary. Still we hold the part does not afford to Mrs. Bancroft the chances that her art legitimately claims. She has had parts much more unfitted to her—the lady in "Diplomacy," for example; but she has

played, just recently, a character in which it has been very much more satisfactory to see her. Mr. Bancroft, on the other hand, quite admirable just now as Triplet, is as well, though not—if the difference may be permitted—as *amply* fitted with Hugh Chalcot. But there is true character in the part—the inclination to cynicism bred of the possession of wealth neither laboured for nor inherited with the responsibilities of position and blood, the deep kindliness which struggles with that cynicism, the humorous timidity which alone delays a generosity that would be always in action. And Mr. Bancroft interprets all that with an unflinching skill. Yes; if it is among the more familiar it is none the less among the truest character-studies that our stage affords. Mr. Kemble might, perhaps, bestow a little more distinction on the part of the Colonel. Sir Alexander, as it is, is a shade too amiably bourgeois. Miss Victor plays his wife. That is a character in which, from a personal point of view, it would have been almost pleasanter to fail than to triumph. We cannot, however, withhold from Miss Victor the recognition of her success. From beginning to end, the lady, with heroic spirit let us think, made herself almost as unendurable as it is possible to be. As Mrs. Bancroft plays the heroine of broad fun, Miss Calhoun plays the heroine of sentiment. Not having even yet been lucky enough to see her Rosalind—of which the best judges think the most highly—we must account her present performance to be her most complete. Indeed, every phase and humour of the character—from lights to depths, from brightness to intensity—is within her grasp, and hers is a delightful performance—that of a delicate artist from beginning to end. Mr. Barrymore, who plays with her as Blanche's lover, has not the immediate winningness of Mr. Conway—his sometimes seductive authority. But he is fully equal to the part's substantial requirements: he can be tender and earnest. It may be that Mr. Hare made rather more out of the colourless Prince than Mr. Brookfield has contrived to do; but, if so, it must have been by wonderful ingenuity; and we are little disposed to blame Mr. Brookfield for not doing more than he has done with a person of the drama—a "character" we will not say—which it pleased the author of the comedy to consider Russian. The part is supplied with neither words nor dramatic action to constitute real material out of which the artist of the stage may propose to himself to work.

FREDERICK WEDMORE.

STAGE NOTES.

THE dates of the performances of plays in the open air in the grounds of Coombe House are fixed for May 28, 29, and 30, June 29, 30, and July 1, July 14, 15, and 16. "As You Like It" and "The Faithfull Shepherdess" will be produced under the direction of Mr. E. W. Godwin. Among those who will take part in the performances are the Princess Hellen of Kappurthala, Lady Archibald Campbell, Lord and Lady Edward Spencer Churchill, Lady St. Leonards, Mrs. Plowden, Mrs. George Batten, Mrs. Strans, Mrs. Kevill Davis, Miss Calhoun, Miss Schletter, Miss Roche, Mr. Claude Ponsonby, Mr. Elliot, Mr. Bouchier, Mr. Cordova, Mr. Rose, Mr. Fulton, Mr. Courteney, and Mr. Herman Vezin. The plays will be under the

immediate patronage of their Royal Highnesses the Prince and Princess of Wales, the Crown Prince and Princess of Germany, the Duke and Duchess of Edinburgh, the Prince and Princess Christian, the Princess Louise, and the Marquis of Lorne. Tickets will be obtainable at all the principal libraries.

THE Oxford University Dramatic Society are going to give this term in the Town Hall six performances of Shakspeare's "Henry IV.," Part 1.

MUSIC.

RECENT CONCERTS.

LAST week we were only able just to announce the successful production of Herr Dvorák's new symphony in D minor at the fourth concert of the Philharmonic Society: we must now add a word or two about the work itself. Of the four movements the opening *allegro maestoso* in six-eight time is the most striking. There is unmistakable earnestness and dignity about it. The subject matter is perhaps not startling, but it is suggestive. The composer gradually unfolds its beauty and value. His system of "working out" is not mechanical, but a natural growth: the buds become flowers. It is, of course, impossible at a first hearing to seize the whole plan, to discover the full meaning of such an elaborate movement; but one hearing was sufficient to make us feel that the oftener we hear it the better we shall like it. There are so many themes, so many combinations and changes, that we receive a series of powerful impressions, and listen and admire; but cannot stop to reason or to analyse. The beautiful subject in B flat, and the delicate *coda*, are two very attractive portions of this *allegro*. The varied and interesting scoring adds to the beauty and strength of the music; besides wood-wind and strings, there are four horns, trumpets, three trombones, and a bass tuba, and of these instruments the composer makes most effective use. The *andante* which follows contains some plaintive and charming themes, the last of which pleasantly reminds us that Herr Dvorák has made a deep study of Wagner's "Tristan." The same influence is strongly felt too in the *coda* of the first movement. We like to note the sources from whence an author has received inspiration, and make these remarks by way of praise and not of disparagement. Herr Dvorák is no doubt catholic in his tastes; but judging from his music we fancy his three special idols are Beethoven, Schubert and Wagner. It is their spirit which he has caught; for in his music we seldom find actual reminiscences. In this slow movement, after a somewhat extended development of a short phrase, the composer re-states his subject matter, but not, as one would naturally expect, in the same key as at the commencement: there it was F, now it is A major. It is only in the *coda* that he gets back to the proper key. The effect is novel, but not unpleasant. The *scherzo* is exceedingly lively, and the elaborate trio attracts particular attention. The *finale* is brilliant and energetic, but so far as we can judge, we are not disposed to give it equal rank with the first movement, except in the matter of orchestration. Taking into consideration the difficulties of the new work, the performance was very good, and, as we have already stated, its reception most cordial. Mlle. Clotilde Kleeberg gave an effective rendering of Weber's Concertstück, and received much applause. The programme included Spohr's "Faust" Overture, Beethoven's "Leonora" (No. 1) and Mozart's "Don Giovanni." Sir Arthur Sullivan conducted with great ability. Miss M. Etherington and Mr. E. Lloyd were the vocalists.

On Friday evening a concert was given at the Princess' Hall by the students of the Vocal Academy of the late Mdme. Sainton Dolby. "Florimel," a cantata for female voices, completed by the eminent vocalist only shortly before her death, was performed. The music has no marked character, nor is it made of very stern stuff, but one cannot help admiring the simplicity and spontaneity of the melodies; while, from time to time there are indications of true musical feeling and talent. The *ad lib* parts were effectively sung by the Misses F. Moody, Hyde, and A. Foster. The chorus singing was particularly pure and bright. The work was conducted with the utmost care by M. Sainton. Miss M. Willis deserves special mention for her able rendering of Rossini's "Non più Mesta." The second part of the programme commenced with a Concertante of Mauer's for four violins; and the clever performance of this showy piece by M. Sainton's pupils, Miss W. Robinson, Miss Gates, Miss Cheetham, and Miss Cocks was one of which their master might well be proud. This was followed by a series of songs, all compositions of Mdme. Sainton. Of these space will only allow us to mention the graceful one, "L'adieu, l'adieu, l'adieu," admirably interpreted by Mr. E. Lloyd. Mr. Leipold officiated as conductor. The concert was well attended.

Mr. Manns' Benefit Concert was held last Saturday at the Crystal Palace. The programme commenced with Schubert's unfinished symphony in B minor, and the performance was in every way worthy of the beautiful work. The Verwandlungs-Musik and the closing scene from the first-act of "Parsifal" was the special feature of the afternoon. The fine choral writing of course renders this the most acceptable excerpt from Wagner's great music-drama. Orchestra and chorus were good last Saturday, but Mr. Manns hurried much of the music; and the boys' voices were harsh and fearfully out of time. We, of course, do not forget that what they have to sing is at an uncomfortably high pitch, but, even making allowance for this, they were very bad. We hope Mr. Manns will let us hear this music again next season under more favourable conditions. Mlle. Clotilde Kleeberg played Mozart's D minor concerto with great neatness and refinement. A Mr. John Dunn made his first appearance, and won loud applause for his clever performance of one of Ernst's most difficult sonatas. While acknowledging the ability of the player, we regret that a mere bravura piece should find its way into a Palace programme. Mlle. Pauline Cramer, from the Royal Opera of Munich, made her first appearance, and notwithstanding her nervousness, made a highly favourable impression. She has a fine soprano voice, and sings with artistic taste and feeling. Her songs were "Ocean, thou mighty monster," from Oberon; and two *Lieder* by Grieg and Brahms, in which she was accompanied on the piano by Mr. C. Armbruster. The other vocalists were Mr. E. Lloyd, Mr. W. Mills, and Sig. Foli. The selection of songs was unusual and interesting.

The first Richter concert of the season took place at St. James's Hall last Monday evening. The room was crowded, the reception given the conductor most enthusiastic, and the performances all excellent. Of course, there is nothing new to say about the programme which contained such well-known works as Beethoven's Symphony in A, Schubert's No. 1 in B minor, the Tannhäuser Overture. Liszt's Rhapsodie Hongroise No. 4 was also included in the scheme. Herr Richter seems very fond of this piece, but we fancy he could find pieces of higher artistic value to show off the capabilities of his splendid orchestra.

J. S. SHEDLOCK.

SATURDAY, MAY 9, 1885.

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LITERATURE.

Melchior. By W. G. Wills. (Macmillan.)

A BLANK verse poem extending to nearly three hundred and fifty pages, divided into thirty-five parts, and bearing the simple title of *Melchior*, does not, at first sight, seem to be an appetising literary dish, even though it comes recommended by the name of the author of "Charles I." and adapter of "Olivia." It is not, on the face of it, the sort of book one would choose to take up after the most ascetic material dinner, or when from any form of intellectual repletion the faculties had become slow of movement. Here, one would say, is some philosophical conception worked out with all the elaboration proper to its several parts; hence it would be unjust to the author to touch it except when the whole force of one's mind can be given to it. The result of such an inference, based on a casual glance at the book at a library or at a bookstall, would probably be a fixed resolution to read *Melchior* at a more convenient season, but certainly not now, or now, or now.

If any reader, to whom poetry is anything, has already found himself influenced by such reflections, let me beg of him, for his own sake, to put them aside in this case of Mr. Wills's poem, and to take up *Melchior* with its three hundred and fifty pages of blank verse, at any time and under any available conditions, in the certainty that he will find it at least as bright and entertaining, and not half so profound as the most lightsome treatise on ghosts with which he has latterly beguiled a cheerful hour. The pleasure that a reader will find in it is akin to that which attends the reading of one of Turgenieff's novels. There is a central purpose somewhere, and one knows that one can find it with a little digging beneath the surface, or by simple patience until it reveals itself. Meantime there are touches of character, quaint sometimes, rare and unfamiliar sometimes, truthful and beautiful always; there are observation and thought, vision and fancy, pathos and humour, and masterful control of words. And all this comes in an atmosphere that makes you feel that the writer is a man who has lived a good deal; seen a good deal; thought, felt, enjoyed, and suffered a good deal; and has taken the world rather quietly than otherwise, and on its own terms, and is not painfully young in sentiment nor yet so old in cynicism as to have quite outworn his hopefulness, or his belief in humanity, or his trust in the healthy and ennobling influences of love and beauty and chastity, and such like idols of youth.

Melchior is a poetic romance. It is not a novel in verse, but it is, perhaps, the nearest approach I have met with to that kind of

literary haggis. If, as we hear, Charles Reade was of opinion that it ought to be possible to write a novel in rhythm, and perhaps in rhyme, the idea deserves respect. We have small reason to credit that great novelist with an accurate notion of what a poem ought to be, but we have the best possible reason to credit him with the most perfect notion of what a novel ought not to be. And if, without violation of that metrical unity which no great poem of length (unless it be the "Idylls of the King") has yet been able to dispense with, it seemed possible to combine the variety which Reade knew to be essential to fiction, the attempt was worthy of the powers of a novelist and dramatist who is a poet also. Once achieved, the gain would be equal to the addition of music to words that are themselves musical. But the combination is surely a mistake in art. It is like restoring a Grecian temple with a flying buttress from a Gothic cathedral. It is just as grave a blunder to think that a good novel can be written in verse as to think that a good novel may be made into a good play. The three kinds of art—poetry, fiction, and the drama—are so unlike each other that there is really next to nothing in common between them. They may all treat of the passions and actions of men and women, and there the affinity ends. We might as well say that from this sole cause the painter's and the sculptor's art are capable of combination. The poetic art has one way of achieving its purpose, the art of fiction has another way, and the dramatic art a third way. Goethe defined acutely the difference between the novel and the drama when he said that the interest of the one is always being held back, while that of the other is always rushing forward. And a difference no less radical divides poetry from fiction. Perhaps it may be said that the evidence of fact defeats the theories of criticism. Good plays have come out of good novels—true; but only by such a remodelling as held in subordination in the play what was salient in the novel. A good poem out of the material proper to a good novel has not yet, so far as I know, been made. Assuredly one of the best efforts is this poem by Mr. Wills, and its merit lies even less in its novelesque qualities than did the merit of the poems of Crabbe.

Such incident as the poem contains is slight and unimportant. A composer, Melchior, under the shadow of failure, when the world seems to have turned its back upon him, retires much into solitude. At this juncture, no less trying for his spirituality than for his art, a beautiful woman drops into his life. He rescues her from drowning. He loves her, and is beloved by her. His passion becomes the tie which is necessary to bind his too ethereal soul to the world. But it degenerates (or develops) into physical affection, and he asks her to become his wife. She declares this to be impossible. He is advised to put her from him. She disappears, and he falls into deep melancholy. At one moment she reappears to him, and he, distraught with anguish, mistakes her for an evil spirit, and kills her. Then it is that, free from the restraints of sense, their true community of soul begins. Melchior has her constantly with him. He predicts the hour of his death, and dies as the clock strikes.

The best part of *Melchior* is, however, akin to the best part of a good novel, and it is an element almost new to poetic romance—character. Heroic character, like heroic incident, has always been a part of this type of poetry. The big bow-wow, as Scott understood the phrase, is not a thing to undervalue. To do it well requires sentiment, imagination, and a constant elevation of feeling. To do it as Scott did it, whether in *Marmion* or in *Guy Mannering*, requires genius and—not least—manliness. But a rarer, though not a higher, thing is the quality which Scott valued in Jane Austen—the power of making much of idiosyncrasy, of half shades of eccentric character, of minute indications of temperament. This is a power which Mr. Wills shows in a very unusual degree. *Charles I.* contained a good deal of the big bow-wow, which perhaps our opinions no less than our sentiment constrained us to reject sometimes; but *Melchior* has the rarer quality better developed. In this romance there is a sceptic named Wolfgang who is wonderfully well depicted. His disbelief in the higher emotions, his contempt of women, his hard cynicism, and the libertinism no less than the brutality to which this outlook on life as an empty sky naturally leads, are indicated with many graphic touches.

"His parents lawless Wroth and Mockery.
Had he in tender years been gently cherished,
And met for merit modest recompense,
The common vulgar sunshine of success,
He had been less a discord in life's chorus."

Equally good of another kind is the sketch of a somnambulatory soul, a serving man of Melchior's, called Dutch John. This man's dense and drowsy happiness, his little life rounded by a sleep and a pipe and his *Vrouw*, are often deliciously touched.

"As is thy mind to minds of busy men
So is the dial to a busy watch—
Though never out of order, off a blank."

Somewhat akin to Dutch John, but on a higher plane of intelligence, and heightened to our interest by the bickering, the flirtation, but ultimate loyalty, of a shrewish wife, is the painter Hans. The tenderness of heart which takes something from Hans's manliness adds to his charm, and among the many felicitous touches in the poem none seems to me happier than the account of how the termagant found and destroyed a packet of old love-letters among the papers of her simple-hearted husband.

". . . A little perfumed treasure
Of love-letters, as innocent as bonbons,
A little, old, deserted nest of love
Where once a love-bird brooded."

One has a vague sensation of having met with the figure before, but it is charmingly sweet and fresh. There is a doctor in the poem, but he is not so clearly realised. The lady, Bianca, whose misery was her sleepless pity, is rather shadowy, and Melchior himself, with his sensitive, high-pitched soul, is also a little vague. It would perhaps be more fair to say that this type of character, a type that may be supposed to exist in the clouds, but has nothing to do with life, and certainly does not stand square on its legs, is quite outside my own sympathy, whether of appreciation or apprehension.

As a poem, *Melchior* is full of beautiful

things. Here is an old-fashioned figure well employed :

"But what am I? A hasty traveller,
Posting between the present and the future,
That baits awhile in this dull fleshly tavern."

Quaint and full of humour is the description of the "meek conventual hens" who "supped at the green pool," and after each sup piously upturned "a grateful beak." Stronger is this:

"And in the burrow vast of speculation
For ever sending down the ferret, thought,
To drive to light the fugitive solution."

The general atmosphere is, as we say, admirable; but no less admirable is what may, perhaps, be called the incidental atmosphere:

"Some city dame, bepainted, powdered, patched—
In gloved hand a nosegay of fresh flowers
That knew no toilet but the early dew,
And preached in vain."

Philosophy, whether general or incidental, is not the strong feature of the poem; but there are here and there some reflections on life thrown off with all the precision of intaglios:

"There is more reckless mischief in a fool
Than in the rankest knave who counters you.
The tents of wickedness have less of scathe
Than hath the home where Folly jangles bells."

The longer passages are hardly equal to the promise of these fragments; but there are two that show sustained power:

"There may be mortal seeds within the love,
That roots its being on one spot adored;
The love that bleeds to feed with its life blood
One well beloved idol of the heart;
Or with devoted and concentrated worship—
That bigotry of love, that crushes self—
By passionate suction at some poisoned wound
Absorbs its death for one all treasured life.
But there's elixir in the love of kind,
In that wide, healthy charity for all,
That earthly parallel to Love Eternal,
Bland antiseptic in the house of Life."

The last passage we shall quote describes a journey of Melchior in pursuit of Bianca, who is believed to be dead:

"The fishers loitered on the bank to wonder,
So haggard-lone his grief; so wild his question,
Had any seen his dead? He bribed their zeal—
The finny silver in their bursting nets
Would not repay so full as that sad find.
But none had seen it. Covered back a child
Behind its mother, lest perchance 'twould see
The lady lifeless in her yellow hair
Float by below, or that bleached man might
call,

An awesome voice might chill it to the heart.
By night, on either side he scanned the shore,
As if he hoped to see her lovely wraith
Flit with the boat, or on a crag erect,
Guide him with sloping arm to that he sought
Until the dawn rose in bleak vacancy,
And on the yellow flood that swept and swirled
Nothing but he—chilled, famished, and alone.
Then home came Melchior—the hope, the duty
Which buoyed him, fell away, and rudderless
Drifted the foundering vessel of his life."

I presume that it would be right to describe the ethical purpose of the poem as a protest against materialism and a plea for the higher spirituality within the trammels of the flesh. Not for this or for any other purpose, ethical or literary, shall I as an individual reader value the poem; but as a study of still life that is full of charm and suggestion, of pathos and humour, of nobility and healthy cheer I shall class *Melchior* in my memory among books in another art like *Demetri Roudine* and *Two Little Wooden Shoes*—all unlike and all very good.

T. HALL CAINE.

The Cyclades; or, Life among the Insular Greeks. By J. Theodore Bent. (Longmans.)

MR. BENT'S book deserves all success, for it is the result of researches pursued in the most laudable manner. When an educated man selects for his field of observation an interesting and little-explored area of country, and, after learning the language, spends a considerable part of two winters there, living among all classes of the people so as to familiarise himself with the details of their life, and to become intimately acquainted with their ideas and modes of thought, he deserves the title of an enthusiastic investigator. Any one who reads this book can see that the discomforts which the author—and his wife, who accompanied him—had to undergo, though they are comparatively little dwelt on, were often very severe. Dirt, vermin, stifling rooms, closets to sleep in, and nauseous food, were sufficiently discouraging conditions of life, but damp was even a more formidable enemy. It required some courage to face an abode of which it could be said, "A damper house I never saw in all my life; all our clothes were wet, and dew stood on our boots in the morning." And the instance here given was by no means a solitary one. Mr. Bent has not only done this, but he has shown himself admirably qualified for the task which he undertook, owing to his remarkable powers of observation, the careful preparation which enabled him to know beforehand the principal points which called for inquiry, his extensive knowledge of cognate subjects which might serve for illustration, and his tact and perseverance in winning the confidence of the people among whom he was thrown. His minute observation leads him to notice numerous details which give reality to his narrative. Thus, to take one instance out of a hundred, in describing the house of a potter at Siphnos (the Siphniotes are famed throughout Greece both for this art and for that of cookery), he describes the bed as

"formed by some boards fixed into the wall on two sides, and supported at the outer angle by the rough trunk of a tree, with one branch left as a step to help you climb the four feet that it was raised from the ground. Some hard woollen sheets and a hairy rug or 'ohlamys' of homespun material formed all the covering for these boards."

He adds that the potter and his wife had just risen from this bed, and they insisted that he and his companion should mount on to it. "They would take no refusal, poor hospitable old things, so we passed the remainder of the night there as best we could." Mr. Bent is an adept at telling a story; indeed, the history of Zeppo—an imaginative and superstitious fisherman of Antiparos, who was once carried off by Naxiote pirates, if so dignified a name may be given to professional goat-stealers, and, after various adventures, was left on a desert island, where he became delirious before he was rescued—would make the fortune of a novel-writer. Zeppo's intervals of agitation and cigarette-smoking during the recital of this caused the author to remark that he "had all the cunning of a periodical about him, which doles out its stories in instalments by the month, and leaves its readers in suspense." We are bound to add that he himself possesses the same ingenuity in a remarkable

degree. Of humour, also, he has no lack, as witness the following:

"They brought out of their houses everything they had in the way of embroidery or treasures to show us, and, among other things, they brought us the remnants of a curious old costume, called the *καλόβια*, consisting of two rows of knitted string, which was stiff enough to stick out at least half a yard behind the wearer; and it was worn by all the women of Engarra, the priest told us, when he was a boy, underneath their dresses, to make them stand out behind. He was much amused when told that fashionable English ladies wear the same things nowadays, and call them 'bustles.' 'I had thought,' was his sage reply, 'that the English were more civilised than we are, and yet our women have abandoned these foolish things these twenty years.'"

The name *Cyclades* signified in ancient times the islands which lie around the sacred isle of Delos; but Mr. Bent has included in his narrative most of the outlying islands which were called *Sporades*, such as Melos, Ios, and Amorgos; in fact, he has described all those that occupy the central portion of the Aegean. His account of them is by far the fullest that has yet been given, though those of Tournefort, the French botanist, who travelled there in 1700, and of Ross, the German scholar, in the middle of the present century, are of great value. The islands in themselves are an attractive study from the varied points of interest which they present: the beauty of their forms, the peculiarity and remoteness of their position, their history and antiquities, and numerous other features, besides the people themselves, whose life was the author's chief object of study. None of these have been neglected in this volume. Among curious places it would not be easy to find anything more striking than the rock-hewn villages of Santorin, which, as they occupy the sides of deep gullies, are hardly discoverable until you are in the midst of them; or the convent in Amorgos, which overhangs the sea at a great height on the face of the cliffs; or the grotto of Antiparos, or the still more famous quarries of Paros, which are once more being worked at a considerable depth underground. The prehistoric period is represented in the primal habitations which have been excavated in the tufa of Santorin and Therasia. As regards historic times, the classical period naturally takes precedence in point of interest, but later periods are also noticed. Of the influence of the Latin occupation subsequent to the Fourth Crusade, we find curious traces, in addition to a number of ruined buildings. In Siphnos various Western words have made their way into the dialect, and a convent there is called *Μογκοί*, in consequence of the founder, when reproached for the amount of money he had spent upon it, having replied in French, "J'ai fait mon goût." In a song which is sung to accompany certain wedding ceremonies in Santorin, the passage occurs:

"The bride is Venice, and her swain
Is like that city on the main."

In Andros a property is called *φάρδα*, Italian *fardo*. Recent history, again, is well illustrated in the writer's account of the foundation of the town of Hermoupolis, in Syra, which is now a great commercial centre, with most of the prosaic elements which gather round such places; but the story of its

establishment is truly romantic, as it took its rise in the tragedy of the massacres in Chios in 1821, when the refugees from that island fixed their abode there. Even natural history finds some incidental notice. Though we know from the *Odyssey* that seals were familiar to the Greeks, and the name Phocæa and the figure of a seal on its coins testify to the same thing, yet it will still be a surprise to some persons to hear of seals snorting and dashing past a boat which had penetrated into a deep cave on the seashore. Mr. Bent also heard of, though he did not see, the rare ibex which is found on the desert island of Antimelos. This is the same which exists in the high mountains of Crete, and is only found, besides these two places, in some of the small islands which run off from the extremity of Pelion.

To turn, however, to that which is the chief subject of the book—the life of the insular Greeks. Under this head come customs, games, dresses, ceremonies—whether religious or secular—superstitions, charms and incantations, legends, stories, proverbs, and riddles; and the value of Mr. Bent's account of these is greatly enhanced by the manner in which they are introduced. When we study collections of superstitions, for instance, however great their scientific value may be, the beliefs of the people seem to be presented to us in a cut-and-dried state, and from time to time we are inclined to regard them as occasional phenomena, and in some cases only survivals. But in a book like the present, where they occur in the ordinary course of the narrative, we make the acquaintance of those who believe in them in the midst of their habitual surroundings, and learn not only the intense reality of such beliefs, but also how large a part of the ideas of the Greeks they form. It is of course impossible in a review to do more than touch on some of these points. The mythology of Modern Greece is so well known in its main features through the works of Wachsmuth, Bernhard Schmidt, and Polites, that Mr. Bent has not greatly added to our information about it. Charon, the god of death, the Nereids or nymphs, usually malevolent in their disposition, and the Lamia, or spirit of the storm, are here, as elsewhere, the principal figures; but the stories which the people relate about them are deeply impressive. At the warm springs in Kythnos the peasants affirm "that Charon has his garden below them, where he plants young men and women and small children instead of flowers." At the ceremonies which followed the birth of a child in Sikinos the door was kept carefully shut, and no one was allowed to go in or out, lest the Nereids should get possession of it. When wreaths of spray gather into small waterspouts in the basin of Santorin, the sailors say, "The Lamia of the sea is travelling." Genii also (*oroιχία*) are common, and a kind of satyrs, whom Mr. Bent heard of in Naxos and Paros; these latter he calls Kalkagari, though elsewhere they are generally known as Kalikantari. The Vampire or Vourkolakas superstition everywhere exercises a ghastly influence on the minds of the people, and many are the stories of the bodies of those who have thus become night-wanderers, refusing to decompose in their

graves. To give one instance out of many strange customs. In Kimolos, when a house is built, a goat or a bird is killed, and a cross made with the blood on the foundation stone; and in other places, on launching a vessel, the same ceremony is performed, which thus corresponds to the traditional bottle of wine in English dockyards; but in Santorin this is followed by a much more serious observance, for "the captain jumps off the bows into the sea with all his clothes on." Some of the charms used as remedies for diseases are of the most grotesque description. In Sikinos a species of ophthalmia, called bird-blindness, is cured by taking the heart of a black lamb and throwing it raw to a black cock, and when he has pecked at it three times, it is cooked and given to the patient to eat. The following is a receipt for a love charm in Amorgos: "Get an animal, a mule or a goat, even a dog will do if you can get nothing better, open its mouth, and make it bleed some drops into your frying-pan. Cook the dinner in this without blowing the fire, and see that the man to be won eats of this dish."

In order to study carefully the religious ceremonies of the islanders our author timed his visits to different places so as to be present on special occasions. In this way he witnessed the extraordinary observances connected with the sacred pictures at Amorgos. These take place at Easter time, and seem quite to overshadow the festival. He also saw, and has described with much interesting detail, the great pilgrimage of Modern Greece—the festival at the shrine of the Madonna at Tenos. But the object of his visit to Mykonos was the most remarkable of all. Throughout the Aegean this island is famous for its dirge singers, who extemporise lamentations over the dead. This custom is observed in many parts of Greece, but nowhere else in such perfection. He tells us, with something like an expression of self-reproach, that he landed there with the intention of remaining until somebody had died; and this purpose he felt considerable delicacy in revealing to his entertainers; but as soon as it was discovered that he was interested in the ceremonies of which their island was justly proud, they altogether reassured him on this point. The opportunity presented itself, and it was one worth waiting for. Such a scene has been powerfully described by Faurel in the Introduction to his *Chants populaires de la Grèce*; but the wonderful vividness of Mr. Bent's account of the entire proceeding renders his story even more impressive. It must be read entire in order to be appreciated.

We have left ourselves but little space in which to speak of another subject with which Mr. Bent's book deals—that of Hellenic archaeology; but this we regret the less, because that is not his strongest point. We do not mean to say that it does not contain much valuable information in this respect, for the author devoted much time and trouble to such investigations, and has carefully recorded the results. He has also an extensive acquaintance with the classics, and is ready in applying his recollections of them. But his notices, especially of inscriptions, often fail us at the point where exactness is most needed, and his references are extremely vague. To the hungry enquirer it is tan-

talising to be put off with indefinite citations of "Athenæus" or "Lucian." To this we must add that Mr. Bent's scholarship is evidently untrustworthy. We have before us a long list of mistakes, which it would be a thankless task to introduce here. His inaccuracy in proper names is extraordinary, and this applies to mediæval and modern as well as ancient ones; and when he ventures on etymologies, they are usually bad. Even his Modern Greek, where we have the opportunity of judging of it, is liable to be incorrect, as when he translates *γαλός* (*αίγαλος*) by "the sea" (p. 496). But this does not much detract from the usefulness of the book as a unique description of the life and ideas of a people, which renders it a very storehouse of facts for the student of customs and myths. And in this respect its value will be permanent. Other travellers may follow in Mr. Bent's footsteps, and fill up what is wanting in his archaeological information; but in a few years' time, if any traveller be found so enduring as to attempt once more the task which he has so well performed, it is highly probable that a great part of these interesting customs and ideas will have disappeared. We hope so; for superstitions, however attractive to the curious, are as closely associated with mental degradation as picturesqueness in buildings is with dirt and unhealthiness. Anyhow, we have Mr. Bent's own testimony that the higher Greek clergy have set their faces sternly against them, and that reforming Demarchs are beginning to eradicate them.

H. F. TOZER.

Harrow School and its Surroundings. By Percy M. Thornton. (W. H. Allen.)

THIS is a big book, containing some four hundred and eighty pages, but its interest is hardly commensurate with its size. The writer shows much industry and some enthusiasm, but the reader is not likely to share the latter feeling if he toils through the results of the former. Yet Harrow School, its memories and associations, ought to form an attractive subject, and if it has not proved so in Mr. Thornton's hands the author must in some degree be in fault. The fact is he is often tedious and given to employ far more words to express his meaning than best serve that purpose. Who cares to know that "Custos recounts how Dr. Longley promptly forgave him for accidentally bespattering the preceptorial person with mud, which in a scuffle with a young Harrovian had been thrown on the magisterial toga"? or, if these are memories worth recalling, could not Mr. Thornton give them in simpler and fewer words? There is really a great deal of valuable information scattered over the diffuse pages of the book, and in the Appendices not a few important evidences, but the general character of the work is marred by its mode of execution.

The history of Harrow School as an educational institution is not a very long one; for, though it was founded by John Lyon in 1571, it made no mark during the first century of its existence. The endowment was too small to provide a suitable salary for a master of any special attainments, and there were no advantages in the shape of scholarships and

exhibitions to induce "foreigners" to resort to it. Looking through Prof. Mayor's List, we do not find the admission of a single Harrow boy into St. John's, Cambridge, from 1629 to 1665; and this fact, combined with others, leads one to conclude that until the close of the seventeenth century Harrow was nothing more than a local grammar school of small reputation. Its rise to the high position which it now occupies has not been *per saltum* (for, like all schools, Harrow has had periods of comparative depression), but we may fairly say that it emerged from obscurity during the mastership of Thomas Brian (1691-1731) and within five-and-twenty years attained to something like distinction. In numbers, indeed, it was far below Eton, and Dr. Thackeray, whom the late head master called the school's "second founder," never brought them above 140—the limit reached by Mr. Brian. Among them, however, were included in 1752 the Duke of Gordon, Lord Downe, and other aristocratic youths, and scholarship was well represented by Samuel Parr, Warburton Lytton, and Sir William Jones. Dr. Thackeray resigned the head mastership in 1760, and died very soon afterwards; but his successor, Dr. Robert Sumner, fully sustained the high reputation which Harrow had then acquired, and at his premature death, in 1771, the school stood in the forefront of popular favour. The trustees made choice of an Etonian, Dr. Benjamin Heath, to fill Dr. Sumner's place. The boys, on the other hand, were determined to have no other master than Dr. Parr, whose classical knowledge was well known to them by reason of his having acted for some years as head master's assistant. The contention was a hot one. The senior scholars protested in strong terms, and some of the more lawless resorted to acts of violence. Of course, Dr. Heath was elected, and the only result was that Parr withdrew from Harrow to Stanmore, taking with him more than forty of the older boys. The school, however, quickly recovered from this misfortune, and three years after Dr. Heath's appointment its numbers rose to 205. Then followed what Mr. Thornton calls "the halcyon days of Harrow"—the period of Dr. Joseph Drury's mastership, when Byron and Peel, and Althorp and Perceval, were but the most illustrious names upon a long and brilliant roll of famous scholars. Byron's attachment to his school is well-known. A part of the time passed there was, he says, the happiest of his life, and yet he admits that he was an unpopular boy. Mr. Thornton gives some anecdotes of Byron in connexion with Harrow which are worth recording, and gravely cites the following epitaph written by the poet at the age of thirteen, upon the death of the "tuck"-shop keeper, as "a sure evidence that he was a believer in the truths of Christianity":

"A time shall come when all green trees shall fall,
And Isaac Greentree rise above them all."

We cannot trace the progress of the school under its successive masters—Drs. George Butler, Charles Longley, Christopher Wordsworth and C. J. Vaughan, but their respective careers would almost suggest that an unsuccessful schoolmaster is likely to make a good bishop. Under Wordsworth (the late Bishop of Lincoln) the numbers fell to seventy, but in less than three years Dr. Vaughan

raised them to 313, and they now exceed five hundred. Perhaps no school has in the past century produced more men of mark than Harrow, and one can but regret that the absence of any old school records prevents us from knowing more about the condition and character of its earlier scholars.

Mr. Thornton devotes an entertaining chapter to Harrow cricket, and does well to preserve the memory of those who in past days have successfully handled the willow. "Bob Grimston," by the way, was never in the Harrow eleven, though the life and soul of Harrow cricket. The brothers Lang, Arkwright, Ponsonby, Webbe and Hadow are not wholly forgotten; but, after all, cricketering fame is fugitive, as the following anecdote shows:

"F. C. Cobden . . . pulled the University match out of the fire for Cambridge, earning a renown which will not fade. . . . A small Harrow boy, talking of F. C. Cobden, was asked by his parents what relationship his hero claimed to the great Cobden. The lad indignantly replied, 'He is the great Cobden.'"

As such, no doubt he should have a place in Mr. Leslie Stephen's Dictionary, which ought not to ignore the eminence in athletics that is honoured by the nation.

CHARLES J. ROBINSON.

The Complete Story of the Transvaal from the "Great Trek" to the Convention of London.

By John Nixon. (Sampson Low.)

THIS is a very fair and readable history of the Transvaal by a gentleman who, in a former work—*Among the Boers* (the result of a tour undertaken in the years 1877 and 1878)—gave an account of the Transvaal and the Boers as he found them during the period of the annexation. Mr. Nixon returned to South Africa at the end of 1879, and arrived at Pretoria just in time to be shut in by the 600 Boers who, for three months, kept 2,000 fighting men imprisoned. During the siege he held a commission in the commissariat. After peace was declared he was elected a member of the Loyalists' Committee, and attended the sittings, at Newcastle in Natal, of the Royal Commission appointed to prepare the convention with the Boers. He then returned to England, and assisted the deputation which was sent home by the loyalists to represent their case to the Government with his pen and otherwise. He is now in South Africa again. It is not unnatural that he should desire to chronicle the events in which he has taken a part, and he is in many ways well qualified for the task. It is true that almost all he now tells has been already told by Mr. Thomas Fortescue Carter in his *A Narrative of the Boer War: its Causes and Results*. But possibly that work may be now out of print or difficult of access, and Mr. Nixon's volume is in better type, and in some respects more readable than Mr. Carter's. Mr. Nixon's title is somewhat of a snare to him, for his desire for completeness leads him to repeat at length the history of the annexation, to which he devotes one quarter of his work, and about which neither he nor anyone else can have anything new to tell.

Mr. Nixon very much agrees with Mr. Carter as to the causes of the war—the neglect of all the promises made to the Boers at the time of the annexation, the despotic

bearing of Sir Owen Lanyon, and chiefly the Midlothian speeches. Of the war itself—undertaken with levity, conducted with incapacity, and concluded with ignominy—Mr. Nixon's account does not come up to Mr. Carter's; but he is equally unsparing in exposing our blunders; indeed, he tells us that a friendly critic objects that he is unduly severe. We wish we could agree with that critic; but, with the exception of the defence of Standerton by Major Montague, of Potchefstroom by Col. Winslow, and of Leydenburg by Lieut. Long, there is no part of the war we can look back upon otherwise than with regret.

There are probably in our history few passages more degrading than the abandonment of the loyal whites and of the whole body of natives after the war. This painful subject is treated of at length by the author, and is certainly the most valuable part of his book. He says:

"All over the country, with the exception of the few isolated Kaffirs who helped the Boers to invest Wakkerstroom, the natives were hostile to the Dutch. They begged to be allowed to help the English, and they were with difficulty restrained. Mr. Henrique Shepstone, the secretary for native affairs, told me at the beginning of the outbreak that there was not a single important chief who had not sent to him to offer assistance. 'If I were only to lift my little finger,' he said, 'the Boers could not hold the field for a couple of days. Almost every native would be in arms, and by sheer weight of numbers they would overpower the Boers.' In the west, Ikalefeug and Gapani, the two chiefs of the Bahumtsa, collected ammunition. Montsime gathered together a force of three thousand men to go to the relief of Potchefstroom, but the Government would not permit him. Mankaroane sheltered the English refugees, and protected them from the Boers."

Everywhere the chiefs were loyal. They were said by Sir Morrison Barlow to be British to a man. Mapoch actually took the field, and was only stopped by a British official. And how was their fidelity repaid? Mr. Nixon does not go too far in writing that there is no part of recent English history so black as our desertion of the Transvaal natives. The Kaffirs are now abandoned to the vengeance of the Boers, and the provisions of the convention turn out to be mere subterfuges. Ikalefeug has lost his cattle; Mankaroane, the protector of English fugitives, and Montsime have lost most of their territory, and Mapoch has not only been deprived of land and people, but is under sentence of death. When Sir Hercules Robinson announced to the natives that they were to be handed back to their former rulers, they refused to believe it. The loyal whites were simply ruined, and many so reduced that they could not find means to move their families out of the territory of the republic. Painful as these things are, it is wholesome to be reminded of them, and Mr. Nixon has done good service in bringing them back to our recollection.

WILLIAM WICKHAM.

The Philosophy of the Unconscious. By E. Von Hartmann. Translated by W. C. Coupland. (Trübner.)

I HAVE here no space to enter into the pessimism of Hartmann, but I think that his least interesting element, because it seems lacking

in the bitter intensity of personal conviction, which you feel throughout in Leopardi, Schopenhauer, or that most fascinating poet and essayist, James Thomson. And perhaps this rather ponderous and prosaic treatise of a learned *advocatus diaboli*, who by it proposes to break the bruised reed and quench the smoking flax, furnishes in itself the antidote as well as the bane. When we read the passages concerning the genesis of consciousness, and the ultimate suicide of the Unconscious, disgusted at the *fasco* it has made, we are indeed tempted to quote Varro's "*Nihil tam absurde dici potest quod non dicatur ab aliquo philosophorum.*"*

Yet of the highest value are the teleological portions of the work—*e.g.*, from the forty-third page onward of the first volume. The philosophical reasoning here is as sound as the inductive proof is convincing, to all but the most case-hardened materialist, that a wonderful adaptation of means to ends reigns throughout nature. That is traced in detail through the instinct of animals (which seems rightly defined, "purposive action without consciousness of the purpose") through reflex action, the uniform adaptation of structure and function to given results, and the repairing power (or *vis medicatrix*) in organisms. All this is not only cogent in argument, but interesting as a romance. The writer well shows the absurdity of *contrasting* physical causation with final causes, or design—as is done, *e.g.*, by Herbert Spencer (though Von Hartmann does not mention him). The following sentence should be pondered by materialists:—"Darwinism denies adaptation in nature, not as fact, it is true, but as a principle, and thinks itself able to comprehend the fact as result of mindless causality, as if causality were anything more than a logical necessity discernible by us only as fact, not on the side of the internal principle, and as if the adaptation actually manifested as result at the end of a series of events must not have been from the very first the *præius* of these adjustments as plan or principle!" These words are golden; there is surely no answer to them. What answer is the alleged omnipresence of physical causation to us who believe in teleology? Since precisely what we believe is that physical causation is saturated with purpose—is itself idea or purpose passing into effect? And whether an already known structure is repeated, or whether a modification be made in it according to new demands of the environment (of which the writer gives many instances in the departments of instinct, *vis medicatrix*, and the evolution of species) the same holds good. Kant, Von Hartmann remarks, could not grant design in nature because he did not believe in the objective reality of time. That is true; but one may agree with Kant as to time, yet know that there is an Absolute Intuition, which necessarily presents itself to us as purpose, because we know according to the category of time. Thus, again, Von Hartmann "doubts not, through the ages," in human history, "one increasing purpose runs, and the thoughts of men are widened with

the process of the suns." Indeed, he praises in terms than which a theist could use no stronger the "omniscience and all-wisdom" of the—Unconscious! You would take him for an optimist till you learned what goal the Unconscious, or God, proposes to itself in the evolution of nature and man—which is the final annihilation of all consciousness! The creative will and the directing idea are at first mutually enfolded in the bliss of unconsciousness, till—one does not quite know why or how—they wake up into activity; but in the inorganic world without consciousness—though the writer seems to ascribe some consciousness even to atoms; but in the higher animals and man it becomes fully developed. Then grows manifest the fact that all consciousness involves pain. And so the intelligent creatures gradually lose their illusion that existence is a good—till they develop a determination to annihilate all conscious will, merging again in the "original bliss" of the Unconscious.

How this may be possible the reader must find out for himself, if he can, by studying the conclusion of this work, where the author disports himself among metaphysical abstractions abstract enough to frighten a Thomas Aquinas; and these he apparently takes for realities, for the very foundations of being, not for mere cobwebs of his own concrete speculative understanding. But how a highly-developed will can will to will no more for ever is a puzzle indeed! If it were annihilation by the growth of a sort of inanimate torpor, that would perhaps be a little more intelligible. And then how to prevent the Unconscious from committing the same errors all over again our philosopher does not clearly explain. At all events, did the thing look less like a huge joke in doubtful taste, we should regard it as almost an insult to assure struggling, hoping men that the long, solemn, sorrowful world-process is but the necessary step towards—universal annihilation! *Parturiunt montes*, indeed! All to end in such a dismal *impasse*, or bottomless abyss, so absolute and monstrous a *non sequitur*!

Three stages of illusion must mankind pass through, says Von Hartmann, before arriving at this ultimate disillusion, which is the end. First, the belief that happiness is attainable by the individual here; then that it is attainable in a life after death; lastly that the race will attain it, though not the individual. These three general fallacies he sets himself to disprove. I shall now speak of the second alleged "illusion." And this will lead us to consider the general question what conscious individuality is. Von Hartmann, while he maintains that will and idea (or the intellectual element) sleep together in the Unconscious, yet appears to make a quite unwarrantable divorce between them. Though he admits that the will can only will some given "content," or idea (*i.e.*, must will in some intelligible way), he yet asserts that the idea is inactive, and the will unintelligent (p. 59, vol. ii., and p. 126-7, vol. iii.). The idea is the logical, but the will the non-logical, and it is the non-logical will that drags the idea into manifested existence, first into the material world, then into human consciousness. Therefore, though the ordered intelligible world-process is all-wise, the creation, the passage from potential being into the actual

sphere of cosmic evolution and experience, is evil, is absurd, the work of the irrational will. As with his master Schopenhauer, Will in man and Force in nature are one and the same power; but they prefer the common term *will* to the term *force*, because subjective *will*, or energy, is the sole type whence we derive the concept *force*. We may point out here how perverse it is to admit this, and yet to nullify such admission in the next breath by reducing the content of the term will to that of the inferior term force, which is certainly done when the conscious element is arbitrarily eliminated from the former. But Hartmann, indeed, says that we are not conscious of the will itself any more than of our own selves, but only of the idea of will and the idea of self (pp. 78, 79, vol. ii.). Nothing, as I believe, can be more untrue, though metaphysicians are fond of this paradox. But it is equivalent to saying that we can only know our knowledge. Knowledge has an object other than itself, though we may also reflect upon our own knowledge. Now, this object may be either external to the knower, or may be the knower, the subject knowing. We know both our active selves and some not-self, however that may be more precisely defined. If we know an idea of a thing, it is quite evident that we must also know the thing of which we have an idea. Granted that may be modified by our idiosyncrasy, this only proves that we know it imperfectly, not wholly, certainly does not prove that we do not know it at all. *Ex hypothesi*, we do; and as to will, that is only the conscious, intelligent, desiring activity of the Ego; while idea, intellect, or emotion, is but the character of such activity. So that the notion of blind irrational will dragging the idea into existence is utterly grotesque and untenable. The two elements are correlative, and always go together, though, of course, the "content" or character of volition may be either more emotional or more rational; and sensation may be involuntary, while it involves *implicit volition*, or attention.

It is really an impossible position, though the main position of our author, that the idea and will can be unconscious anywhere, either in the Absolute, or in Nature. It is, indeed, a contradiction in terms to speak of "unconscious intelligence," or "unconscious will." We have, of course, and can have, no experience of any such thing, and the words intelligence or will have positively no meaning whatsoever after they have been thus evicuated of their connotation. How should there be a designed adaptation of means to ends that is not conscious—*i.e.*, aware of what it is doing? How can a will (which is the strongest prevailing desire for what is not yet realised) be unaware of what is desired, and to be realised? The very significance of the terms by which we define the two concepts, *will* and *idea*, implies consciousness, or wakeful awareness. "Unconscious intelligent activity" is unintelligent intelligent activity. I grant Von Hartmann's distinction between consciousness and self-consciousness, but that is not to the point here. Also, I think that *discursive* consciousness does not cover the ground that needs to be covered. There is, there may and must be in greater fulness than we can fathom, *intuitive* consciousness. But intuition is quite as much conscious as discursive reasoning.

* Dr James Martineau says that he always finds it difficult in reading the later German thinkers to believe them in serious earnest with their systems. I confess I feel this a little sometimes in reading Herr Von Hartmann.

The portions of this book that prove an immense intelligent wisdom, active (therefore willing) in nature, are, as I have said, admirable, and no less striking is the chapter which reveals the same in the progress of human history, though this is largely anticipated by Herder, Hegel, and others. That so-called civilisation is really a gradual advance of human society from early barbarism, the author fully grants, and valuable is all what he says of the slow idealising of social and political relations. But all is tentative, so far as the individuals are concerned. They are evidently carrying out a vast purpose of which they are unconscious. Our heroes, as well as the dim common populations, have their own aims, and sometimes succeed partially in fulfilling them; but very often they are frustrated, and some other end is substituted for theirs. Always, however, an ampler and more far-reaching goal is attained through their instrumentality than they ever dreamed. There is, therefore, what Lessing recognised as an education of the human race; there is what Bunsen named "God in History." And this fact is analogous to the preservation accomplished for the individual and for the species by animal instincts, the animal being itself certainly unconscious of the purpose to be fulfilled, though prompted, doubtless, by some immediate desire in the steps which it successively takes. Think of the hive-labour of bees, the nest-building and migration of birds, the child at the breast! But can the superintending intelligence that directs all this, that harmonises all these complex and successively-introduced means to those remote ends, be unconscious? Must it not rather be supremely conscious? The unforeseen, but apt, pregnant, sublime, or beautiful inspirations of genius, the happy hypothesis of discovery, fresh suggestions of invention, practical judgment of women, can they be from the unconscious? Undoubtedly all our thoughts and intentions arise from a dark abyss, that is, *apparently*, and, relatively to our present momentary life, unconscious; but it is surely a mistake thus to hypostatise the mere appearance. If causality be valid at all, an alleged cause must be adequate to produce the observed effect. And, if so, consciousness can never spring from unconsciousness. For Von Hartmann does not even condescend to notice the fashionable Agnostic or Positive craze that there are no efficient causes, only uniform successions of phenomena. Phenomena, sensible appearances, are within us; but who doubts that they indicate also something without? that there is a you, as well as an I? that these sensible appearances have an efficient cause? that change involves a power to produce it? that quality involves substance, or a qualified? All these are necessities of thought, testified to by common speech and common experience; nor can you expel any of the elements thereof. If you get deeper, or take a wider view, of course these elements may change their aspect, but they will still be there, though they may be more harmonised in a perfect system of reason. Intuition itself cannot eliminate the categories, cannot even eliminate time, space, or the so-called secondary qualities that are *quantified in space*. Else would all reason and knowledge be futile, self-destructive, and self-contradictory. To make discursive individual consciousness

possible, there must be what Kant terms "unity of apperception"; even in the supreme and substantial Intuition there must be conscious unity through conscious difference and reconciliation of differences. No differences, and, therefore, no Kosmos, and no conscious individuals, could ever emerge from the mere abstract metaphysical *One*, which so many metaphysicians—Indian, Greek, German, Brahman, and Spinozist—propose to set up as God; while as for Hartmann's Unconscious with implicit differences, yet with no consciousness distinguishing (I do not say comparing, for that may imply the category of time) and integrating them into harmony, it is in itself perfectly inconceivable, besides being entirely inadequate to produce either the ordered Kosmos or conscious individuality; yet here they are; and Philosophy is exactly that which professes to account for them.

Most strange is the story given of the genesis of conscious human individuality (p. 78, vol. ii.). The Will drags the Idea into manifestation in Nature; then, when the idea has arrived at the human brain-stage, it confronts the will as something which is forced on it from without; and yet the will must have been dragging the idea along all the time! and the "stupefaction" of the will at this idea, which it has not willed (yet it has dragged the idea into matter!), is consciousness! How a really powerful thinker can thus pay himself with words is a puzzle indeed! Why did not the will get thus "stupefied" before? and how "stupefied," if unconscious? And why should this confrontation of mere blind abstractions result in "consciousness"? But, of course, these abstractions cannot exist at all out of the active mind of some concrete thinker! And, even supposing consciousness were thus accounted for (!), individuality, or the particular unity of apperception integrating thought-differences would not—memory, comparison, would not. Indeed, a very obvious objection to this notion is that the brain, as part of the external material world, however closely connected with us, is no possible object except in and to the thought of a conscious individual, or many. The meaning of the word "brain" is a given assemblage of sensations, and concepts of a certain kind, only to be conceived possible as integrated and differentiated in a comparing and remembering consciousness. But if so, it cannot be, as Hartmann supposes, the basis or occasion of human consciousness, seeing human consciousness, on the contrary, is the basis or occasion of it. Yet, truly enough, it (like the rest of material nature) thrusts itself on us as external, as not made up deliberately by us. Therefore, we must be content to accept this intuition as valid—only why should we thereupon invent the inconceivable, not merely barren, but obstructive hypothesis, of "dead matter," or blind "force"? What we have before us is simply sensations and ideas of a certain kind, intuited as not only subjective, but also as object outside us. Why not simply accept that deliverance? These, then, are just the sensations and ideas of *some other* individual, active, willing thinker, or many such, and we co-operate to form them in our own subjectivity. Of course, however, they may be modified by our idiosyncrasy, and not be outside us precisely as they are in us. A three-

dimensional percipient must have his perception modified in the mind of a two-dimensional percipient. At any rate, there is no known or comprehensible integrator and differentiator except *consciousness*; and unless a thing be distinguished as this or that, it is nothing at all. But we can also conceive of no consciousness that is not *individual*. I grant it need not be distinctly self-conscious. But it must be implicitly self-conscious. If I contemplate nature, or other persons, I regard them necessarily from the point of view of my idiosyncrasy; I mirror them in my own focus; and that is true, however objective, universal, and unselfregarding may be my consciousness, however intuitive. There is no such vague undifferentiated consciousness as the Brahmins and Spinoza imagine possible; that is only an abstraction of their minds; but the concrete universe of things, and persons could never emerge therefrom. All, indeed, is one—but one in many, many in one, *ἓν καὶ πᾶν*. The implicit, the potential, does not belong to God (or Absolute Being), as Schelling and Hartmann believe. For else the actual, the real would never be possible. Aristotle rightly asserts that there is no *Hyle*, no *unformed* in God. He is all Spirit, Form, no Matter.

Therefore, I cannot admit that individuals are mere passing phenomenal activities of the Absolute, only existing in time, not rooted and grounded in the Eternal Being. These momentary successive manifestations indeed disappear, to be self-fulfilled in a different and fuller one, but they all essentially remain, and the monads or individuals essentially are. While body, the self-manifestation of spirit, remains also; though that may assume many diverse forms according to the sphere of life entered upon by the spirit. "There is a psychical, and there is a spiritual" body; for, as Kant saw, there are as many different worlds of "matter" as there are subjective or spiritual conditions of the percipient.

What then is the "Unconscious" transcendent Absolute sphere? Doubtless it is a transcendent Consciousness, individual, and universal—an eternal Harmony of mutually-nourished individual consciousness, whence radiates the defective time-consciousness of each and all. For our future self belongs as much to us as our past and present; and therefore must in some sense already *be*. The ideal Ego eternally *is*, birth and death being only apparent phenomenal phases of this substantial Divine life; but without eternal difference, no consciousness, and no love. This, indeed, though explicitly denied, is implicitly admitted by Hartmann when he endorses Schelling's argument that, if you grant (as anyone with his eyes open must) a Fate or Providence in human affairs, you can only reconcile this with human initiative, or "free-will," by the assumption that my will in its essential being is identical with God's, though it may for a moment seem quite opposed to it. But then does it not follow that my will also is eternal, substantial, immortal, no mere phenomenon? or else where is the initiative you are bound to save for me?

Hartmann (p. 99, vol. iii.) says: "The inner cause of my activity is something non-individual, the only Unconscious, which answers just as well to Peter's idea of his ego, as to

Paul's idea of his ego." Now you may just as well deny causality altogether as postulate a cause glaringly irrelevant. A cause is that which inevitably produces a given effect—a rather than *b*. But here is a cause with no more tendency to produce *a* than *b*, indeed obviously impotent to produce either. This is to pay oneself with words.

I never could conceive why the very abstract metaphysicians like Spinoza assert that real permanent being knows nothing of memory or affection. "The trail of the" study, or aloofness from life, is over them all. For, if these are not in the Absolute, how come they in the Relative? Without memory (implicit, and therefore potentially explicit) not a moment's identity or experience is possible—therefore no being. And nothing should be accidental or unimportant to a philosopher. All is absolutely, logically, necessary; all (and especially affection) serves to mould the essential self, or spirit.

Now the teachings of biology are very instructive on the question of individuality; but still Hartmann should hardly have gone there first to learn about it, because, whatever may be the *subjectivity* of an animal or vegetable cell, or polyp, we are not in the secret of it. To us these are *objects*. But human individuality we know. Nor should anyone too naively suppose (with the physiological school) that the sum of the sensations of all the cells in our organism composes our consciousness, seeing there is no human sensation but involves the one differentiating and integrating human Ego behind it. The cell-consciousnesses doubtless modify ours, but cannot make up ours by mere addition. The Soul, as Leibnitz saw, is a Monad.

True, the spirit is composite, but it is also one, as nothing else can be; or rather, other unity is a reflection from this. Hartmann imagines that the atom, which is a convenient hypothesis of ours, may be immortal, but not we who frame it! Yet biology, as I said, certainly suggests pregnant analogies. The polyp, *e.g.*, seems to be a colony of individuals, and yet one individual; so does the human organism. Thus may we not be, though individual, also members of a spirit hierarchy, that involves and nourishes our thought and emotion with its own? For certainly the Idea of the human organism determines the structure and function of the subordinate cells that constitute it. However, if you and I are immortal, says Hartmann, why not every other monad? At that consequence I am not frightened, though neither am I here concerned with it. But I think the main support of pessimism vanishes with the doctrine of the unreality and impermanence of the individual.

In spite of certain Germanisms of idiom, Mr. Coupland's translation is very readable indeed.

RODEN NOEL.

FRENCH LITERATURE.

Poés Modernes de l'Angleterre. Par Gabriel Sarrazin. (Paris: Ollendorff.) Although instances are not so rare as many suppose of French *litterati* displaying a thorough knowledge of English literature, or even some particular branch of it, M. Sarrazin's work is both a surprise and a pleasure. It consists of a series of sketches, mainly critical, but inter-

spersed with slight biographical notes and some very carefully thought out translations of Landor, Shelley, Keats, Mrs. Browning, D. G. Rossetti and Swinburne. As M. Sarrazin points out, at the present moment exotic infiltrations inundate French literature; and this is especially true as regards importations of English authorcraft. There is just now a rage among our neighbours across the Channel for English books. This fact being recognised the necessity for these infiltrations being derived from the best sources is self-evident; for they will not only influence French opinion of English literature, but they must, necessarily, influence the future of French literature itself. As M. Sarrazin intimates, moreover, the literatures of the two countries are rapidly establishing more and more points of resemblance, and faithful translations and truly artistic criticism are daily rendering their aims similar without in any way destroying their individualities. French readers, in view of future probabilities, are, therefore, much indebted to M. Sarrazin for having selected the truest and best of England's modern poets to call their attention to, and Englishmen should not feel ungratefully disposed towards him for the impartiality and truth of his sketches. Of course, we are not bound to accept all his conclusions, however correct his premises may be, but it is not saying too much to aver that even Englishmen may gather some new and some true ideas from his work. The correctness with which the English in it is printed is refreshing after the numerous errata in our language usually found in foreign works relating to English subjects.

Li Romans de Carité, et Mistrère du Renclus de Moiliens. Edition critique par A. G. van Hamel, Professeur de Langue et de Littérature françaises à la Faculté de Lettres de Groningue. In 2 vols. (Paris: Vieweg.) M. van Hamel in his preface returns thanks to France for the kindness with which she not only admits strangers to her public teaching, but allows them to publish the results of their studies in the series assisted by her Education Department. These volumes are, in fact, numbers of the *Bibliothèque de l'Ecole des Hautes Etudes*, and very good examples they are of the effects of a kind of patronage of which (except in the Rolls series) we have hardly any experience in England. The poems of the Renclus (or Anchorite) of Moiliens can hardly be said to rank in interest with the most attractive works of French mediæval literature. As their titles sufficiently indicate to those who have some knowledge, they are as it were poetical homilies, combining theological instruction and moral reflection with a few touches of illustration of life and manners, a great deal of allegorising, and a little miscellaneous erudition. Their editor claims no extraordinary rank for them, and in this point, as well as in his fashion of referring to predecessors and students in the same line, he is very agreeably distinguished from not a few specialists. But the poems (the first of which appears for the first time in print, while the second has only appeared before in a *Programmabhandlung*) well deserved the honours of a critical edition. The book, independently of the literary value of its text, is a very admirable example of linguistic study. The poems had a great reputation not merely in what may be called their day (for the Anchorite appears to have been a younger contemporary of Becket, whose fate made a great impression on him), but for centuries afterwards. They are early examples of the passion for allegorical moralising which was soon literally to devour the literature of Europe. For their date (which can hardly be later than 1200) the stanza in which they are written—a twelve-lined octosyllabic with the rhymes *aababbbba*—is remarkably ingenious, and

well kept up; while, linguistically speaking, they offer interesting specimens of the ugly, but important, Picard dialect. Nor is the matter unwelcome as helping to illustrate still further that mediæval thought of which many people still speak as glibly and as ignorantly as the contemporaries of Voltaire, even if their glibness and ignorance takes a rather different form. Of M. van Hamel's editing nothing but good need be said. He fulfils the strictest rules of modern scholarship in respect of text-criticism, philology, and so forth; while we are glad to see that (unlike many, and indeed most, editors of mediæval texts who accept these conditions) he does not disdain what may be called the literary requirements of explanatory criticism. There is evidently in him the stuff of a real scholar, and of a "professor of language and literature," who does not adopt the singular doctrine that no man can know the one without being *ipso facto* ignorant of the other.

L'Art Poétique de Vauquelin de la Fresnaye. Par Georges Pellissier. (Paris: Garnier.) M. Pellissier's edition of the *Art Poétique* of Vauquelin de La Fresnaye—the formal handbook of Pléiade poetry—needs little more than mention and recommendation. It has a long and excellent introduction, extending to more than a hundred pages, dealing with all the similar treatises before Vauquelin, and giving a useful comparison with Malherbe and Boileau. The notes are judicious: and there is a succinct, but sufficient glossary. The book is plainly got up; but the reader is far less occupied in deploring any lack of sumptuousness in its appearance than in wondering when it will be possible to find in England a publisher for a minor sixteenth or seventeenth century writer, properly edited, at the price of half-a-crown a volume.

Grammaire Élémentaire de la Vieille Langue Française. Par L. Clédât. (Paris: Garnier.) The work that has been done in regard to old French literature during the last three or four decades is very great, and very praiseworthy; but it must have happened to most of the few persons who, in England at least, have busied themselves with its results to be themselves at a loss, and to be still more at a loss when they are appealed to by others, for the ordinary tools of the study of language, that is to say, grammar and dictionary. M. Clédât's attempt to supply the first of these desiderata is, as a matter of course, not completely successful. It may even be doubted whether a strict elementary grammar of a literature extending over so long a time, and in such a constant state of flux and of local and personal variation, is possible. But it is a very meritorious book, and a valuable companion to the reading of the texts.

Nouvelles Lettres d'Italie. Par E. de Laveleye. (Paris: Baillière.) Although ostensibly consisting only of "quelques notes inscrites à la hâte dans mon carnet," this short volume contains the fruits of much acute observation and of the vigorous discussions in which the author delights. It would be difficult in a few lines even to allude to all the various questions of interest which the author raises, touches on, and dismisses in 170 pages. He admits that his mind is tinged with a certain, so to speak, sentimental pessimism. Protesting against the confusion of mind which identifies material with moral progress, he insists energetically that the former, as understood and carried out, is no unmixed blessing. The palaces of Venice, for instance, are blackened by the smoke from artificially protected industries, the revenues spent on which would be more legitimately devoted to the development of agriculture; while the soles caught in the Northern seas, and now unprocureable on their proper coasts,

are, thanks to the St. Gothard tunnel, placed on your table at Milan, but with their flavour destroyed by the long journey! Economical questions, as might be expected, have a prominent place in these letters. The writer laments that Italy, with her financial difficulties and grievous agricultural distress, should neglect such questions in her desire to become a "great power." The most serious burden on the agricultural population is, he asserts, the crushing taxation; the widespread misery, of which he gives some startling instances, leading either to peaceful (but for the country disastrous) emigration or to threatening socialist movements, for the people no longer acquiesce in misery as being "Providential." Wages, too, are often very low, sometimes almost nominal, or doled out scantily in kind. In these cases, however, as the writer must be aware, the "unjust steward" plays a prominent part, and the peasant at all events does not starve. On the other hand, it should be added, that where a system of fair wages has been introduced by enlightened landlords, the peasants cease to pilfer and become honest. The writer observes with regret that everywhere on the Continent, from Belgium to Italy, proprietors are abandoning the country for the town; and he quotes some forcible words of Cavour's on the advantage to all classes of a resident gentry. He gives, however, some charming pictures of Italian country-house life, and is especially struck by the abundance of books throughout the house (and not merely in the library), "comme dans les châteaux Anglais . . . noble luxe qui explique l'influence qu'exerce encore l'aristocratie en Angleterre et en Italie"; and he describes the ladies of the house as abounding in practical and kindly help to their poorer neighbours in ways which most of us are apt to fancy exclusively English. There are some subtle notes on differences in national tastes, and how far such are dependent on differences of race or on political conditions. He discusses parliamentary institutions with Minghetti, coming to the conclusion that the democracy, when supreme, should confine itself to internal questions, not having the capacity of an aristocracy for conducting "la haute politique," especially as regards foreign affairs. And there is, besides, much brilliant chat on the many topics of interest—economical, social, literary, and artistic—which Italy presents in abundance to the cultivated observer.

La Vie de Richard Cobden. Par John Morley. Traduit par Sophie Raffalovich. (Paris: Guillaumin.) To us in England the interest of this book does not lie in the translation, however excellent, of what we prefer to read in the original, but in the Introduction which the translator has prefixed. Mr. Morley has lately been the subject of a good deal of discussion from the political point of view. It is therefore the more pleasant to read this estimate of his position as a man of letters, formed by one who combines the impartiality of a foreigner with the knowledge of a native. We believe that Mdlle. Raffalovich is well known in France as a writer on political economy and a champion of free trade. This introduction shows that she also possesses a keen insight into the recent history of English thought, and a power of expressing herself with clearness and vigour that seems characteristic of her race. Her brother, as some readers of the ACADEMY may know, has enlisted himself in the company of English poets, with Rossetti as his model.

Psychologie der Französischen Literatur. Von E. Engel. (Wien und Teschen: Prochaska.) Herr Engel, who published not very long ago a short history of French literature possessing considerable merit, has followed it up with a volume on the same subject of a slightly different kind. It appears in the Salon-

Bibliothek of Herr Prochaska, a collection very neatly got-up and printed in types which bear to the ordinary German letter something of the relation of *caractères de civilité*. They are pretty to look at generally; but we regret to say that they are by no means less trying to the eyes, as far as reading is concerned, than the usual variety. Herr Engel's essays are written with *verve* and knowledge; but his critical and comparative estimates are, as in his former book, rather singular. Thus, when he is trying to show that nobody "loves" any French author except Molière (a theory which we are perhaps incapacitated from judging by the fact that we "love" at least a dozen others), he adds to Rabelais, Montaigne, Corneille, Racine, La Fontaine, Voltaire, Rousseau, Diderot, Musset, and Hugo, whom does the reader think? M. Alphonse Daudet! And this extraordinary want of perspective is paralleled by his devoting a whole essay to the merely ephemeral work of M. Zola, while Flaubert, whose very worst book contains all M. Zola *plus* genius, has a sentence. This kind of treatment may have actuality: it is not criticism.

NOTES AND NEWS.

WE have authority to state that the late Gen. Gordon's Diaries are in the press, and will be published by Messrs. Kegan Paul, Trench & Co. The work will be edited, with introduction and notes, by Mr. Egmont Hake, Gen. Gordon's cousin, and author of *The Story of Chinese Gordon*, who has free access to family papers and memoranda.

MESSRS. TRÜBNER announce a volume by Mr. William Blades, containing an account of the little-known German morality play entitled "*Depositio Cornuti Typographici*," as performed in the seventeenth and eighteenth centuries. The work will contain a rhythmical translation of the German version of 1648, and a literal reprint of the original, written in Platt-Deutsch by Paul de Wise, and printed in 1621. It is stated that out of thirty-nine libraries on the Continent only seven have copies of any edition of the original work.

MESSRS. MACMILLAN will publish shortly two new novels—*Stories Revived*, by Mr. Henry James; and *Zoroaster*, by Mr. F. Marion Crawford, suggesting in its title the book by which the author first became known.

THE Rev. George Edmundson has in preparation a volume entitled *Milton and Vondel*, a curiosity of literature, in which he endeavours to show that Milton was largely indebted in the composition of his "*Paradise Lost*" to various poems of his Dutch contemporary, Joost van den Vondel; and that "*Samson Agonistes*" also shows marks of having been suggested by a drama by Vondel on the same subject.

NEXT week Messrs. Blackwood & Sons will publish *The Tory Policy of the Marquis of Salisbury*, by Mr. Philip H. Bagenal.

THE growing importance of the history school at Oxford is shown by the foundation of historical societies at many of the colleges. The most recent of these is at Lincoln, which was opened with a paper by Mr. W. W. Fowler on "*The Progress of Historical Study during the Past Century in Oxford*." The same college has also formed an essay society, called by the name of the late Rector.

MESSRS. KEGAN PAUL, TRENCH & Co. are about to publish under the title *Knowledge and Reality*, a volume of logical studies by Mr. B. Bosanquet, dealing mainly with questions raised in Mr. F. H. Bradley's *Principles of Logic*.

MESSRS. CASSELL & Co. will publish in a few days *Our Colonies and India*: How we got

them, and why we keep them, by Prof. Cyril Ransome.

MR. OSWALD CRAWFORD, author of *The World we Live In*, has in the press a new novel, entitled *A Woman's Reputation*, which will be shortly published by Messrs. Chapman & Hall.

A NARRATIVE of a walking tour in the Landes by Mr. Edward Barker, author of *Through Auvergne on Foot*, will be commenced in the June number of *Macmillan's Magazine*.

MR. BERTRAM DOBELL, of 62 Queen's Crescent, Haverstock Hill, proposes to issue early in May a facsimile reprint of the original edition of Shelley's "*Alastor*," being the first volume of a series of reprints of the original editions of Shelley's writings. They will be reprinted in their original form, with all the peculiarities of their first appearance in print reproduced as exactly as possible. The book will be printed by Messrs. Whittingham, of the Chiswick Press, and will be bound in the old-fashioned boards, and issued with uncut edges. The issue will be restricted to 350 copies on ordinary paper, fifty copies on Whatman's hand-made paper, and four copies on vellum.

MR. DOBELL also intends to publish about September next a *Catalogue of a Collection of Books and Pamphlets printed for Private Circulation*. He states that his collection, to which he is constantly making additions, already amounts to upwards of five hundred volumes, more than half of which are not mentioned in Martin's well-known *Catalogue of Privately Printed Books*. Mr. Dobell's catalogue will thus be a useful supplement to Martin's, while to those who are unable to consult that scarce and expensive book it may possibly serve in some degree as a substitute.

THE eighth divisional volume of *The Encyclopaedic Dictionary*, embracing Interlink to Melyris, will be published by Messrs. Cassell & Co. at the end of the present month.

THE well-known weekly religious newspaper, *The Rock*, has come into new hands. A new editor has been appointed, and the staff of contributors is also changed. We are informed that "an emphatic alteration" has been made in the style and tone of the paper. The first number of the new series appeared last week.

The Scottish Church, a new monthly sixpenny magazine, claiming especially to defend the Church of Scotland and its interests, will appear on May 25. It will aim to be a first-class literary as well as ecclesiastical organ. Among the contributors will be Principal Tulloch, Dr. John Cunningham, Prof. Milligan, A.K.H.B., R. Herbert Story, "Nether Lochaber," John Skelton ("Shirley"), Mrs. Oliphant, T. H. Stoddart, Eustace Balfour, Robert Louis Stevenson, and Thomas Bayne. Messrs. T. & T. Clark, Edinburgh, publishers to the Church of Scotland, will issue the magazine.

UNDER the title of *Historic and other Doubts*; or, the Non-Existence of Napoleon Proved, Mr. E. W. Allen has issued a translation of M. J. B. Pères' celebrated *jeu d'esprit*. This reprint is enriched by an introduction by Dr. Garnett, the assistant keeper of printed books in the British Museum.

MESSRS. CASSELL have published, under the title of "*Readable Readers*," a series of books for elementary schools, adapted to the latest requirements of the Education Department. We have received of this series the *First* and *Second Infant Readers*, and *Reading Books* for Standards I. and II. Messrs. Marcus Ward & Co. also send us their *First*, *Second*, and *Third Infant Primers*. Both sets of books are framed with a view to the sound principle expressed in Messrs. Cassell's prospectus, "that children

must enjoy what they read, if the process of learning is to be pleasant and rapid." So far as regards the text and the style of printing, the two series deserve equally high praise, but we think the coloured pictures of Messrs. Marcus Ward's books will make them more attractive than their rivals to young children.

M. FALLIÈRES has just introduced a much needed improvement into the management of the Bibliothèque Nationale. The library is henceforward to be closed at six, instead of at four as hitherto, and books may be obtained until five instead of at four. Perhaps in time the Paris authorities may see their way to imitate the still more liberal regulations of the British Museum.

THE Rev. H. R. Haweis has been invited by the President of the Cornell University at New York to preach two special sermons before the university in November.

MR. TODHUNTER's classical play, "Helena in Troas," which was to have been performed this spring, for the benefit of the British School of Archaeology at Athens, will not be produced until next season. Mr. B. Luard Selby is engaged upon the composition of the choral odes and other incidental music.

MESSRS. F. WARNE & Co. announce a new copyright volume by Mr. J. M. Cobban to be issued in their "London Library," the first volume of which (Miss Mathers's *Found Out*) is now in its seventieth thousand. The title will be *Tinted Vapours: a Nemesis*.

THE *Historia General de Vizcaya*, left in MS. by Iturriza in 1785, has just appeared in the series entitled "La Verdadera Ciencia Española," published at Barcelona. Iturriza belongs to the pre-scientific age of chroniclers, but in spite of his credulity, his work contains documents and materials which cannot be found elsewhere. The present issue is edited by P. F. Fita, S.J. We regret only that his valuable notes and corrections of the text are necessarily so few.

ON May 1 a committee meeting of the Pipe Roll Society was held at the Rolls House, Chancery Lane, Mr. W. C. Borlase, the President, in the chair. The main object of the meeting was the appointment of two auditors, and Messrs. Walter C. Metcalfe and J. H. Round were elected. Mr. W. J. Hardy was elected to serve on the committee in place of Mr. J. J. Bond, assistant keeper of the Public Records, deceased. The hon. treasurer submitted his accounts, which were passed; and it was found that, after the issue of the five volumes comprising the society's publications for the years 1883-4 and 1884-5, there would remain an available balance in hand of about £50. With respect to the "key" to the contractions in the Pipe Rolls, which will shortly be in the hands of the subscribers, the opinion was expressed that it would prove of very great value in elucidating the contents of these records.

WE quote from the *Oxford Magazine* the following report of the Public Orator's speech on presenting Herr Richter for the degree of Mus. Doc.:

"Ingenuarum artium cum fere nulla sit ad mores emolliendos efficacior quam divina illa Musica, haud iniuria Academia nostra singulari semper honore eos viros dignos esse censuit, qui in his studiis laudem fuerint consecuti. Iam vero alii vocis dulcedine, alii melopoeias ubertate insignes se fecerunt: Richterius noster (ita enim suffragia vestra praecipio) tanquam ex altissimo Heliconis recessu difficilis Musas deduxit, et deductas humano generi conciliavit. Utque praestantissimus imperator, bellicae artis peritus, copias suas fingendo, consociando, disponendo, victoriam parit, ita Richterius in certaminibus musicis tantam canentium conspirationem, tam perfectam tibicinum, citharoedorum, tympanista-

rum conflavit concordiam, ut facile nosceres ad unius nutum ducis totam cohortem moveri. Quid multa? Praesento vobis egregium virum, Musis amicum omnibus, novae praesertim Melpomenes antistitem, novi Loxiae (Wagnerum dico) internuntium nobis atque interpretem praeclarissimum. Itaque haud ab re erit, Academici, ut quondam Spartiatas Lesbium civem ob artis musicae peritiam coronabant, ita vos quoque Terpandro Teutonico civitatem hodie impertiri."

THE sale of the first part of the library of the late Mr. Leonard Hartley, which is announced by Messrs. Puttick & Simpson to take place in the first two weeks in June, is an opportunity of extraordinary interest to collectors of topographical and antiquarian books. The catalogue of this first part of the sale is a handsomely printed volume of 500 octavo pages, and contains 2,475 entries, including the most scarce valuable works relating to the topography of every English county, and to that of the other divisions of the United Kingdom. The publications of the principal antiquarian societies and printing clubs will also be found in the library, together with a number of MS. volumes of genealogical collections made by the late Col. Chester.

ORIGINAL VERSE.

THE LINKS O' CARNOOSTIE.

THEY may brag o' St. Andrews, North Berwick, and a',

But gowfers, like fishers, whiles blether a wee;
Laddie, gie me the driver and tee me a ba';
There's nocht like the links o' Carnoostie tae me.

She's awa wi' a click, what music can be
Sae sweet as the click when ye hit the ba' clean?
What joy like the joy when ye see the ba' flee,
Like a bird, o'er the burnie, and light on the green?

Noo tee the ba', laddie, and I'll lay her deid,
Mak her flee o'er the hoose and a bunker or twa;
Awa flew the ba', and awa flew the heid
O' the club. Quo' my neebour, "Nae gowfer
sud blaw."

It's aye this or that,—took my ee aff the ba',
A twinge o' rheumatics, a stomach agee,
The caddie, the club, or the win' I misca',
Or growl, "Wha can gowf wi' the sun in his ee?"

My neebour drove weel, and "Noo, Jamie,"
quo' he,
"This hole should be mine." Quo' I, "Frien',
dinna blaw;

It's a queer game the gowf." Wi' his cleek he
let flee,

But he somehow or ither hit naething ava.

When ye play dinna press, or ye'll find it in vain;
Ye'll heel, tap, or draw, or be a' in the air;
For, mind ye, the ba' has a mind o' her ain,
And she'll no steer a fit if ye dinna play fair.

When wi' worry and work I am weary and wae,
A roun' o' the links maks me cheery and bauld;
A roun' o' the links on a fine caller day
Will mak ye feel youthfu', though seventy year
auld.

I am fond o' the gowf, though I whiles miss the
ba';
But whaur is the man that can aye mak her flee?
If a man canna gowf he is nae man at a';
O, there's nocht like the links o' Carnoostie
tae me.

G. R. M.

OBITUARY.

DR. SPENCER TIMOTHY HALL, well known in the northern counties as "The Sherwood For-ester," died at Blackpool on April 26, at the age of seventy-two. He was born at Sutton-in-Ashfield, in Nottinghamshire, and began life as a printer. Some volumes of poems which he published attracted considerable attention, and he also became widely known as a lecturer on mesmerism at a time when that subject was exciting great interest. His name was brought

prominently into notice by the account which Harriet Martineau gave of his having cured her, by means of mesmerism, of an illness which had been supposed to be hopeless. After some years spent in journalism, principally at Sheffield, where he was closely associated with Ebenezer Elliott and James Montgomery, he adopted the calling of a homoeopathic medical practitioner, living for some time at Derby, and afterwards in various towns in the northern counties. A few years ago he contributed to the *Manchester Weekly Times* a series of papers consisting of recollections of eminent persons whom he had known, which were afterwards collected into a volume. The latter years of his life, owing to illness and unfortunate speculations, were spent in poverty, and a few months ago he received a grant of £100 from the Government. We regret to learn that his widow, who is in broken health and has three children dependent upon her, is totally unprovided for. An effort is being made to raise a fund for the benefit of the family. Subscriptions will be received by the editors of the *Blackpool Times* and the *Blackpool Gazette*.

MAGAZINES AND REVIEWS.

Macmillan's Magazine for May has an article by M. A. W., "French Views on English Writers," which is chiefly devoted to the criticisms of M. Scherer, who certainly is more English than any other Frenchman of the present day. The article is full of suggestion about the limits of a critic in dealing with any foreign literature. A paper by Mr. Roswell Fisher on "Canadian Loyalty" is a contribution to the controversy on the question of Imperial Federation. Prof. Ramsay, writing on "Scotch and English Educational Endowments," criticises with some severity the proposals of the Scotch Endowed School Commissioners, who seem to have aimed at satisfying local prejudices rather than following any principles of educational reform. Mr. H. Courthope Bowen publishes a translation of one of the *Odi Barbare* of Giosué Carducci, "the Italian Heine," as he has been called with some justice. The translation of his metrical lyrics is no easy task, and it is small blame to Mr. Bowen that he has only partially succeeded.

THE *Expositor* for May contains, for the historical student, Prof. Stokes's capital summary of facts relative to the Faym manuscripts now at Vienna, showing the important results soon to be expected; for the theoretic theologian, Part ii. of the defence of Prof. Drummond's *Natural Law*, and Part iii. of Mr. Beet on the study of systematic theology; for the exegetical student, Dr. Maclaren on Col. i. 15-18, and Canon Evans on the transfiguration of the body, and we may add Dr. Dickinson's sketch of Meyer. Dr. Marcus Dods surveys recent English works on the New Testament (with a high eulogy upon Mr. Edwards's commentary on 1 Corinthians), and "E." deprecates placing too much confidence in the alleged discovery of the Pithom of Ex. i. 11.

THE *Deutsche Rundschau* publishes an address by Herr Curtius in honour of the Emperor's birthday. The speaker took the curious subject of "Tithes," and traces the growth of the system in ancient Greece, contrasting the Greek ideas on the subject with those of the Israelites. Lady Blennerhassett writes an excellent article on "Projects of Reform in France in the Eighteenth Century." She surveys the efforts for social amendment made by eminent men—from Racine to Turgot—and shows that the voice of wisdom, though unheard, was never silent. Herr von Gizycki writes on "Darwinismus und Ethik," with a view to popularise the conclusions of modern writers on the ethical results

evolution. He concludes that the principle of "natural selection" tends to heighten the moral consciousness. So far from favouring fatalistic optimism, it increases individual responsibility, for it shows that if nature selects the fittest, the fittest must be there to await selection. Evolution enhances the value of moral goodness, for it gives an assurance of its ultimate triumph.

THE *Rivista Storica Italiana* has entered upon its second year, and has earned a well-founded success. Its latest number contains a valuable study by Sig. Giorda on "Girolamo Morone and Massimiliano Sforza." Of more general interest is the article by Sig. Malamani on "The Customs of Venice in the Eighteenth Century." The article is founded on a number of contemporary satirists, many of whom are now forgotten.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- DELAUROUX, Eugène. L'Œuvre complet de, catalogue et reproduit par A. Robaut, commenté par E. Cheueneau. Paris: Charavay. 75 fr.
- DURST, Th. Critique d'avant-garde. Paris: Charpentier. 3 fr. 50 c.
- FISCHER, G. A. Das Massai-Land (Ost-Aequatorial-Afrika). Hamburg: Friedrichsen. 6 M.
- GUILLEMAIN, F. Navigation intérieure: rivières et canaux. Paris: Bandry. 40 fr.
- LUPI, C. Nuovi studi sulle antiche Terme Pisane. Turin: Loescher. 6 fr.
- MARO-MONNIER. Après le divorce. Paris: Calmann Lévy. 3 fr. 50 c.
- MOLMENTI, P. G. Il Carpeccio e il Tiepolo. Studi d'arte veneziana. Milan: Hoepli. 4 L.
- MONSKIE, C. Petites Mémoires littéraires. Paris: Charpentier. 3 fr. 50 c.
- PARIS, Gaston. La Poésie du Moyen Age: leçons et lectures. Paris: Hachette. 3 fr. 50 c.
- PHILIPPE, J. Origine de l'imprimerie à Paris, d'après des documents inédits. Paris: Charavay. 10 fr.
- POBITION, J. C. Island. Das Land u. seine Bewohner. Wien: Brockhaus. 10 M.
- TONINI, C. La Cultura letteraria e scientifica in Rimini dal sec. XIV. al primordi del XIX. Rimini: Danesi. 5 L.
- WECKELIN, J. B. Bibliothèque du conservatoire national de musique. Catalogue bibliographique. Paris: Firmin-Didot. 12 fr.

THEOLOGY.

- TESTAMENT, das neue, griechisch, m. kurzem Commentar nach W. M. L. de Wette. 2. Tl. Die Briefe u. die Apokalypse. Halle: Anton. 15 M.

HISTORY.

- BRANDENBURG-PRUSSEN auf der Westküste v. Afrika 1681-1721. Verl. vom Grossen Generalstabe, Abth. f. Kriegsgeschichte. Berlin: Mittler. 2 M.
- BRENTARI, C. Storia di Bassano e del suo territorio. Bassano: Pozzato. 15 L.
- BULGARUM ordinis FF. Minorum S. P. Francisci Capucinorum. Variis notis elucidatum a P. Damiani a Münster. Continuationis tom. 3, totius operis tom. 10. Innsbruck: Wagner. 40 M.
- DEBOUT, F. Anne de Montmorency, Grand Maître et Connétable de France, à la cour, aux armées et au conseil du roi François I^{er}. Paris: Plon. 8 fr.
- FABRE d'ENVIEU, J. Noms locaux tudesques. Paris: Thorin. 5 fr.
- GERDES, H. Geschichte der Königin Maria Stuart. 1. Th. Bis zum Beginn ihrer Gefangenschaft in England. Gotha: Perthes. 9 M.
- GROUSSET, R. Catalogue des sarcophages chrétiens de Rome qui ne se trouvent point au musée du Vatican. Paris: Thorin. 3 fr. 50 c.
- JOUBERT, A. Un Mignon de la Cour de Henri III. Louis de Clermont, sieur de Bussy d'Amboise, gouverneur d'Anjou. Paris: Lechevalier. 6 fr.
- MILHAUD, M. Principes du droit international privé dans leur application aux privilèges et hypothèques. Paris: Pichon. 8 fr.
- MONTLUC, L. de. Correspondance de Juarez et de Montluc, accompagnée de nombreuses lettres de personnalités politiques relatives à l'expédition du Mexique. Paris: Charpentier. 3 fr. 50 c.
- MONTUMENTA epigraphica Oraoviensis medii aevi. Studio J. Lesekowski. Fasc. 1. Krakau: Friedlein. 6 M.
- PERST, L., et G. MAUGRAS. La vie intime de Voltaire aux Délices et à Ferney, 1754-78. Paris: Calmann Lévy. 7 fr. 50 c.
- VIRCHI, L. Vincenzo Monti, le lettere e la politica in Italia dal 1750 al 1830. Rome: Forzani. 6 L. 50 c.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BASTIAN, A. Der Papua d. dunkeln Inselreichs im Lichte psychologischer Forschung. Berlin: Weidmann. 7 M.
- BÉNARD, Ch. La Philosophie ancienne: Histoire générale de ses systèmes. 1^{re} Partie. Paris: Alcan. 9 fr.
- CHALKRIER, G. Concours national de compensation de chronomètres pour les températures. Basel: Georg. 16 M.

- COENIL, A. V., et V. BARRIS. Les Bactéries et leur rôle dans l'anatomie et l'histologie pathologiques des maladies infectieuses. Paris: Alcan. 26 fr.
- FOL, H. Les microbes. Basel: Georg. 4 M.
- HAUER, M. Das Eozoon Canadense. Eine microgeolog. Studie. Leipzig: Wigand. 36 M.
- JAHRES-BERICHT ü. die Leistungen der chemischen Technologie m. besond. Berücksichtg. der Gewerbestatistik f. das J. 1884. Begründet von R. v. Wagner, fortgesetzt v. F. Kischer. 80. Jahrg. Leipzig: Wigand. 24 M.
- SCHINDLER, O. F. Ueb. den Begriff d. Guten u. Nützlichen bei Spinoza. Jena: Neuenhahn. 1 M.
- SILVESTRI, O. Sulla esplosione eccentrica dell' Etna avvenuta il 23 Marzo 1885, e sul contemporaneo Parossismo geodinamico-eruttivo. Turin: Loescher. 30 fr.

PHILOLOGY, ETC.

- ARISTOTELIS de arte poetica liber. Tertis curis recognovit et adnotationes critica auxit J. Vahlen. Leipzig: Hirzel. 5 M.
- BOITZ, A. Die Kyplophen, e. histor. Volk. Sprachlich nachgewiesen. Berlin: Gaertner. 1 M.
- BRUGMANN, K. Zum heutigen Stand der Sprachwissenschaft. Strassburg: Trübner. 2 M. 50 Pf.
- GRIMM, J., u. W. GRIMM. Deutsches Wörterbuch. 6. Bd. 14. Lfg. Mönchungs-Mündigkeit. Bearb. v. M. Heyne. Leipzig: Hirzel. 3 M.
- HERBEL, H. Qua in candelis scriptorum et poetarum locis auctor libelli vesp. s. v. usus sit ratione. Berlin: Calvary. 1 M. 80 Pf.
- MARINI, G. Iscrizioni antiche dolari, pubblicate dal Commend. G. B. De Rossi, con annotazioni del Dr. Enrico Dressel. Turin: Loescher. 30 L.
- PAESCHER, A. Zur Kritik u. Geschichte d. französischen Rolandliedes. Berlin: Weidmann. 3 M.
- SEBCK, O. Die Kalendertafel der Pontifices. Berlin: Weidmann. 3 M.

CORRESPONDENCE.

"ATTEBURY" IN THE "DICTIONARY OF NATIONAL BIOGRAPHY."

Oxford: May 2, 1885.

Two or three sentences in this article might, I think, be altered with advantage in another edition. The biographer writes:

"The attempt of James II. to force his creed upon an unwilling university called forth many champions of the faith, and among others the able young tutor of Christ Church. One of the chiefs of the Romanising party at Oxford, Obadiah Walker, who had been thrust by the king into the mastership of University College, had written, under the pseudonym of Abraham Woodhead, an attack upon the Reformation."

Obadiah Walker was not "thrust into the mastership" by James II., but was elected by the fellows as early as June 22, 1676. Wood assures us that, if he had wished, he might have been elected on the previous vacancy in 1665. Abraham Woodhead was by no means a "pseudonym," but was Obadiah Walker's tutor, and a voluminous and able controversialist on the Roman Catholic side. There is a long life of him in the *Athenae Oxonienses*. He, and not Walker, was the author of the book in question, *Two Discourses: The First concerning the Spirit of Martin Luther, and the Original of the Reformation; the Second, concerning the Celibacy of the Clergy*, printed at OXFORD, An. 1687. The title-page bears the head of King Alfred, indicating that the book was printed in Obadiah Walker's lodgings in University College. I possess Dr. Bliss's copy of this tract, bound up with Atterbury's reply.

After mentioning the latter, the writer continues:

"Atterbury's next essay at controversy, though its contemporary reputation was much higher, was in reality very far from being so successful. It was a defence of the genuineness of the 'Epistles of Phalaris' against the great Dr. Bentley, and was nominally written by Atterbury's pupil, the Hon. Charles Boyle, but in reality by Atterbury himself. Though written earlier, it was not published until 1698."

The statement with regard to [Atterbury's] authorship is perhaps too absolute. Atterbury himself (quoted in Prof. Jebb's *Bentley*, p. 60) wrote to Boyle: "In writing more than half of the book, in reviewing a good part of the rest, in transcribing the whole and attending the press half a year of my life has passed away." But how was "Boyle on Bentley" "written

earlier" in any sense, except that in which every work is written earlier than its date of publication? Bentley's essay, to which this was an answer, first appeared at the end of the second edition of Wotton's *Reflections*, published in May 1697, and "Boyle on Bentley" in March 1698. Boyle's own words at the beginning of the Preface seem to show that there was no long interval between the completion of the work and its publication:

"Soon after Dr. Bentley's Dissertation came out, I was call'd away into Ireland, to attend the Parliament there. The Publick Business, and my own private affairs, detain'd me a great while in that Kingdom; else the World should have had a much Earlier account of Him, and his Performance. For tho' He took above two Years to make his Learned Reflections on Phalaris; yet Two Months would have been enough to have shown him, that he is but a weak Champion in a very frivolous Cause."

C. E. DOBLE.

A SLAVONIC PARALLEL TO "THE MERCHANT OF VENICE."

Trinity College, Cambridge: May 2, 1885.

Readers of the ACADEMY who happen to be unacquainted with M. Léger's *Recueil de Contes populaires Slaves* (Paris, 1882) may be interested to read an abridgment of a Servian story which presents a close parallel to the plot of "The Merchant of Venice." The original was published in the Croatian review *Kolo* (1847, No. vi., p. 11, sqq.), and does not appear to have been reprinted since. It forms the first of M. Léger's series of translations under the title of *A Drachm of Tongue*, and runs thus: A young man Omer wished to marry the fair Meira, but he had no money. So he went to a Jew called Isakar and borrowed of him thirty purses on condition that if at the end of seven years he could not repay the money the Jew should be free to cut out a drachm of his tongue before the cadi. He married, and at the end of seven years he had not a stiver, much less thirty purses, wherewith to pay the Jew. So he went before the cadi in very doleful dumps to have a drachm of his tongue cut out. But his clever wife knew all about it, though he had never told her a word of his trouble, and before the day of judgment came round she had gone to the cadi and made him such beautiful presents that he was ready to grant her whatever she asked. "Allow me," she said, "to sit in your place on the bench next Friday for an hour." "On my faith as a Turk," said the cadi, "if you like, you may sit there all day long." When Friday came, she dressed herself up in the cadi's robes and sat on the bench, and when Omer and the Jew appeared she smoked in dignified silence for a while, and then asked them their business. The Jew explained the terms of the bond, and Omer did not deny it. "Well," said the pretended cadi to the Jew, "cut away, but mind you don't cut more than a drachm. For know that if you cut more or less than the bond allows, you will be condemned." So the Jew thought better of it, and said that he would rather let Omer keep his money and his tongue too. "Fetch the executioner," said the cadi. He came. "Now," said the cadi to the Jew, "cut the drachm of tongue or your head shall be cut off." The Jew went down on his knees and begged and prayed the cadi to let him off the bond, and to take thirty purses for himself. "Off with his head," said the cadi. But Omer interposed, and besought him to have mercy on the Jew. So the cadi spared the Jew's life, but took from him thirty purses. Omer and the Jew thanked the cadi for his judgment and left the court. Then Meira disrobed herself and hastened home, and got there before her husband. When he came in, he told her what had happened, and how God

and the cadi had saved him from the Jew. "Such a nice cadi he is!" said he. "Is he nicer than me?" said his wife, and she showed him the thirty purses. Omer wept for joy, and from that day he loved his wife three times as much as before, and always did what she told him. So he grew very rich. J. G. FRAZER.

THE SURNAME "POYNTZ."

Baptist College, Haverfordwest: May 4, 1885.

In reading in last week's *ACADEMY* the review of Sir John Maclean's account of the Poyntz family, I was interested in the statement that the common ancestor of the family was called Ponce or Pontius. There are several families in this county—Pembrokeshire—of the name of Poyntz, but in each case with which I am acquainted the name is pronounced Punch. It is but fair to state that I spell the former without being sure how the people themselves spell it. About ten miles from this town there is a village known as Puncheston. Assuming the identity of Poyntz and Punch it is not hard to explain the etymology of the name. In Welsh Puncheston is Casmael, a word which has no etymological connexion with the English name. T. WITTON DAVIES.

THE MERTON PROFESSORSHIP OF ENGLISH LANGUAGE AND LITERATURE.

London: May 2, 1885.

There is a good deal in Dr. Vigfusson's letter on this subject in the last number of the *ACADEMY* with which I thoroughly agree. The letters of Prof. Skeat and myself are no doubt somewhat utopian. If we are unreasonable in advocating the separation of literature from language, Dr. Vigfusson himself is still more so, for he advocates subdivision of the language itself. To show how complete the agreement between us is on this last point, I may be allowed to quote the following passage from my Presidential Address to the Philological Society for 1878 (*Transactions*, p. 418):

"It need hardly be said that no one man can command the whole field of English philology: it is so vast that division of labour is absolutely necessary. To include the subjects which are absolutely essential for English philology, we require at least four special branches:

"1. Old English [Anglo-Saxon], and comparative Teutonic philology (general Indo-Germanic philology).

"2. Middle and Modern English languages (modern dialects, practical phonetics).

"3. English literature (Middle-age literature generally, especially French).

"4. Old French, and comparative Romance philology.

"The subjects enclosed in parentheses are those which, although of subordinate importance, are specially connected with the principal ones.

"Each specialist must, of course, in addition to his knowledge of his own department, have a general knowledge of the results of other studies, when necessary. Thus, no one can study Middle English properly without a sound knowledge of Old English and Old French, although the Middle English specialist cannot be expected to familiarise himself with all the details of these languages, nor with the wider comparative investigations by which those details are tested. Nor can the Old English student dispense with the help afforded by Middle and even Modern English in many cases, while Old French, on the other hand, will be quite useless to him.

"The separation of literature from language is most important, as experience shows that these subjects cannot be united in one person without one or other of them being practically sacrificed to the other.

"These four divisions should be put on a footing of perfect equality: they all offer an inexhaustible field for work, and they are all equally indispensable for the complete study of English."

The general reason for separating language and literature is that their adequate treatment requires totally different intellects and sympathies. The special reason for separating English language from English literature is the physical impossibility of mastering and teaching both together in their present state. The scientific study of literature is quite as dry and even more laborious than that of language. The question: What shall I do with all these unbound German pamphlets? is as vital and exasperating to the literary as to the linguistic student. Shakspeare literature alone is enough to crush all but the most elastic natures. And now there is a Browning Society. I am glad that I am not a literature specialist.

To dispute whether of the two is the more important would be childish: the really essential point is to have a clear idea of their relation to one another. The main practical consideration is, that while it is possible to study a language exhaustively without making a special study of its literature, it is absolutely impossible to investigate literary problems without a minute knowledge of the language: the tower of literature can only be raised on the foundation of language. It is no answer to this to point to a popular history of English literature, every page of which betrays the writer's ignorance of the elements of the language. I may add that my own interest in the study of English and the Northern languages was at first mainly literary, mythological and antiquarian; but that sheer necessity has forced me to concentrate myself more and more on purely linguistic studies.

I quite agree that if we get a good man it is not worth quibbling over the title of the professorship. But what is a good man? It is a pity Dr. Vigfusson is not more explicit. The general opinion seems to be that we shall get a man who will add to the social attractions of Oxford, and pose as a kind of high priest of literary refinement and general culture, but will be otherwise sterile, neither adding to knowledge himself nor training others to do so. The daily papers are already lashing themselves into sarcastic fury at the rumoured audacity of certain specialists in offering themselves, in the teeth of the notorious fact that they read the Anglo-Saxon Chronicle, and take a morbid interest in Aryan roots.

Dr. Vigfusson has strangely misunderstood me when he represents me as saying that the English universities are sunk in sloth. Looking only at the great work done by the Clarendon Press in disseminating a knowledge of English through the whole country, and the efforts it is making on behalf of the new English dictionary, it would be quite impossible for me to make such a statement. What I said amounts simply to this—that by failing to establish efficient teaching in English, our universities have "allowed the Germans almost completely to annex the philology of English." This I hold to be a plain statement of undeniable facts. Not only language but literature has been annexed: the only reliable history of English literature is that of the Germanised Dutchman, Ten Brink. It will require the most strenuous efforts for Oxford to recover the proud position it held in English, as well as classical, philology, and literary criticism, at the beginning of last century. The decision whether this effort is to be made or not rests with the electors to this Merton professorship of English.

HENRY SWEET.

THE SQUIRE PAPERS.

London: May 4, 1885.

The prayer-book of Samuel Squire, now in my possession, not only contains the contemporary historical notes (as mentioned by my cousin, Mr. Neville Goodman), written on

the margin of the metrical psalms, but some similar entries of subsequent incidents and comments attesting its genuine character. There are also extracts from old books and papers, made by the late owner, which show that such papers were in existence before, if not up to, the year 1847.

One of these is from the Roman Catholic prayer-book of Marion Squire, with the date 1634. This was Samuel Squire's cousin Mary, brought by him from the nunnery at Loughborough to her mother's house at Thrapstone.

The psalms sung by the Puritan soldiers with such effect and vigour were those of Sternhold and Hopkins in the version of our prayer-books. Cromwell's "favorit" psalm, and that of King Charles (xxii.), is found with our old hundredth. The sixty-second psalm of the old version, sang at the siege of Lynn, begins:

"My soule to God shall give good heed, and him alone attend:

For why? my health and hope to speed, doth whole on him depend.

For he alone is my defence, my rocke, my health, and aid:

He is my stay that no pretence shall make me much dismayd.

O wicked folke, how long will ye use crafts? Sure ye must fall:

For as a rotten hedge ye be, and like a tottering wall."

We can imagine the force with which the last verse was given: "So they gave in." One line of the first verse in the copy carried by Samuel Squire ends with a misprint, not found in other copies now before me. One copy of the whole book of Psalms, bound up with a prayer-book of 1633, "with apt notes to sing them withal," is

"to be sung in all churches, of all the people together—and, moreover, in private houses for their godly solace and comfort, laying apart all ungodly songs and ballades which tend onely to the nourishing of vice, and corrupting of youth."

The effect of this injunction went further than was contemplated.

I may add that my prayer-book was not bound together, or completed in its present form before 1849, or even 1851. The date 1840 on the inside cover applies to the arms of the last owner as drawn by him after his marriage in that year. WILLIAM SQUIRE.

P.S.—Since the above was written, it has been pointed out to me that nearly all the extracts there referred to are in the writing of Carlyle's correspondent, though evidently copied from old writings in his possession at the time of entry. But January xxx. in the Kalendar is marked, and "Murder of the Poore King" is entered in the undoubted writing of Samuel Squire.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 11, 8 p.m. Aristotelian: "Schopenhauer's 'The World as Will and Idea,' latter half of Book IV.," by the Rev. E. P. Sorymgour.

8 p.m. Society of Arts: Cantor Lecture, "Manufacture of Toilet Soaps," by Dr. O. R. Alder Wright.

8.30 p.m. Geographical: "East Africa between the Zambesi and Rovuma Rivers," by Mr. H. E. O'Neill.

TUESDAY, May 12, 3 p.m. Royal Institution: "Digestion and Nutrition," by Prof. Gamgee.

8 p.m. Anthropological: Exhibition of a Collection of Worked Jade from New Zealand, by the Earl of Northesk; "The Origin and Characteristics of the Maoris in the King Country, New Zealand," by Mr. J. H. Kerry-Nicholls.

8 p.m. Civil Engineers: "The Signalling of the London and North-Western Railway," by Mr. A. M. Thompson.

8 p.m. Colonial Institute: "British North Borneo," by Sir Walter H. Medhurst.

WEDNESDAY, May 13, 8 p.m. Microscopical: "Structure and Formation of Coal," by Mr. E. Wethered; "Use of the Avicularian Appendage in the Classification of the Bryozoa," by Mr. A. W. Waters.

8 p.m. Society of Arts: "A Marine Laboratory as a Means of Improving Sea Fisheries," by Prof. E. Ray Lankester.

8 p.m. Geological: "The Ostracoda of the Purbeck Formation, with Notes on the Wealden Species," by Prof. T. Rupert Jones; "Evidence of the Action of Land Ice at Great Orosby, Lancashire," by Mr. T. Mellard Reade; "The North Wales and Shrewsbury Coal-fields," by Mr. D. C. Davies.

THURSDAY, May 14, 3 p.m. Royal Institution: "Natural Forces and Energies," by Prof. Tyndall.

8 p.m. Mathematical: "An Application of Determinants to the Solution of Certain Types of Simultaneous Equations," by the Rev. T. O. Simmons.

8 p.m. Society of Arts: "The Utilisation of a Natural Chalybeate Water for the Purification of Sewage," by Dr. J. O. Thresh.

8 p.m. Athenaeum Society: "Health in the Dwelling," by Mr. A. Whitcombe; "The Methods of Psychological Research," by the Rev. E. Wells; "Paradise Lost and Epic Poetry," by Miss M. A. M. Clark.

FRIDAY, May 15, 8 p.m. Philological: President's Annual Address, "English Etymologies," by the Rev. Prof. Skeat.

8 p.m. Society of Arts: "The Golden Road to South-Western China," by Prof. R. K. Douglas.

9 p.m. Royal Institution: "Cholera," by Prof. Burdon Sanderson.

SATURDAY, May 16, 3 p.m. Royal Institution: "Organic Septics and Antiseptics," by Prof. Odling.

SCIENCE.

A Flora of the English Lake District. By J. G. Baker. (Bell.)

SIMULTANEOUSLY with the first cuckoo and the first swallow, earlier than the advertisements of tourist guides, Mr. Baker's *Flora* comes to remind us that summer is on us once more, and that now is the time for cultivating one of the most innocent and most engaging of scientific amusements. *Nunc omnis ager, nunc omnis parturit arbor.* Now, if ever, we must see about filling up the gaps in our herbarium; now, if ever, we may do a little work by tracing and recording for others the range of species.

This last is what Mr. Baker has done. He will not, he modestly says, put forward his work as a completed *Flora* of the Lake District: it is only "a collection of notes"; but it is a collection which may be used with confidence in home study, and carried about among the hills with great advantage by the field-botanist. The care with which Mr. Baker has co-ordinated a mass of mixed material in his account of the zones of temperature and altitude, the situations, and the types of distribution, of the native flowers of Cumberland, Westmoreland, and Lancashire, is only what was expected from the part-author of the *New Flora of Northumberland and Durham*; and the possible value of such accounts will be best appreciated by those who have seen (for instance in Mr. Wallace's *Island Life*) what great and far-reaching conclusions may be suggested or supported by minute observations on the distribution of plants or animals.

As to field-work, Mr. Baker's notes are not unduly full; they will not diffuse finger-bligh or lead to extirpation; but there is quite enough information in them for industrious searchers. It is much to be wished that the number of field-botanists might increase. Not only is this desirable in the interests of the science itself; for the many recent finds of species new to Britain published in the *Journal of Botany* show that there is yet work for the discoverer; but it is also to be wished for the sake of human happiness. The more pleasures we can get into existence the better; and here is a pleasure cheap, inoffensive (as not destroying animal life), and capable of being taken up at any age. A holiday requires a change of

occupation, and the pursuit of botany doubles at once the sum of enjoyment to be extracted from a visit to any new region. Like other branches of natural history, it furnishes a motive for taking air and exercise, even in one's home neighbourhood (no small advantage this, in or beyond middle-age), and finds healthy amusement for the mind during walks. The geologist, the ornithologist, the local antiquarian, all know the value of their studies to them individually. The wisest man is he who takes an interest in all their subjects; but botany, while it does not exclude any of the others, is perhaps the freshest, the most popular (though that is not saying much), and the most enduring. But enough of the happiness of the botanist; now, as Wordsworth says, "the harmless man departs."

The English lake-district is one so favourable to the study that it is strange no complete *Flora* of it should have hitherto appeared. The very *accidenté* character of the ground enables it to bear the characteristic products of many situations. Mr. Baker reckons fifty ferns and nearly 850 flowering plants thoroughly wild there, and thinks that recent introductions would make nearly a hundred more. This is no bad show out of a total of 1600-1700 British species; but some of the absences are very hard to account for. Why, for instance, should *Tofieldia* be abundant in Teesdale, unknown about the lakes? It is well to note the recent introductions, and even the casuals, because the visitor of to-day may be the colonist or even the conqueror of to-morrow. It is not to be thought that our *Flora* is closed yet. Still, the common Rhubarb is hardly likely to establish itself, although we have seen a really flourishing little bed of it in a secluded spot on the shingly beach of Windermere. The yellow *Corchorus*, which will have a better chance, has escaped a good deal about Hawkshead. We are glad, too, that Mr. Baker has recorded the misnomers for a warning to beginners, and to save the trouble of useless search. The rash man who claimed to have found *Diotis maritima* at Grange-over-Sands might have caused endless trouble if Mr. Baker had not pointed out that the plant in question was but *Filago Germanica*. It is possible to find *Filago Germanica* without travelling to Grange-over-Sands.

Though it is not in our power to add to Mr. Baker's list more than one new species (*Sedum dasyphyllum*, on stone walls by the roadside, west of Ambleside), yet notes of a few additional stations for old species may be useful. *Achemilla alpina* we have found, sparingly, on Wansfell and at Sty Head Tarn. *Mimulus luteus* had escaped down the hillside from the garden of the Kirkstone Pass Inn in 1879; but the tourists, whose coach leaves them to walk up that last steep ascent, have doubtless carried it all away. *Impatiens noli-me-tangere* is abundant in ravines on the west side of Wansfell. There is a large patch of Elecampane by the road above Ambleside toward the Kirkstone Pass, as wild perhaps as it generally is. *Meconopsis Cambrica*, apparently native, on the sides of Troutbeck Valley. A single plant of *Arabis petraea* on a stonewall by the road near Low Wood (1879). There were several plants of *Linum catenulatum* scattered about Ambleside in

1879, and *Lactuca scariola* with it between Ambleside and Hawkshead; *Lysimachia nummularia* by the same roadside; *L. vulgaris*, Blelham Tarn; *Drosera longifolia*, west shore of Wastwater; *Utricularia minor*, a draining-trench on Loughrigg; *Apargia taraxaci* on High Street; *Scirpus multicaulis* and *Rhynchospora alba* on Loughrigg; *Mentha piperita*, *Trollius Europaeus*, *Sinapis alba*, above Ambleside. Lastly, we have seen what appeared to us to be *Ranunculus reptans* in the main stream of Great Langdale.

FRANKLIN T. RICHARDS.

CORRESPONDENCE.

A MIDDLEHILL MS. OF CICERO.

Rugby: April 21, 1885.

In the third volume of Orelli and Baier's Cicero (1845), among the MSS., of the *Epistolae* which *ultiore examine digni videntur*, (p. vii.), is mentioned one at Middlehill. Being at Cheltenham, where the Middlehill library now is at Thirlestane House in the possession of the Rev. J. E. A. Fenwick, I asked to see this MS. I found that it had long been missing, even in the lifetime of Sir Thomas Phillipps. It is worth while perhaps to record this, in case it may save others from a like search. Mr. Fenwick most kindly shewed me three or four other MSS. of the *Epistolae*. They all contained the "Ad Familiares," none those "Ad Atticum." I saw nothing to lead me to doubt that these, like other such MSS., are derived from the Medicean.

But another Cicero MS., which Mr. Fenwick kindly allowed me to examine, seems to me of importance for part of its contents. I wish, therefore, to make known its existence with some few facts which I was able to gather from a short examination, that more qualified scholars may judge whether my belief is mistaken. I cannot discover that it has ever been collated.

This MS. (vellum, numbered 1794) is ascribed by the catalogue to the 12th century. Of the correctness of this date I, almost totally inexperienced, I regret to say, in reading MSS., am of course no judge. I was told it had belonged to the Meermann library. Its earlier part contains the first four Philipics.

Halm, in his critical edition of 1856, with which I made my comparison, gives for the Philipics, collations of the Vatican, of four later MSS. (eleventh to thirteenth century) which he classes together as *civiles familiae*, and here and there of a typical inferior MS. Mr. Fenwick's MS., to judge from a comparison of parts of the second Philipice, undoubtedly belongs to this "second family." Like Halm's four it contains a large lacuna of twenty-five lines in Phil. 2, § 93-96 (*Sunt ea defendimus*), and a small one in § 9 (*solum humanitatis*). It also agrees with them in many other readings, which this would not be the place to quote, both as against the Vatican, and if I can judge from Valpy's Delphin, against the mass of inferior MSS.

I will, however, quote its readings in few passages of more or less textual importance which I think will show that it has considerable independent value.

In § 4 it has *nec solvendo eras*, the true reading, shared by none of Halm's MSS. except the Vatican. The inferior MSS. also seem all to have some corruption here.

In § 11 *ad fin.*, where Halm's second family and Halm (1856) read *domi*, and Vat. *domus*, our MS. has *domui*, a reading for which Halm only quotes Klotz, but which Valpy's Delphin quotes from *vet. cod. Graevii*. Whether right or wrong in itself, *domui* looks like the reading of the common archetype. (That all

MSS. of the Philippics come from one source can, I think, be seen clearly from an examination, e.g., of the readings of Phil. 2, § 93). Halm, in his German edition of 1881, reads *domus* with Vat.

In the well-known passage of § 106, where the reading of inferior MSS. is *Incredibile dictu, sed tum nimis inter omnes constabat*, or some similar attempt to mend a corrupt text, the Vatican (for *dictu—nimis*) having *dictum sed cum vinus*, the best of Halm's second family (t) *dictu et sermulinus*, the others *dictu et simul*, our MS. has, if I read aright, *dictum et simul unum cinus*. Madvig's brilliant emendation, followed by Halm (1881), *Incredibile dictu est; sed sum vicinus*; must be right or nearly right. Our MS., like Vat. and t, has a reading meaningless in itself, but containing in its *cinus*, like the same letters in t and *vinus* in Vat., a remnant of Madvig's true *vicinus*. Is its *unum* a mistaken expansion of i? P

In § 8 there is a sentence running thus in Halm, *Quid habes quod mihi opponas, homo dicte, ut Tironi et Mustelae iam esse videris?* The last clause rests on Halm's conjecture. Vat. reads, *mus et lactam esse videris*. The vulgate text is *ut Mustelae Tamisio et Tironi Numisio videris*, MSS. differing little except in *Tamisio*, where they differ widely, Halm's second family reading *tamen scio, tantum scius, tantum seius*, other MSS., *tam scio, tantum scio*. Our MS. has *ut mustele tam inscio et tyroni numisio videris*. Here, I venture to think, it alone has preserved the true text; *ut Mustelae tam inscio et Tironi Numisio videris* makes admirable sense, sense almost too good to be due to mediaeval conjecture. Cicero, punning on the name of Antony's boon companion Tiro, says that "*Mustela* the ignoramus and Numisius the beginner" are the critics who think Antony an orator. Elsewhere he calls the man Tiro alone; here, to make Tiro capable of being taken in either sense, he adds *Numisio*, rather suggesting that *tironi* is not a proper name by bringing it near to *tam inscio*, and putting the cognomen before the nomen. *Tamisio, tamen scio, &c.*, are easy corruptions of *tam Tacio* (as it is, in fact, written in our MS). The reading of Vat., for which Halm's text by no means obviously accounts, is, I suppose, due to the homoeoteleuton (*Tacio, Numisio*) and consequent confusion; at any rate, it is wildly corrupt, and does not account for the vulgate.

At the risk of tediousness, I hope I have shown that Mr. Fenwick's MS. is a valuable one. It seems to me the best representative of Halm's second family for these four Philippics, or at least, not inferior to any, except perhaps t; that is to say, it is the third, if not the second, best MS. in existence.

This part of the MS. contains from thirty-eight to thirty-five lines on a page, in one column only. There are a certain number of abbreviations, not always used consistently, but to practised eyes I should say the MS. would be easy reading. Its spelling seems good. I noticed *obicere, omnis* (acc. pl.) and *di* (altered in a paler ink to *di*); on the other hand it has consistently, I think, for *ae*, *nihil* for *nihil* and *audator*, if I read aright, for *audacior*. I ought to add that to my inexperience n and u were indistinguishable. At the close of the fourth Philippic, there were, originally, two pages and a half left blank. About half this space is filled by some verses in a smaller hand in two columns, headed *Versus Rinalloni* or *Riualloni archid. Nannetensis*, beginning *Vicit Adam veterem gula, and ending Festa resurgens celebramus ad eius honorem*.

The later part of the codex was, I should say, originally a distinct MS. It is written in a rather larger and more regular hand, thirty-seven lines to a page. It contains the "*De Legibus*," ending at the usual place, followed by the "*De Divinatione*," ending at the bottom of a

page with the words *vim tantam ut* (ii. 135), having thus obviously lost a few pages. I just looked at the beginning of the second book of the "*De Legibus*." It seemed to have very similar corruptions to those of the MSS. quoted by Halm and Feldhügel. There are rubricated headings—T. for M. Cicero and P. for Atticus. The only reading that at all struck me was in § 5. *Quid? duane habetis patrias?* But my examination of this part of the MS. was too cursory and my knowledge of the text too slight for me to be able to judge at all whether this portion is of value. G. NUTT.

STOKES AND WINDISCH'S "IRISH TEXTS."

Oxford: May 2, 1885.

I am sorry that I cannot let Mr. Stokes's letter in the ACADEMY for the 11th ult. pass unchallenged. He begins by calling my remark on the 18th gloss a "groundless attack." It was *adpropos* of a word *meit* over the t of which stands, according to Windisch, an "Abkürzungszeichen, das hier keinen Sinn haben kann." It is represented in the printed book as resembling the mark for a Greek perispomenon. These were my data, and I expressed my objection to this way of getting rid of the difficulty. Now, Mr. Stokes comes forward with quite a different account of the "Abkürzungszeichen." According to him it is not of the form which Windisch leads his readers to imagine, but it resembles a kind of inverted c, and in the next place it seems to Mr. Stokes not to be an "Abkürzungszeichen" at all; but "rather one of those marks used in Celtic MSS. to connect a gloss with the word explained thereby," so that, contrary to Windisch's idea, it would after all seem that the mark has a meaning. Whether Windisch accepts this view now or not is a matter for him and Mr. Stokes to settle. What he printed was radically different, and I maintain that my objection based on it was not "groundless."

The next paragraph begins thus: "Because the German printer has accidentally omitted, in gl. 28, to italicise the Irish word *is* (est), it is too bad (to use Prof. Rhys's own words) to assert that Windisch has 'treated the Irish verb to be as the Latin pronoun *is*.'" This, I must admit, made me very uncomfortable, as I thought I must have blindly overlooked a correction at the end of the book; but now that I have the book before me I fail to find any allusion to it in the Corrigenda. The charge against me, then, should be that I was too stupid to recognise a misprint. That is, however, by no means the form Mr. Stokes has chosen to give it. He prefers leading the readers of the ACADEMY to suppose that I had found out the alleged misprint, and that I, nevertheless, chose to ascribe the error to the author instead of the printer. I am at a loss to know what I have done to deserve this implied charge of dishonesty. Then he introduces the name of Zimmer, but for what reason I fail to see. What I have written is my own, and I have no wish to take sides as between Windisch and Zimmer: I am glad to learn from both of them. I have, however, not yet done with the "misprint" theory; for on looking carefully through the passages in point, I find that it is inadmissible, or at any rate inadequate, as it does not cover the whole of the error I pointed out: this was, that Windisch had broken up one gloss into two, the second of which he has printed—"is periculosus quam felicius." According to Mr. Stokes, Windisch was aware that *is* was the Irish word of that form, and not the Latin one, the printer having prevented him from putting that fact on record by using the *italics* he employed in the other glosses. But how was it that Windisch did not treat this Irish word like the rest by translating

it? He has not done so, nor given any hint that he perceived that the two parts of the gloss formed one sentence. I maintain, therefore, that my criticism was justified. Mr. Stokes agrees with Windisch in regarding *inrembic* as meaning *paulo ante* and not *paulo*; but I am sorry that I see no sufficient reason for regarding it as standing for *in-rembiucc*, and not for what it is in the MS.

I am not in the least surprised that Mr. Stokes demurs to my suggestions with regard to *fu* (*quam*) and S. Patrick's name *Cothraige*; but when he proceeds to show that Latin *io*-stems when borrowed become *i*-stems or *o*-stems in Irish, he does not treat my opinion, such as it is, quite fairly; for I have supposed the small group of words with *c* for *p* to have been borrowed from Latin through Welsh. So, according to my hypothesis, such a word as Irish *caille*, which Mr. Stokes himself derives from the Latin *pallium*, is of much more importance in this case than any number of words like *Azail* from *Auxilius*, &c. But for some reason or other he makes no allusion to *caille*, which retains its Latin declension. Mr. Stokes finishes the paragraph on S. Patrick with an etymology of his own, which I can no more accept than he can mine.

The phraseology of the Stone Age ought, as I understand Mr. Stokes, to have ceased to exist by the ninth century among the Celts, unless the Stone Age coincided with some stage in their separate existence; but I am not quite sure of that. Probably the Basques have not recently emerged from the Stone Age, but they are said still to call some of their cutting instruments by names derived from words for stone or rock.

Not to tire the readers of the ACADEMY too much, I may say that Mr. Stokes disposes finally of my remarks on the Irish texts by contrasting them with those of Prof. Thurneysen, who has pointed out "*real* defects in Windisch's work." Each according to his lights: I only pointed out what seemed to me, and still seem, to be defects. J. RHYS.

SCIENCE NOTES.

MR. A. MELVILLE BELL, the well-known inventor of a physiological or universal alphabet, has just delivered, on the invitation of the curators of the Taylorian Institution, a course of four public lectures at Oxford on his phonetic system of "visible speech." Mr. Bell explained that, owing to his long absence from England since 1870, his *Visible Speech*; or, Science of Universal Alphabets, which had first appeared so long ago as in 1867 (London: Trübner) has not in this country met with such a wide recognition as it did in America. Prof. Max Müller, who expressed the thanks of the university to the lecturer at the end of his course, pointed out how Mr. Melville Bell had found a worthy son in Mr. Graham Bell, the famous inventor of the Telephone, and dwelt upon the noteworthy fact that without the father's theoretical invention the son would probably never have gained his great practical result.

THE May number of the *Journal* of the Anthropological Institute contains the address delivered by Prof. Flower on retiring from the presidential chair last February. It gives an excellent sketch of the classification of the various forms of the human species. The institute has also just published a valuable monograph on the Andaman Islanders, by Mr. E. H. Man, consisting of several papers reprinted, with additions, from the quarterly *Journal*. We understand that Mr. Man is about to return to this country.

MR. STANFORD has published a large scale map of Central Asia, of which the chief feature is that it is carried as far north as the latitude of Orenburg, while on the south it omits b

Quetta and Kandahar. The spelling of "Kafiristan" and "Jigdilik" is very loose. For practical purposes we prefer the shilling map issued by the same firm, which includes the coast of the Arabian Sea, and marks the disputed boundary with as much clearness as is possible on a small scale. The significant break in railway communication at Sakhar, on the Indus, is well indicated.

FROM Messrs. W. & A. K. Johnston we have received a "bird's eye map" of Afghanistan and the surrounding countries, which seems to be accurately sketched, and at least possesses the great merit of not burdening the eye with unnecessary names. Only one rule of interpretation is required: wherever there are neither mountains nor hills, there you must imagine desert.

PHILOLOGY NOTES.

THE May number of the *Dublin University Review* (Dublin: McGee) contains a notice of the late H. A. J. Munro by Prof. A. Palmer, giving a careful estimate of his work and also a few personal details.

THE Council of University College, London, have appointed M. Henri Lallemand to the Professorship of French in succession to the late Prof. Cassal.

IN the new number of Bezenberger's *Beitraege* the editor continues his studies of the Lithuanian dialects. De Harlez maintains against Roth that the *hamistakān* of the Parsees, i.e., the future state of those whose faults and merits are equal—has its root in the Avesta. Bartholomae continues his contributions to Old-Iranian grammar. Fick has some valuable notes on Greek phonetics, e.g., in *inlaut j* (*y*) originally existed when the accent preceded, e.g., *ποτήϊον* = Sanskrit *patāyanta*; but *i* (not *j*) appears where the accent originally followed: thus *κναιεν*, originally accented *κναιεν*. So also *μαλίσθα*, *χαλπειν*, and the Cyprian *αίλός* from *μαλίσθα*, *χαλπειν*, *αίλός* = Latin *alius*. So *F* originally existed where the accent preceded, but *v* where it follows. Thus *κλέφος* = Sanskrit *grāvas* : *βέφω* but *βύφαι*.

MEETINGS OF SOCIETIES.

SOCIETY OF ANTIQUARIES.—(Thursday, April 29.)

DR. EVANS, President, in the Chair.—The Director read a paper written by Sir J. S. Lumley on recent excavations at Civita La Vigna, the ancient Lanuvium, of the masonry on the plateau, which is probably the site of the temple of Juno Sospita. Some resemble that of the so-called wall of Romulus on the Palatine, and other portions are similar to the wall of Servius Tullius. The most important remains found are fragments of four horses, which were probably attached to a *quadriga*, and a head of Juno, evidently Greek.

PHILOLOGICAL SOCIETY.—(Friday, May 1.)

MR. H. SWERT, V.-P., in the Chair.—Mr. Alex. J. Ellis, V.-P., read a report on his dialectal work from November 19, 1883, to August 28, 1884, since which time it had been interrupted till the end of last April, but was now resumed. This work consisted principally in necessary preliminary matters; lists of documents and informants; a comparative word list; a sketch classification into sixty-six districts, with the rough distinctive character of each; the determination of ten lines right across the country, limiting certain peculiarities; and fifty-eight regions, having each some definite distinctive usage. The lines and regions were detailed. The great abundance of materials would oblige Mr.

* The ancient Irish thought that, in such cases, the pain ebbed and flowed in alternate hours, but that on Doomsday the merits would cancel the faults, and the happy souls would then be borne to the harbour of life. (See the "Vision of damánán," *Lebor na huidre*, p. 30a.)

Ellis to draw up the work at first without regard to practicable limits, and then abridge it. In a year's time he hoped to be able to give a more precise conception of the nature and extent of his work. During the time of Mr. Ellis's compulsory abstinence from dialectal work Mr. T. Hallam had, by journeys and observations, obtained a large amount of new information respecting the Eastern Counties and the borders of Southern and Midland English, which would be incorporated in Mr. Ellis's materials.—Mr. J. Lecky read a paper on "Modern Irish-English Pronunciation."

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, May 5, 1885.)

DR. SAMUEL BIRCH, President, in the Chair.—A Paper by M. E. Revillout, entitled, "Notes on some Demotic Documents in the British Museum," was read by the Secretary. The paper gave a summary of the demotic ostraka recently acquired by the British Museum. He stated that the ostraka under notice, like the Greek ones published by the president in the *Proceedings*, include a great number of receipts for taxes, some being of the Roman period. As already pointed out elsewhere by M. Revillout, one of the Demotic ostraka preserved in the Louvre is composed in exactly the same formula as those written in Greek during the second year of the reign of Caligula and the thirteenth year of Nero, published by Dr. Birch. Other analogous examples are among those in the British Museum. The most interesting of the ostraka under notice M. Revillout stated were those of the Ptolemaic period, and he called attention to two among a great number of bilingual texts which were of much importance. One of them decides a great question about money, confirming a theory advanced some years ago in letters addressed by the author to M. Lenormant, an explanation of which was given. Another example is a receipt, payable in corn, of a kind up to the present time only known from the Greek texts, and confirming an opinion advanced with regard to measures of capacity. Other ostraka in the collection, of which there are a great number, refer to that kind of oath called in French *serment décisoire*. Several of these were commented upon and explained. They included oaths taken about crops, the succession of property, accusation of thefts from the catacombs, &c.; a demand for the liberation of a slave; the delivery of property, which latter explained some interesting facts in the laws of the period. This included the consideration of a number of documents recording the manner in which a certain house was left by its owner, and the various hands through which the ownership of it passed. M. Revillout's paper concluded with a request for precise information as to the situation of the Copt houses destroyed of late years from which the ostraka had been recovered.

FINE ART.

THE ROYAL ACADEMY.

I.

THIS year's exhibition of the Royal Academy is perhaps distinguished from its forerunners, in so far as it contains less absolutely inferior work than has been seen in many previous exhibitions. But, on the other hand, there are shown fewer pictures than ever of the first or even the second rank, and it cannot, in truth, be affirmed that the level of interest or excellence attained is, save in quite exceptional instances, a very high one. It is, of course, not to be expected that artists of matured style and assured position should, at a late stage of their career, manifest new aspirations, or attempt any alteration in the aim and scope of their art; but, even among the young and promising representatives of the English schools, we look in vain for a more serious tendency, a higher view of the functions of art, an aim more earnest than the mere desire to please with as little sacrifice of artistic power as may be. The principle of the greatest happiness to the greatest number may be an admirable one in political economy, but as a guide in art it is fallacious,

and, under existing conditions, not easily reconcilable with true effort; for the greatest number must be guided into the straight path before they can truly and deeply enjoy. There is evidenced, with few exceptions, no attempt to look at nature from a more sincere and less shallow and conventional point of view, but rather a tendency to be led away by the superior skill and accomplishment of the modern foreign schools, and to adopt their technique and mannerisms, without fully understanding their point of view. There is more reason than ever bitterly to regret the premature extinction of the school of George Mason and Frederick Walker, who, by their noble example, promised to infuse new blood into English art, and to guide it back into the true path of sincerity and the loving contemplation of nature. Their manner—which in their imitators degenerates into mannerism—has survived; but their essential aims have been ignored or insufficiently apprehended. At the same time, it is only fair to record that, as regards technique, very considerable progress is evident on all hands. Indeed, save for a few striking exceptions, the astonishing crudities which formerly disfigured the walls of the Academy have in a great measure disappeared, and may in the natural course of events be expected to vanish completely.

It has unfortunately become a painful duty to speak out plainly on the subject of the works exhibited year by year by Mr. Herbert and some other Academicians of long standing. The public has shown exemplary patience, but impunity seems only to have emboldened the painters indicated to persist in a course which is nothing short of an offence to the Academy itself and to a public less disposed than formerly to accept the situation with equanimity, seeing how many other opportunities are now afforded in London of ascertaining what the art of painting really is. Mr. Herbert exhibits this time no less than seven pictures, some of which, for the reason that they are less prominent, are less offensively bad than those of some former years; at least four, however, are equal to his most astonishing productions. There was found one to cry to the great Corneille—with whose career we are not, however, to be understood to parallel that of the painter in other respects—when he had in his decadence produced his tragedies of "Agésilas" and "Attila," "Après l'Agésilas, hélas! Mais après l'Attila, hélas!" The "Attila" stage has long been overpassed, and were the regulations of the Royal Academy as immutable as the laws of the Medes and Persians, there must yet be found means of putting a stop to a serious scandal—one, indeed, which is even more productive of injury to the fast waning prestige of the Royal Academy itself than to the art world, with whom resentment is but smothered by amusement.

A series of cattle-pieces are exhibited by Mr. Sidney Cooper, and a single portrait-piece by Mr. Horsley.

Works aspiring to grapple with the highest themes, or to deal with the representation of the select human form, are, as usual, rare in the exhibition, and pure decorative is represented only by the painted frieze sent by Sir Frederick Leighton, and by one or two works of a similar type. Mr. Poynte sends the much-talked-of "Diadumenos" (322), a subject avowedly suggested—as the name shows—by the famous "Diadumenos" of Polykleitos, of which a late copy is to be seen at the British Museum. It is an entirely nude female figure, who stands facing the spectator in an attitude of repose, erect on a marble floor in the act of binding round her head a yellow fillet. The scene is an elaborately ornamented chamber in a bath, suggesting in its style of decoration rather the Pompeian than the pur-

Greek style. The figure is finely drawn and modelled, although the lower limbs—as is usual with this painter—are somewhat wanting in grace and suppleness; and it stands out well, too, amid its elaborate surroundings, atmosphere and space being skilfully obtained; but the face is vacuous and unmeaning, and the whole, though it has elevation of purpose and perfect purity of intention, does not reveal that supreme grace of style which should adorn so ambitious a study. Mr. Albert Moore, weary, no doubt, of being met with the reproach that he constantly repeats himself, sends this year a piece which is a rather marked variation from his later style: he entitles it, "White Hydrangea" (356). A nude female figure, whose blond tresses are crowned with a small black velvet toque, is seen standing in a court-yard or chamber, in the act of opening a door, and around her are disposed groups of the flower which gives its name to the picture. In so far as it is a harmony compounded of white and pale grey, relieved with touches of yellow, black, and rose colour, and by contrast enhancing the delicately tinted carnations of the central figure, it is highly successful, as can well be imagined, Mr. Moore being the painter; but, as study from the nude, it must be pronounced a failure. The torso of the figure has evidently been studied from a statue—apparently the Aphrodite of Melos—rather than from life, and with it the lower limbs scarcely seem to accord. The whole is crowned with a pretty, modern, girlish head, in the artist's usual manner, the effect of which, it must be owned, is, under the circumstances, somewhat comic. Mr. Armitage sends the largest canvas in the exhibition, "After the Arena" (792), showing a chamber in the lower cavities of the amphitheatre, into which the almost unclothed body of a young Christian is being lowered, after martyrdom in the arena, to be abandoned to his sorrowing relatives, apparently collected to receive it. The subject, in itself somewhat improbable, is not one which, unaided, explains itself, and this deprives the picture of some portion of the pathos sought to be attained; but it is nobly drawn and grouped in the artist's own severe and slightly grim fashion, and the colour, though flat and dull, does not appear, under the circumstances, inappropriate. Considering the dearth of works of the kind in the English schools, it is entitled to be treated with considerable respect.

The frieze "Music," contributed by the President, is apparently a portion of the same decoration to which belonged the "Dancing," exhibited on a former occasion, but it is greatly superior to the latter in decorative effect. The contrast between the varying hues of the figures and the bright blue sky, clouded with white, of the background against which they are relieved, is somewhat too stringent as the picture is now placed, the eye being dazzled rather than satisfied; but this very contrast will no doubt enhance the effect of the work when it is in place. The painter has, perhaps, had in view the mode in which, according to modern notions, the effect of the sculptured friezes of the Greek temples was enhanced with colour.

And now to proceed to the works coming under the head of "genre," a category under which the majority of the works produced by English artists, other than such as deal with portraiture and landscape proper, may be brought.

If Mr. Orchardson's "The Salon of M^{me}. Récamier" is not, perhaps, his best or most faultless achievement, there must yet be accorded to it, on the whole, the post of honour, as the most attractive picture of the year. It is a somewhat bold venture on the part of an Englishman to have selected a subject so thoroughly French in spirit, and requiring for its adequate presentment so much of the

finesse and refinement which were the chief characteristics of the personages whom the painter has sought to evoke. Though it would be too much to affirm that he has been absolutely successful in investing his collection of portraits with the precise imprint of their period and their nationality—and the task is one of extraordinary difficulty—the result is yet a picture charming in many respects, and interesting alike for the historical and social reminiscences called up, and, with some few drawbacks, as a consummate piece of technique. The faultlessly beautiful M^{me}. Récamier then—about 1800—in the hey-day of her youth and triumphant success, reclines, clothed in a spotless white dress of the so-called classic style of the period, listening to the conversation of some of her numerous admirers, who are seated "en cercle" at a certain distance from her: around, seated or standing in skilfully varied attitudes, are other prominent members of her brilliant court. Among those portrayed are Fouché, Talleyrand, Prince Lucien Bonaparte, Bernadotte, the Duc de Montmorency, and many other celebrated personages. The chief fault of the picture is that it is not so much a discreetly animated gathering, having movement and a certain dramatic unity, as a cleverly posed and varied gallery of portraits, with the reigning divinity as a central point of attraction. Her exquisite beauty, as it is here depicted, suggests, perhaps, English high breeding and repose, rather than the supreme indefinable *seduction* with which the enigmatical beauty was credited, and which appears to have been the secret of her unbroken success: this not altogether complete realisation of the nationality sought to be suggested is evident, too, in some of the other personages represented. Others, however, are admirable. The Bernadotte is the very type of the confident self-made soldier, and to his pronounced individuality the "grand air" and languid elegance of the Duc de Montmorency form a marked contrast. Though the heavy features and massive person of M^{me}. de Staël—who appears seated to the left—are rendered with seeming exactness, scant justice is done to the undoubted dignity of her manner and to the well-known studied graces of her attitudes. Technically speaking, the execution is spirited and delicate, in Mr. Orchardson's well-known style, which is now only open to the reproach of an undue streakiness of touch and an occasional emptiness in the handling. The tone and keeping are admirable, and the colour has passages of great charm, though it suffers in general effect from an undue and insufficiently relieved predominance of hot tints. To instance one detail among many: the drawing and colouring of the brilliantly-tinted Aubusson carpet and of the large lustres of crystal and gold are triumphantly successful. The portrait of "Mrs. Ralli" by the same artist, though the face is drawn with great care, and the whole has rich passages of colour, cannot be pronounced an unqualified success: the face of the lady has little life or character, and the painting on this scale appears somewhat to lack solidity and frankness of handling.

Mr. Millais' chief contribution, "The Ruling Passion" (212), is, according as we choose to look at it, a *genre* subject treated on a large scale, or one of those collective family portraits such as a Franz Hals or an Adrian v. Ostade delighted to paint. The scene is the interior of a study, in which are scattered about birds of all hues and sizes, exotic and indigenous, stuffed, and to be stuffed. On a couch in the middle of the room, lies, covered with blankets, an invalid, a man well in years, who with an expression of calm enjoyment displays and explains his treasures to a numerous family, consisting of a young woman and boys and girls of all sizes. These look on

attentively, showing varying degrees of interest overborne in most instances by compassion for the pretty bright-hued creatures exhibited to them. All are full life-size, and all are evidently faithful portraits. Some portions of the picture are worthy of high admiration, and are such as few or none save Mr. Millais, among Englishmen, could have painted. The old naturalist is a capital figure, and above all there should be noticed the very remarkable drawing and modelling, in a difficult position, of the head of the young woman who bends tenderly over him from the back of his sofa. The composition is, save for the undue prominence of the draperies and accessories, singularly harmonious and withal natural. On the other hand the general scheme of colour is heavy, dull, and unpleasant, though it is no doubt locally true; nor do the vivid spots of brightness obtained by the prismatic hues of the ornithological specimens adequately relieve its monotony and inharmonious effect. The chief reproach, however, to which the picture is open—and that a very grave one—is that the sentiment of the whole is, save in the single instance of the head of the young woman already referred to, of the cheapest and most easily attainable kind—of the class, indeed, to which Mr. Millais has of late somewhat acclimatised us. Better far, had the pretence of constructing out of the elements described a piece of pathetic *genre* been abandoned—and for such, indeed, it is on too large a scale—and had the work appeared as what it really is—a clever collection of portraits. In parts of the portrait of "The Lady Peggy Primrose," a pretty fair child, dressed in a fanciful frock of yellowish muslin, with a large salmon-pink sash, the painter is at his best. The gown and accessories are rendered with masterly skill, and the background, broadly and summarily painted, is highly appropriate: the face, on the other hand, is hardly as satisfactory, the carnations being open to the usual charge of paintiness, and the expression of unconscious childlike *naïveté* being scarcely realised to the full. In the "Simon Fraser, Esq." (1082) it is less easy than usual to recognise the hand of the master, for the modelling of the head is less searching, and the handling somewhat less solid than those to which Mr. Millais has accustomed us; but it is yet a capital and sympathetic performance.

Mr. Alma-Tadema's chief work, "A Reading from Homer" (276), must, as regards technique and accomplishment, rank as the most complete achievement of the year. The scene is again the well-known marble bench—this time on a large scale—overlooking a sea of turquoise blue, and flanked on the extreme right by what are apparently the bases of huge fluted pilasters, whose terminations scarcely, we think, represent any known type of pure Greek architecture, but rather seem to reproduce some specimen of semi-Asiatic art. On the right sits, bending eagerly forward, the rhapsodist, with a roll containing the poem on his knee. Prone on the ground, in the centre of the picture, lies a male figure, clad in goat-skins, gazing upwards in an attitude of rapt attention. A fair-haired woman of the type affected by the painter half lies on the bench, crowned with daffodils and holding a kind of tambourine, her left hand clasping that of a man reclining on the ground, whose disengaged arm supports on the other side a magnificent lyre, elaborately carved and painted. To the extreme left stands a man of haggard mien, wrapped in a cloak, and crowned with a chaplet of flowers. The feature of the composition is its absolute unity, both of line and purpose—qualities not always evidenced in the same degree in the master's works. All the personages are connected with, and drawn towards, the reciter, both dramatically and pictorially. With the technique revealing as it does, in a high degree, t'

painter's usual mastery in dealing with all problems of light, colour, texture and drawing, none but the hypercritical could find fault. The archaeological research and invention displayed are, if less prominent, which is a distinct gain to the general effect, yet very remarkable; the musical instruments especially being rendered with admirable skill and *vraisemblance*. If, however, the picture is considered from the higher point of view—and we are invited by its title to take this standpoint—we find it singularly wanting in all the more human and inspiring qualities which we might reasonably look for. The facial types, though they have an air of realistic truth, are of a low order, and not such as should have been selected for such a subject; and the interest displayed by the listeners in the recital of the great epic is but of a languid and unintelligent kind. Not so, surely, looked Greeks, even when fallen from their high estate, as they listened to the soul-stirring verses of their revered bard! So fine a subject should have fired the painter to a higher intellectual effort, and impelled him to produce a work nobler and more sympathetic in suggestion than the very admirable archaeological study and accomplished piece of technique which he here shows.

CLAUDE PHILLIPS.

THE INSTITUTE OF PAINTERS IN WATER-COLOUR.

As long as the Society of Painters in Water-Colour remains a closed body, and as long as the Royal Academy declines to elect associates on the strength of their work in the lighter but not less honourable medium, it is likely that the best drawings by the newer men—and a good many others besides—will continue to be found at the Institute, which, whatever are its deficiencies, takes a liberal view of its own functions, and affords space promptly to the unknown, if the unknown be also the meritorious. Still, of course, the Institute, like the Society itself, bases no inconsiderable part of its claim to notice on the work of its elder members; and if Mr. Collier this year is not quite at his best, one who is yet more unmistakably a veteran—Mr. Hine—is at his most attractive. Mr. Collier's single contribution—"Near Burley"—a "Burley" of the New Forest, it would seem—has the manliness of method and the force of tone which are notes of his art: only it is a little less fascinating than the "Two green paths across a common wide" of a year or so ago. Even Jove nods. Mr. Hine has a delicious little drawing of sunset, with a sky of exquisite and subtle purity. What a memory for colour—what a long established certainty of hand! But it is in his more important work that there is to be sought the occasion for his popular success. It is one of those dainty and golden visions of the Downs and the cliffs, and of a placid sea with which—whatever he may paint besides—his name is perforce associated. Mr. Wimperis is almost as vigorous as Mr. Hine is subtle. He has, in the third room, a largish drawing, full of movement and air—a work refreshing by its energy as Mr. Hine refreshes by his sympathetic calm. And a very strong contrast, indeed, to Mr. Wimperis's work is that by Mr. Mole, whose landscape "Near Bettws-y-coed"—where, by the bye, it is proposed by the enthusiastic to establish a landscape school—is perhaps his most considered contribution, and the fullest of prettiness and of placidity. Of the popular virtue of neatness in Art, such painting is in large and undisturbed possession. Mr. Orrock's painting is of a school at once more modern and more ancient: modern because it is conceived in accordance with the ideals of to-day; ancient because the ideals of to-day

are founded, not upon the last generation, but upon an epoch long gone by.

Mr. Fulleylove, Mr. Elgood, and now Mr. Phené Spiers, distinguish themselves by a high taste in the selection of their themes, and pitch now a little upon nature, but more upon nature redeemed and beautified by art. Mr. Spiers has been to Hampton Court, and has painted "The Fountain Court" there. Clean, methodical work it is, and of quiet dignity. Mr. Fulleylove's are larger subjects; more intricate, and often with wider horizons. But the widest of his horizons is devoted to an effect as placid as that of his most restricted; and it is still in the noble disposition of noble buildings, and in the high grace of ordered gardens, that Mr. Fulleylove chiefly excels. He has a charming little "Tenby," however—silvery and pure; but it is yet rather to his front of "Hampton Court," and to "The Avenue," that the visitor to the Institute will turn. Mr. Elgood's schemes of colour are sometimes like Mr. Fulleylove's. When he paints a yew tree, with its dark golden green in the shadow of a sunlit day, it is of Mr. Fulleylove we think. Yet an austerity, a reticence, which in these scenes of the dignified and courtly garden Mr. Fulleylove will not choose to lay aside, we see little sign of in Mr. Elgood, who makes concessions to the multitude, who condescends to be gay. If choice must be made between the methods of the two, our own is certainly for the method of the former.

At the Institute, as may be supposed—everywhere where the opportunities of modern life are considered—there is a great deal of outdoor subject which is hardly to be included in landscape. Such are the themes of Mr. Wyllie, the accurate yet picturesque study of the ship under repair, and of the tidal river, and of the tug, and of the ascending or diffused smoke. Very spirited, very real, is all this work. Such are the themes—sometimes—of Mr. Walter Wilson, whose important drawing of the departure of the Guards is a study of the atmosphere of cities and of the movement of a crowd. And Mr. Towneley Green's work, too—"Gossip" and the like—is neither quite landscape, quite architecture, nor quite the figure. His most important piece is "A Journey by the Waggon," in which two little maids, with a carefully preserved portmanteau—figures of homely life and economical habit—await in the courtyard of the town inn the departure of the passenger waggon for some rural destination. Mr. Charles Green has several drawings. One of a hero of Waterloo, or "A Horse Guard of 1815," is in reality a portrait of Mr. Archer, the actor. Another is a delightfully dramatic conception of the half-witted Barnaby Rudge with the rioters. Yet another—and this is the most important—is the great drawing of "Little Nell and her Grandfather at the Races," already, if I remember rightly, described in these columns. It attracts general attention, and is about the most considerable illustration of Dickens ever made in water-colour.

I had never heard till the other day at the Institute—and since then we have heard again at the Academy—of Mr. Markham Skipworth, who has a lovely little drawing of a soft-coloured brown beauty, in a loose pink gown, lolling and playing with a kitten. It sounds nothing, of course; but it is painter's work, very tender and delicate, and of admirable harmony. Mr. Waterhouse has a vivid little drawing, luminous and rich, of a picturesque foreigner stretching herself against a wall—nothing, again, in the description, but again, likewise, a beautiful thing. "Heaven's Gate," by Mr. Blake Wirgman, is a figure piece, with the interest of love-story, and of love-story, too, that is dealt with not feebly nor sentimentally, but to which there is imparted the strenuousness of a profound passion. In execution, as

well as in conception, the thing is admirable. It is one of the most complete works in the gallery, worthily accomplishing a not unworthy aim. Miss Mary Gow's "A Lesson by Heart," is a simpler study of colour and line. Showing only a child in a wicker chair, it aims at no story but at the pleasant exposition of chosen form and beautiful hue.

More important, of course, are the figure pieces of Mr. Linton, Mr. Small, Mr. Gregory, and Mr. Abbey. The President has two drawings—single figures—owing much of what they possess of dramatic character to their association in the spectator's mind with the romance they illustrate. For both are drawn from the "title story," as we may call it, of Scott's great series. They are Waverley himself and Rose Bradwardine. They are less dramatic than certain others of the Scott series painted by Mr. Linton; assuredly less dramatic than the "Varney," which was, perhaps, the highest success of the painter in this kind. But as successes in pure painting, they yield precedence perhaps to none of the whole set. The flesh colour is good; the realisation of the raiment unsurpassable. Such art affords lasting pleasure, and it has nothing in common with the sensation of a day. More obviously daring and more resolutely brilliant—a great treat, we must deem it, in its own kind—is Mr. Small's one single figure piece, "The New Dress." A tall and slender lady, in a brocade, I take it, of reddish and pale orange, and herself with the warmest of gold-red hair, stands, or almost moves, surveying with delight her latest gown. With extraordinary boldness the pink of coral is introduced into the red-gold hair, and these and the fair face are set against a background of full and noble blue. The expression of face and figure is so true to the light and trivial incident that the draughtsman-ship may rightly claim to be quietly dramatic. Quietness is not the virtue found or sought in so audacious an experiment in colour, but brilliance, rather, and triumphant brilliance. Mr. E. J. Gregory's drawing is practically the "House Boat" of last year's Academy. The swans are not fighting here. They are in quiet possession: swans at rest instead of swans in action. But the figures are the same: the lady in pale pink standing with hand shading her eyes, at the door of the house boat; the young lady—almost a child—in navy blue and red and posed exquisitely, as she is beheld back to us, with turned head, in the skiff. If it were necessary to contrast Mr. Abbey with Mr. Gregory, because we mention him next, certainly no contrast, among accomplished draughtsmen, could be more complete than that which these two artists offer. Neither, perhaps, is a colourist of infallible purity; but even in colour their deficiencies, when they occur, are different. Mr. Gregory is not always absolutely harmonious. Mr. Abbey has before now been harmonious at the cost of being black, though that is not so in his present drawing. And, to speak of the more mental characteristics, Mr. Gregory is contented with the outward aspect of the world. Is it offensive to say that, with all his undeniable qualities, he is a little of a materialist, satisfied with the visible beauties of line and hue? Mr. Abbey's art either is, or persuades itself that it is, more spiritual. In his themes—and he the theme is a girl playing on the harp to her saddened elders, whose day is done—there is always a touch of sentiment, a breath of romance.

FREDERICK WEDMORE.

CORRESPONDENCE.

THE BROUGH STONE.

London: May 4, 1885.

So much valuable criticism on this stone has appeared in the pages of the ACADEMY, and has

led at length to a satisfactory reading which leaves only a few obliterated words in doubt, that it may seem almost superfluous to call further attention to the monument.

It is now lodged in the Fitzwilliam Museum in Cambridge, where it is accessible to scholars without a long journey to the north of England, and a very able explanation of it has appeared in the *Cambridge University Reporter* (March 3), while a facsimile from a photograph has been given in the *Athenaeum* (November 22, 1884). In all that has yet been written respecting the lettering and interpretation, little notice has been taken of the ornamentation of the stone, the palm branches on the sides of the inscription and the panelled lines at the top. They have been considered simply as ornamental, and rude attempts at embellishment. These ornaments are sometimes not without significance, as may be gathered from other Roman and Greek monuments.

The stone is commemorative of a youth of the age of sixteen years, who bore the name of *Hermes*, the Latin *Mercury*. The god *Hermes* had a variety of attributes, which are well known to students of heathen mythology.

The inscription on the stone seems to allude to the connexion of the name of the god with that of the youth named after him. It is so regarded by Prof. Clark in his elegant metrical rendering of the Greek reading, but it is not generally borne in mind that the palm branch was sacred to *Hermes*, and that the number four was also sacred to that God.

We have on the stone two palm branches and four lines in each panel at the top, the panel being also formed of four lines, and the two panels placed together are also contained within four lines. Are these also allusive to the god *Hermes* and his namesake?

Some of the Greek words used in the inscription might also be considered as suggested by attributes of *Hermes*, but this I would not press too far. I am only desirous to call the attention of archaeologists to points which appear to have been overlooked, and perhaps what has already been said is enough to elicit further and fuller information on this interesting monument.

H. M. SCARTH.

NOTES ON ART AND ARCHAEOLOGY.

MR. W. M. RAMSAY, the new professor of archaeology at Oxford, is giving two courses of lectures this term on "Olympia: the Art and Antiquities of the Altis," and on "Greek Vase Painting in Attica, 500 to 450 B.C."

SATURDAY, May 16, has been appointed for the private view of the summer exhibition of the 19th Century Art Society at the Conduit Street galleries, and the exhibition will be opened to the public on Monday, May 18.

A SECOND exhibition of drawings and sketches by Miss Seymour, in pastels, will be held in London, in the Gallery, No. 103, New Bond Street, during the last week in May and the first three weeks in June of this year. The artist has been spending a winter in Rome, and two summers among the mountains in Switzerland, and has employed a somewhat novel method to produce effects not usually obtained in oil or water-colour.

WE have received the first number of the *American Journal of Archaeology*. (Baltimore.) As to the full title of this periodical, there is a discrepancy between the title-page and the cover; on the former the words "for the study of the Monuments of Antiquity and of the Middle Ages" are added to the designation above quoted, while on the latter the additional words are "and of the History of the Fine Arts." In the present number the most attractive, and by no means the least learned,

of the articles is one relating to mediaeval art—"The Revival of Sculpture in Europe in the Thirteenth Century," by Dr. A. L. Frothingham, Jun., which is illustrated with several engravings and two very interesting heliotype plates representing some of the sculptures in Notre Dame and Chartres Cathedral. Under the title of "The First American Classical Archaeologist" Prof. C. Eliot Norton gives a short account of the life and work of John Izard Middleton, who, in 1812, published a book, illustrated from his own drawings, on the pre-historic remains of Latium. Dr. Waldstein writes on "The Panathenaic Festival and the Central Slab of the Parthenon Frieze," adopting the opinion that the boy represented on the central slab is not, as has been commonly supposed, presenting to the priest the sacred peplos of Athens, but is simply holding the priest's own garment, which he has laid aside to prepare for the act of sacrifice. Dr. Waldstein's interpretation of the whole subject of this frieze is that it represents the *synoikia* of Theseus; the form under which this event was exhibited being, however, that of the contemporary Panathenaia. The style of the article seems somewhat unconnected. Prof. A. C. Merriam has an article on "Inscribed Sepulchral Vases from Alexandria," with a page of photographs and some reduced facsimiles of inscriptions; and Mr. A. R. Marsh writes on "Ancient Crude Brick Construction and its Influence on the Doric Style." A review of Dr. Wright's *The Empire of the Hittites*, by Dr. Francis Brown, deserves careful attention, and the thirty-three pages given to the "News Department" are well employed—indeed, this seems to us by far the most valuable portion of the periodical. On the whole we can scarcely say that the *Journal* comes up to the expectations we had formed on the ground of the eminence of the scholars who constitute its editorial staff.

ENCOURAGED by the success of similar publications, M. Quantin has issued this year, in large quarto form, *Le Salon Artiste*, which contains not only reproductions of the pictures exhibited, but also ornamental designs and other sketches drawn by the painters, thus greatly enriching the volume. The English publisher is Mr. T. Fisher Unwin.

THE STAGE.

MR. IRVING's return to the Lyceum Theatre is about the most welcome circumstance of the theatrical year; and he has come back from America with undiminished energy, and with wholly unspoiled art. It is, indeed, avowed by those who have seen him in "Hamlet" since his return that he commands even more completely than heretofore the resources allowed him by Nature, and improved unmistakably by experience. Miss Terry's Ophelia retains, it is considered, in completeness, its familiar charm, and actor and actress are supported by a company, some of whom are not deficient in gifts, and all of whom are sufficiently instructed in the business of the scene. A short series of revivals is now in progress—Mr. Irving presenting several of the pieces which have been most successful in the American tour—and in a week or two we shall see Mr. Willis's "Olivia"—his adaptation, that is to say, of Goldsmith's exquisite story. The play affords to Miss Terry one of her best characters; a sympathetic part entirely within her range. How will it be as regards Mr. Irving? That remains to be seen.

WE do not know that the Browning Society's performance of "The Blot on the Scutcheon"—given at St. George's Hall last week—was quite as successful—it certainly was not quite as moving—as that of "In a Balcony," which was played one night in the late autumn. But if it was not as moving, that is probably owing to the

absence of Miss Alma Murray, who in "In a Balcony" played with a very remarkably union of intensity and grace. Her comrades were less distinguished—more on a par, that is to say, with the ladies and gentlemen who last week tried their hands on "The Blot." Mr. Fry, of the Irving Dramatic Club, who certainly managed the stage business well, and had apparently rehearsed the performers with sufficiency, was not an ideal, but he was a tolerable Mertoun. Mertoun was a timid person—wanting in moral backbone, we surmise. He was not a true hero of romance. He was a youth who made a very great mistake. But on the stage—mistake or not—it is almost necessary to sympathise with him. And we, for our parts, did not sympathise very actively with Mr. Fry. For Mr. Fry was at best only respectable. He was never charming. The real success of the evening was won by the gentleman—an amateur of great mark—who played Lord Tresham. This gentleman, who has gifts of presence and intelligence and fire of delivery, acted his part excellently. The Austin—the younger brother—was, like Mertoun, a little wanting in distinction and charm. We think we may, without excess of optimism, be indulgent to the lady who played Guendolen. One or two of her short utterances of comedy were delivered quite well, and with some earnestness she spoke the words in Mildred's defence and support. Mildred—who looked well in a pale silver-grey plush, fashioned like the dress of a Vandyke—had many good moments, many significant gestures. At other times, it was felt that she wanted variety and freedom of movement. The performance was praiseworthy, but not complete. We do not ourselves feel quite sure that the entertainment as a whole—interesting as it undoubtedly was—permitted people to judge of the suitability of the play to the contemporary stage. There is more action in it—more that an audience recognises as action—than in "In a Balcony," and on this account it gets its additional chance. On the other hand, there is a certain unity belonging to "In a Balcony," which "The Blot" appears to lack. In "In a Balcony" there is at least no anti-climax, if the climax itself is reached with what to the quite ordinary playgoer would be some tediousness. In "The Blot," on the other hand, there is something not unlike an anti-climax in the comparatively slow scene that succeeds to the death of Mertoun. A spectator habituated to the dexterous construction of modern French playwrights would demand that with the scene of Mertoun's death the piece should end—not, of course, at the moment of his death, for none other than a tragic combination can be in waiting for Tresham and for Mildred—but as directly as may be, and in the same place. And we are disposed to conjecture that, had Mr. Browning written the piece to-day instead of forty years ago—when the conditions of the stage and the habits of dramatic construction were so different—he would himself have done something to simplify the scenic arrangement in this sense.

F. WEDMORE.

MUSIC.

RECENT CONCERTS.

SEÑOR SARASATE, the eminent Spanish violinist, is once again in London, delighting everyone by the purity of his intonation and the perfection of his technique, and astonishing everyone by his extraordinary *tours-de-force*. At his first concert on April 18, at St. James's Hall, he played Max Bruch's concerto in D minor; at the second, on May 2, Beethoven's in D major. His interpretation of the latter work is in many respects very fine, but it lacks the earnestness and intellectual power which Joachim displays. When Señor Sarasate has concluded his classical task, and gives himself up to showy pi-

then, indeed, he seems in his true element. The difficult and clever cadenza which he introduces in the first movement of the Beethoven concerto is not dignified enough. The programme of the second concert included Mozart's Symphony in E flat, and the Entr'actes and Airs de Ballet from Schubert's "Rosamunde." The rendering of the Symphony under Mr. Cusins's direction was rough. At the third concert next Monday Señor Sarasate will introduce a new concerto by Bernard.

The second Richter concert took place last Monday evening. After a magnificent performance of the "Meistersinger" overture came Haydn's Symphony in C (Letter B). This is one of the composer's most genial works, and, though simple in comparison with modern scores, Herr Richter had evidently rehearsed it with the utmost care. The rendering was beautifully finished and delicate. Musicians sometimes speak of Herr Richter specially as a great interpreter of Beethoven and Wagner; but he has the power of yielding himself up completely to the spirit of the composer whose music he is, for the time being, interpreting. Wagner's "Siegfried Idyll" followed, and gave perfect satisfaction. Liszt's "Mephisto Walzer," which came next, was brilliantly performed, but nothing will make us like this eccentric and ugly composition. If Herr Richter will play Liszt, why does he not give us some of his best things? The "Walzer" has now been played three times at these concerts, and we hope Mephisto's vulgar fiddle strains will be heard no more. The concert concluded with Beethoven's C minor Symphony. The room was crowded.

Miss Amina Goodwin gave a pianoforte recital at St. James's Hall on Tuesday afternoon. She played Schumann's "Faschingsschwank aus Wien," but her technique showed signs of imperfection, and her interpretation displayed no special taste or feeling. She attempted Beethoven's "Moonlight" sonata, but her memory failed her, and she utterly ruined the first movement. We were afraid to stop and hear the rest. Let Miss Goodwin take warning by this misfortune, and play in future with book: the greatest players sometimes come to grief, and the dangerous example they set should not be imitated. Miss G. Griswold, and Miss Lena Little contributed some interesting songs and duets by Brahms, Grieg, and Miss Mary Carmichael.

Herr Franz Rummel played Herr Dvorák's Pianoforte Concerto in G minor (op. 33) at the fifth Philharmonic Concert last Wednesday evening. The first movement, though it contains much that is interesting, is rather formal; but the *andante* which follows is a lovely gem. It has quite the character of an improvisation: the themes are quaint, the pianoforte part graceful, and the orchestration delicate and effective. The *finale* is clever, bright, and spirited. With a first movement of more power and originality, the work would rank among the most famous concertos of modern times. The part for the solo instrument is enormously difficult, and it contains many exceedingly uncomfortable passages. Herr Rummel played with skill and great refinement, and thoroughly deserved the applause bestowed on him at the close. The work was conducted by the composer. Another special feature of the evening was the performance of two movements from Berlioz's "Romeo and Juliet"—the *adagio* from the "Scène d'Amour" and the "Queen Mab" *scherzo*. We were disappointed with the former in the matter of colour and phrasing, the *scherzo* went far better. The programme included Beethoven's C minor Symphony, two overtures by Sterndale Bennett and Auber, and some pianoforte solos. Miss C. Elliot was the vocalist, and obtained great success. With the exception of the pianoforte concerto, all the music was conducted by Mr A. Sullivan. J. S. SHEDLOCK.

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LITERATURE.

Women of Europe in the Fifteenth and Sixteenth Centuries. Vols. I. and II. By Mrs. Napier Higgins. (Hurst & Blackett.)

THESE two volumes are the first instalment of a gigantic work. They comprise only Northern and Central Europe during the first half of the fifteenth century—a separate series of volumes being contemplated for each half-century. The next volume will treat of Southern Europe in the same period, after which the writer “proposes to deal with England, France, and the Netherlands”—probably, nay necessarily, in not less than two more. This gives us five volumes of five hundred large, closely-printed pages for the first period, and twenty for the whole work. The courage, the energy, the self-devotion, involved in such an elephantine project are worthy of praise in these days of manuals and primers.

But *cui bono*? For answer let us criticise the Preface as the spokesman of the book, which, it says, is going “to fill a void in the records of humanity.” But is it a void? Is it worth filling? Can it be filled? “Although women form one-half of the human race, they are all but ignored in general history;” and if not, “the mode and measure of their recognition is seldom satisfactory.” But history only ignores women in those periods when, through their subjection, they have little of the making and shaping of events. Whenever women—from Jeanne d’Arc to Anne d’Autriche—come to the front, trust them and their sisters to force their claims on history. The very scantiness and vagueness of Mrs. Higgins’s materials are significant. Again, she complains that hitherto history mainly deals with “Queens regnant or ladies of exalted rank,” except in the case of royal mistresses and other “persons of doubtful reputation,” which fact “has a detrimental effect on morals, because it tends to a low and unjust estimate of women.” Without refuting this chimerical notion, I will only point out that of the thirty-eight women here recorded, positively all but five or six are queens and princesses either regnant or consort. And what are the exceptions? First, we have the jilted fiancée of Hakon of Norway, and rival of Queen Margaret—Elizabeth (whom, by the way, Mrs. Higgins most plausibly proves to have ended as Abbess of Elten, near Emmerich); but was she not daughter of Gerard the Great, the powerful Duke of Holstein? The *Diarium Wadstenense*, among other sources, has yielded some useful details about cloister life in Sweden in connection with two abbesses of the royal monastery of Wadstena—both friends of Queen Margaret—Ingegerd, granddaughter of St. Bridget, a lady of almost royal birth, and her successor, Ingeborga, who was daughter of the Duke of Sleswig.

In passing, we may note that the order of St. Bridget (the Brigittines had daughter houses in Esthonia and Denmark, as also Sion in England, and the Paradisus of Tuscany) was governed by women. The Monks of Wadstena were ruled by the Abbess through the Confessor-General. Next we have a curious paper on Hedwig, of Poland—a daughter of Casimir the Great, whose fate is never recorded. Most ingeniously, and with some plausibility, Mrs. Higgins traces her to the harem of Bajazet, and, possibly, to a final home in Aragon. So she is both royal and a mistress—of a Paynim Soldan too. Five pages, mainly founded on Snowe’s Legends of the Rhine, are devoted to Anna, Countess of Katzenellenbogen, but she was a princess of Wirtemberg. There remain only the short history or legend of “Agnes Bernauer, the Honoured and Honourable Lady” (a title strangely conceded to such a “doubtful reputation”), mistress of Albert of Bavaria, and a bath-girl, like poor Wenzel’s Susanna; and two other heroines of romance and song—Margaret of Schwangau and “Dame Hausmann in Hall,” the two women who figure in the well-known story of Oswald of Wolkstein.

Such are the exceptions, and such their value. Now, the author fairly owns that in this early series she is thrown back upon royal lives by dearth of material, but thinks that the mixture of domestic incident and public events will make the lives of obscure queens more interesting than those of their equally insignificant husbands—which brings me to the central phenomenon of the book. In plain truth, Mrs. Higgins has unconsciously conceived the astounding design of writing the history of Europe, and nothing less, grouping it, not round the kings, but round their wives and daughters. Now, fifteenth century writers think otherwise: they make the men their central figures—paint their portraits, physical and moral, weave together their private and their public careers, and help us to know them fairly well; the ladies (except real queens, like Margaret of Denmark) they leave to the clerical panygyrists. And they are right in the main. Kings made the history, or were made by it; their wives had only to bring dowries, live discreetly, and die piously. What is the result? Our author, with all her surprising industry, is at a dead loss for material. The historians seldom mention her queens except in genealogical explanations, or in connection with disputes about the dowry. They figure, of course, in the conventional description of the wedding, coronation, funeral, and other pageantry, but as mere puppets. Indeed, I am free to confess that in spite of some special knowledge of the history of central Europe in this period, I am utterly surprised that Mrs. Higgins could find no more to say about the women whose names at least are so familiar—that in fact the little one knew already about them is almost all that can be known. Yet, so far as printed authorities go—for to venture on MSS. in so wide a field was hopeless—I believe she has left no stone unturned: her lists of authorities are indeed formidable. What has she really done? She has simply written the reigns of certain kings pretty much as they have been written before, except

that in the pursuit of her chimera she gives undue, unhistorical importance to the few events with which the queens have any recorded connexion. As to those with which they have none, by incessant, even wearisome, suggestion, insinuation, speculation, aspiration, she pleads that they ought to have a great deal. As she progresses, and the futility of her task unconsciously closes round her, her *idée fixe* becomes a monomania. Her queens are all excellent, humanitarian, nineteenth-century ladies, who *must* (plague upon those stupid male chroniclers!) have made more stir in the world somehow. So, if the king does well, no doubt it was all along of the influence of his admirable Sophia; if he does ill, see what came of not following the advice of his inestimable Barbara; and oh! how it must have pained her gentle nature! He takes part in some stirring event, some striking scene, some state pageant. True, Elizabeth is somehow not mentioned; but let us suppose she was there, and so describe it. An obscurity, a difficulty, occurs; supply the lost factor of history—the queens—and solve by the influence of Anna. Of this fantastic historical method, the so-called life of Sophia of Bavaria (104 pages long) is the best example. All the real facts about her might fill a page—the incorrect gossip and Protestant legend perhaps two more. It is significant of this female landmark of history that her birth has been variously dated within a period of fifteen, and her marriage of ten, years. Of her character (beyond the usual panegyrics), of her most eventful life, curiously little is recorded, why I can hardly say. So Mrs. Higgins writes the life and reign of Wenzel, and the story of Huss, continuing her Hussite and Bohemian history in the succeeding so-called life—that of Barbara of Cilly. Sophia’s name is dragged in at every page on some colourable pretence—what Sophia must have thought of this, how that must have grieved her, how she must have seen this, and even how she certainly could not have seen that, and so on. Alas! there is one real, solid, little fact—Huss in his days of Court favour was appointed Confessor to the Queen. But this *may* mean very little—a mere official connexion. Beyond this, Mrs. Higgins fails to show any further intercourse or sympathy between them, the three references in his numerous letters being alight and distant. But on this one fact she rears a vast structure. The story of Huss is told, with this lay figure of Sophia as a sort of chorus, whose sentiments and sympathies were as important as those of the tragic actor himself. True, the Protestant writers, in their zeal for pre-reformation Protestants, have feigned vaguely and picturesquely that both these queens were Hussites at heart, but on no apparent grounds. In fact, the impression we gather of Sophia from this life is that she was a mere shadow, an obscurity, unaccountably, phenomenally obscure. All the same, I cannot but think Mrs. Higgins’s conjecture as to Sigismund’s policy in 1415, is most original, and most acute.

Having shown in how limited a sense the book deals with individual queens—much less other women—let us return for the last time to the Preface, for a crowning surprise. It seems this work is expressly “intended rather as a fragment of the history of women than

as memoirs of certain gifted women, and as such it should be read." It is nothing of the kind. Throughout, there is not the faintest shadow of an attempt to carry out this design. Incidentally, of course, a reader quite new to the fifteenth century might glean a good deal about female society, but so he would from any history. Beyond a trite remark here and there, I have not noted a single reflection or discussion bearing on this pretended object of the work. Splendid and fruitful as such an exhaustive enquiry would be, it is clearly beyond Mrs. Higgins's powers, and must sooner or later fall within the province of some philosopher of the first order.

As to the details of the book, much might be said if there were space for it. Considering the vastness of the field mistakes seem very few. Were not the electors of Mentz, Treves, and Cologne, archchancellors of Germany, Burgundy and Italy? Here it is Germany, Gaul, and Burgundy. There is some tendency to eccentric etymology. Surely, Huss named his Bethlehem Chapel neither after the "Holy Innocents, nor because it was the house where the Bread of Life was to be dispensed." We read of the "cloister church of Maria Schnee (Mary Snow)." Maria Hilf, Maria Schnee, N. D. de la Neige, &c., ought to be familiar enough. Palacky says the Latin word "auca" in Fistenport's *Continuatio* means "goose," otherwise Mrs. Higgins would have "translated it 'bird' as akin to 'auceps.'" Scholars will relish the solving of this curious confusion. These errors, however, are trifles. The author does not pretend to classical erudition.

It is strange how little can be unearthed about Margaret, the great Queen of the North. Indeed, the only new light on the Scandinavian series is thrown from the cloister. Mrs. Higgins seems most at home just where English writers are lost, as soon as she gets beyond the Eastern frontiers of the Empire. Her handling of the intricacies of the Lettish, Polish, Hungarian, Russian, Pomeranian and Prussian annals is very remarkable. True, it is not the history of Women, but it is the history of most obscure and complex nationalities, singularly fascinating partly perhaps because of their obscurity. Yet the ordinary reader will be amazed to find what a vast body of history, as veracious as our own in the same period, and fuller of incident, is recorded of those Eastern lands which formed almost a world apart—its conflict of races, its conflict of churches, its conflict of barbarism and civilisation—a world including a republic of monastic knights and a vast kingdom which, surrounded by Greeks and Latins, remained Pagan till the fifteenth century, a world agitated like our own by an Eastern Question, and which, indeed, was, and is, the Eastern Question itself. About these countries the book incidentally brings together a great body of outlying facts, mainly dynastic, it is true, but highly useful.

It has been painful to point out the entire failure of the work as to plan and execution, because in other respects it deserves cordial praise. I have nearly finished it, reading the whole carefully, and with very much profit. Few, perhaps, will do as much. Some will enjoy the Hussite struggle, others the religious biography of Margaret of Lorraine,

others the heterodoxy (or, as I suspect, the philosophy) of Empress Barbara, but not many will have courage for the main topic of the book; and that is—not women—but dynastic genealogy! Nearly every page—whole pages together—deal in the most thorough, the most comprehensive, the most acute manner, with genealogical discussions and difficulties. Call them difficult and dry if they are beyond you, but they cannot be called useless. The history of Germany, especially, is a mere labyrinth without them, and whenever and wherever dynasties controlled history the pedigree of dynasties is all important. For this branch of historical research Mrs. Higgins has peculiar qualifications—vast industry, unwearied perseverance, evident love of the subject, and already a great store of knowledge upon it. Her suggestions and emendations are usually judicious and weighty. On wider historical questions her judgment is swayed too much by predilections and by an undue zeal for her heroine of the moment. Yet even here she displays ingenuity, and everywhere the most sturdy perseverance in grappling with difficulties.

To conclude, since she has started, probably under injudicious advice, upon a bootless and interminable quest, and with vague and confused views as to her goal, I would respectfully, but plainly, advise her to abandon it, sooner rather than later. Such remarkable powers, and such still more remarkable energy to use them, should be devoted to some more definite and manageable subject. Should she undertake the genealogies of some country, or the family annals of the princes of the empire, for instance, or the continuous history of one of the less known kingdoms, she would be doing excellent work which few could do so well.

E. PURCELL.

Wallenstein: a Drama by Friedrich Schiller.
Done into English Verse by J. A. W. Hunter. (Kegan Paul, Trench & Co.)

"WALLENSTEIN," so Mr. Hunter informs us (Introduction), "is the greatest acting drama in the German language; perhaps, after 'Faust,' the greatest dramatic poem." Possibly he hardly expects his words to be pressed; but, speaking in ignorance, I should be very curious to know if "Wallenstein," as a whole, has been found to be a great acting drama. One would have guessed, *a priori*, that the first part, the Camp, would lack the higher interest on the stage, and the second, the Piccolomini, would lack incident; the third part, indeed, might well atone for these defects. I presume that severe compression or amalgamation must be resorted to in order to get rid of the unwieldiness of the whole work. Something of the defect that Schiller himself found with the work in its progress—"lying before him shapeless, with no end yet in sight"—does, perhaps, cling around it in its completion. The perfectly artistic management of a trilogy is, it may be, a secret that died with the Greeks. Yet, if "Wallenstein" misses the mark, it is by a hair's-breadth. Nothing modern comes nearer to Shakspeare than the best speeches and soliloquies in "Wallenstein"; nowhere, I am inclined to think, is a heroine of perfect grace and dignity and naturalness presented to us so lightly, in so few scenes, and yet so

memorably, as Thekla has been presented by Schiller.

It is, of course, unfortunate, in one sense, for Mr. Hunter that his task comes into inevitable comparison with the great, though unequal, version by Coleridge. Not that the comparison is uniformly to Mr. Hunter's disadvantage, but that in the sublimer passages, where a poet most of all needs a poet to render him, Coleridge rose to the required height without effort or strain; while Mr. Hunter, who manages the dialogue and more formal parts of the play as well or better, labours toilsomely up the heights, and rarely reaches the summit at all. As an illustration, let us take part of Max Piccolomini's reply to Thekla's description of her father's astrological beliefs ("The Piccolomini," Act III., sc. iv.):

"Max. O nimmer will ich seinen Glauben schelten
An der Gestirne, an der Geister Macht.
Nicht bloss der Stolz des Menschen füllt den
Baum
Mit Geistern, mit geheimnisvollen Kräften,
Auch für ein liebend Herz ist die gemeine
Natur zu eng, und tiefere Bedeutung
Liegt in dem Märchen meiner Kinderjahre,
Als in der Wahrheit, die das Leben lehrt.

Die Fabel ist der Liebe Heimathwelt,
Gern wohnt sie unter Feen, Talismanen,
Glaubt gern an Gotter, weil sie göttlich ist.

COLERIDGE.

O never rudely will I blame his faith
In the might of stars and angels! 'Tis not
merely
The human being's pride that peoples space
With life and mystical predominance;
Since likewise for the stricken heart of Love
This visible nature, and this common world,
Is all too narrow: yes, a deeper import
Lurks in the legend told my infant years
Than lies upon that truth, we live to learn.

For fable is Love's world, his home, his birth-
place:
Delightedly dwells he 'mong fays and talismans,
And spirits; and delightedly believes
Divinities, being himself divine.

HUNTER.

Oh, I will never chide him for believing
In stars and spirit-forces. Not alone
The pride of man thus peoples space with spirits
And pow'rs of myst'ry; for the heart that loves.
The course of nature is alike too narrow.
Yes, in the fable of my childhood lies
A deeper meaning than in all the truth
That Life can teach us. . . . The home of Love
Is in the world of fable; there with sprites
And talismans she fain would dwell, and fain
Believe in gods, because herself is godlike."

I feel confident that Mr. Hunter would agree with me that the point in which his original and Coleridge's version so far surpass him here is rhythmical dignity and impressiveness. The veriest tyro in German can hear and see the large, mysterious, sonorous quality of the language here—its admirable adaptation to the subject and to the awe-stricken mood of the speaker. Correspondingly has Coleridge recalled, with the happiest effect, the "spherical predominance" of Shakspeare, and thrown a deep and impressive awe over the whole passage. But Mr. Hunter's blank verse bustles along in a vigorous and business-like, but quite unimpressive way, which makes it hard to be really interested in the thought.

I would not be understood to mean that Mr. Hunter has not *felt* the poetry of the original in its fullness. From beginning to end I have noted very few passages where he fails to see the thought. It is in expression,

not in appreciation, that he falls short. He seems to know more of German, and more of poetry, than he does of verse-writing. His instrument does not obey his mind. Here, however, is a fine and vigorous passage ("Death of Wallenstein," Act III., sc. xviii. "Du schilderst—eingeschlossen"):

"*Wall.* It is thy father's heart thou dost depict;
Thus in his dark dissembling breast it is,
Ev'n to the core, as thou portrayest it!
I am deceived by hellish craft; th' abyss
Sent me the most inscrutable of spirits,
Most skilled in falsehood—set him at my side
In likeness of a friend. Who can withstand
The powers of hell? This serpent in my bosom
I nurtured with my life's-blood; at my breast
He drained his fill of love; there was no shade
Of a suspicion. Open wide I flung
The gates of thought, and threw away the keys
Of prudent foresight; in the starry heavens,
In vasty space, I looked to find the foe
Whom in my heart of hearts I had enshrined."

But, as a rule, Mr. Hunter's blank verse is more like that of Byron's dramas than that of any real master of this difficult metre. Byron's standing defects—the weak conclusion of the verse, the "and's," "if's," "but's," "I's," "with's," which take all dignity from the line in which they occur, and confer abruptness on that which follows—seem not to offend Mr. Hunter's ear or eye. Yet, in translating a poem which is practically all in blank verse—I except, of course, the "Lager"—it was surely essential to study and reproduce as far as possible the very best metrical models, and notably those which Schiller himself had studied to such splendid effect.

In minor matters, so far as I can judge, Mr. Hunter shows a praiseworthy carefulness. In the "Death," Act IV., sc. ii., he renders, I observe,

"Und keck, wie einer der nicht strancheln kann,
Lief er auf schwankem Seil des Lebens hin."
"And boldly sped, as one that cannot stumble,
Along the *slippery* path of his career."

Is not this to miss the metaphor? is it not rather "the swaying, wavering cord"—as of a rope-dancer—"of life"? Perhaps Mr. Hunter thought this too undignified a metaphor; if so, I think his squeamishness is to be regretted. It is just in this bold simplicity of metaphor that a little more study of the Elizabethans would have helped Mr. Hunter. I cannot at this moment recall an actual comparison from rope-dancing; but how effective, *e.g.*, is Webster's still bolder venture: "The man I would have saved 'bove mine own life!"

We are merely the stars' tennis-balls, struck and banded
Which way please them."

("The Duchess of Malfi," Act V., sc. iv.)

Again, in Act I., sc. iv. of the "Death," the dignity of Wallenstein's tremendous musings is impaired by such jerky superfluities as in this line—

"A wall—it is of mine own deeds compact."

Two lines later, "wälzen" is surely more than "shake"; and, twenty lines later, does "Wie anders"—How else? Is it not rather "How otherwise" it was when my heart's true impulse urged me," &c.?

The Introduction (pp. ix.-lxvii.) is extremely pleasant and useful reading. Such a brief *conspectus* of the real Wallenstein and his surroundings is just what the ordinary English reader requires and will thank Mr. Hunter for providing.

E. D. A. MORSEHEAD.

Myths and Dreams. By Edward Clodd.
(Chatto & Windus.)

THE anthropological school is gaining fast upon the solar mythologists. The polyonymous sun of facile Teutonic interpreters is beginning to set, and in its place the murky dawn of primitive savagedom now dimly reveals itself to peering eyes as the mother-realm of mythical and religious conceptions. Only a few months since, Mr. Andrew Lang's *Custom and Myth* threw down the gauntlet boldly to the champions of the old linguistic theory; and now Mr. Clodd, in turn, has followed up the first attack with this pleasant, graceful, and popularly-written *résumé* of the entire subject. His book condenses and focusses into a single view the whole range of modern anthropological speculation on the origin and growth of the mythopoeic faculty. But it also does something more than this: it embodies the mature and deliberate judgment of a widely-read folklorist on all the moot points in that still vexed and very delicate borderland of psychology and sociology. In the present imperfect state of our knowledge, every independent opinion of a competent thinker on these doubtful questions has great value as an aid towards the formation of a final judgment; and, from this point of view, all investigators of early human development must cordially welcome Mr. Clodd's able, impartial, and judicious summary.

In principle, Mr. Clodd inclines rather to the school of Mr. Tylor than to that of Mr. Herbert Spencer: he is more in favour of personification, vague dread of nature, and an almost primitive animism, as the prime factors in the genesis of myth, than of the distinct ghost and definite ancestor-worship which Mr. Spencer posits as the fundamental root of the entire religious conception. If, in so obscure a matter, the unprofessional thinker may hazard an opinion as he passes, it would be to the effect that both are perhaps in a manner right: that Mr. Clodd is thinking mainly of mythology alone, and Mr. Spencer mainly of religion properly so called. Now, it may possibly be maintained that while Mr. Spencer has underrated the importance of mere childish confusion and off-hand anthropomorphic interpretations in the savage mind, which seem to form the chief groundwork of myth, viewed as such, Mr. Clodd and Mr. Tylor have underrated the importance of the ghost, and especially the ancestral ghost, which Mr. Spencer seems fairly to have fixed as the original substratum of all that we now call distinctively religion—of gods, worship, temples, altars, and whatever else is most fundamental in the purely religious conception. If this distinction between mythology and religion were more firmly insisted upon, if it were felt that the two orders of ideas, though largely intermingling and crossing with one another, might yet, perhaps, be essentially distinct in their roots and groundwork, then a reconciliation between the views held by Mr. Spencer on the one hand, and by Mr. Tylor, Mr. Lang, and Mr. Clodd on the other, might not in the end prove quite impracticable. Even Mr. Clodd's powerful objection to the stress laid upon the ancestral ghost, on the ground that primitive man did not recognise the paternal relation, seems hardly in the end an insuperable barrier to

the reception of the Spencerian theory. For it is quite possible that tribal ancestor-worship—the worship of the dead chiefs and fathers of the community—may long have preceded the establishment of the polygamic or monogamic family. Propitiation is due to the spirits of the dead, not so much because they stand, physiologically speaking, in the paternal relation to those who worship them, but because they were once powerful, authoritative, and to some extent vindictive, and because their ghosts still in this respect closely resemble them. Before kinship there may have been a shadowy kingship.

Mr. Clodd divides his subject into two parts. The first part deals with Myth, its birth and growth, tracing its origin to an animism provisionally accepted as primitive, without any reference to the doubts which have lately been cast upon the reality of its claim to be so regarded. Personification of the powers of nature is admitted as a large element in the production of myths, while, at the same time, the easy pretensions of the solar mythologists to interpret all stories in their own fanciful fashion, on the strength of an always doubtful philological substratum, are quietly set aside in favour of the wider comparative method. Like Mr. Lang, our new exponent holds that the myth is generally older than the names it assumes, as it is certainly wider spread; and that we cannot explain a story current among Hottentots or Australians by a lapse of memory on the part of the Greeks as to the meaning of the title bestowed in their particular version upon hero or heroine. The vague savage belief in animal metamorphoses—a belief too much ignored by two great schools—is admirably illustrated, and its survival into modern times is shown in several apt examples. On the other hand, the chapter on Totemism fails to convince us that anyone has yet fully read the intimate secret of that curious, widespread, and long-abiding superstition. It still waits, we believe, for its true decipherer. There is something more at the bottom of it all than the current explanations succeed in showing us.

The second part, on the place of dreams in the growth of beliefs in the supernatural, introduces us more directly to the philosophy of religion in the stricter sense. If we have any minor criticism to pass upon this portion of Mr. Clodd's work it is that part the second ought rather to have preceded than to have followed part the first. We have to wait almost till the last page for the key-note of the whole: "The general animistic interpretation which man gives to phenomena at the outset expressed itself in the particular conceptions of souls everywhere, of which dreams and such-like things supplied the raw material." As to the opinion so well expressed in this portion of the volume on the origin of religion in its higher forms, considerable doubts cannot fail to obtrude themselves on the mind of the reader.

"It is to the larger, the more impressive phenomena of the natural world, the sun in noontide strength and splendour, the lightning and the thunder [and not to ancestor-worship], that we must look for the primary causes which awakened the fear, the wonder, and the adoration in which lie the germs of the highest religions."

A short review is not the place in which to

attempt a reconciliation of these opposite beliefs; but, put very briefly, is not an intermediate hypothesis at least plausible—that while the distinctive notion of a god, a spirit of great power and pervading personality, was first generalised from the raw conception of the common ghost, that notion itself was afterwards naturally extended to the vast moving energies of external nature? The one view may seem to push the ancestral ghost too far, but surely the other seems to imply a double origin for the god—a *rapprochement* between two originally distinct conceptions, in a way a little hard of belief for the evolutionary student.

If we have differed freely on certain points from Mr. Clodd it is not because we undervalue the worth of his really able and original contribution to the literature of an involved and difficult subject. A book thoroughly worth reading is always worth differing from in innumerable details. Mr. Clodd's sound and sober judgment never deserts him throughout, and his lucid style, always easy and agreeable, is lighted up in this volume by frequent flashes of an epigrammatic spirit which we have not previously noted in any of his earlier and lighter writings. In philosophic grasp and maturity of conception *Myths and Dreams* is out and away the best book its author has yet given us.

GRANT ALLEN.

AMERICANS ON AMERICA.

Boots and Saddles; or, Life in Dakota with General Custer. By Elizabeth B. Custer. (Sampson Low.)

A Trip to Alaska; a Narrative of what was Seen and Heard during a Summer Cruise in Alaskan Waters. By George Wardman. (San Francisco: Carson.)

Of late we have been favoured with so many accounts of Western America by "Europeans," who have hurriedly passed from the Atlantic to the Pacific, that there is a certain novelty in learning what two native Americans have to say regarding the more remote portions of their own country. The first impression which a perusal of their books leaves on the mind is the vastness and varied character of the New World. Mrs. Custer is a Michigan woman, and Mr. Wardman is, we presume, a permanent resident in San Francisco. Yet Dakota seems to have struck the one very much as it would have struck the latest tourist over the North Pacific Railroad, which for all that is peculiar in the notes of the other regarding the coast north of Puget Sound, the writer might have been making his first acquaintance with the sea that laves his native land. Nor, except that the authors before us had better opportunities of becoming familiar with the ins and outs of the regions they describe, do their travel notes compare so very favourably with the hasty sketches of less fortunate strangers, that we need lose confidence in the enterprising Britons whose volumes have during the past two years passed in review before our critical vision. Mrs. Custer's book is in some respects a sad one. Her husband graduated at West Point in time to take part in the battle of Bull Run, and played so distinguished a part in the stirring

time that followed as to be Brigadier-General before he had reached his twenty-fourth year. The civil war ended, the young general and his still younger wife led the vagabond life of an American officer and his family, until when the present narrative begins, they were stationed near Bismarck, now the capital of Dakota territory. Military life in such a region is not exciting unless when the Indians whom the soldiers are set to watch break out of the reservation and attack the settlements. In those days such misdemeanours were of yearly occurrence, so that except during the winter Gen. Custer and his command had, what with hunting the red folks and the other "ferae" of the "plains," no idle time of it. But in the summer of 1876, these duties were to come to a sudden end for Custer and all his men. Sitting Bull, the Sioux chief, was encountered in the Little Big Horn with such disastrous effect to his pursuers, that not a man escaped. All were slain. The Indians had out-generalled the general, and meted out to him the fate he had prepared for them. The book is, therefore, not one to be judged too severely, even did it require any consideration beyond what its merits deserve. Practically, it is a biography of the writer's husband. "The General" is naturally her hero. Every act of his life is to her of greater importance than such trivialities can be to one less intimately concerned with his career, and here and there we are irresistibly reminded of Mrs. Badger on the maxims of the late Capt. Swosser. Gen. Custer was an active officer, devoted to his profession, a strict disciplinarian, a good husband, a man of some literary ability, and not unkindly, even to the Indians. But we are not bound to take our opinion of him from his widow. His tragic end was due to a lack of caution, and it is still affirmed by those who ought to know, that Black Kettle, whom he defeated and killed in 1868, had always been a friend to the whites, and on this very occasion was not on the war-path, but on an expedition to receive his annuity. This is, however, of no moment now. What we are mainly concerned with is that Mrs. Custer supplies us with an extremely interesting, and, so far as we have been able to test it, very accurate picture of army life on "the plains." Gen. Marcy, Col. Dodge, and, indeed, Gen. Custer himself, have published most admirable accounts of the more heroic aspects of frontier service. But the present volume is for the most part concerned with domestic matters, visiting, entertaining, troubles regarding servants and laundresses, or the lack of them, and a hundred matters which only a lady would think of describing. She laments the absence of elaborate diaries. This is, we think, a cloud not without a silver lining. For though Mrs. Custer might, with her journals before her, have been more particular regarding names and dates, the temptation to give them in block would have been too great to resist. On the contrary, she has written a pleasant narrative, which is sometimes very American, but none the worse for that, and may be recommended as one of the best books of the kind which has ever come before us.

Mr. Wardman is "United States treasury agent at the Seal Islands," and his little volume contains an unpretending account of a

voyage made along the coast of British Columbia and Alaska as far back as the year 1879. It is, therefore, in many places a trifle stale. The best chapters in the book are those descriptions of the Prybilov or Seal Islands, which are leased by Government to a company, which pays a royalty of sixty thousand pounds per annum for the privilege of killing a specified number of fur seals, under stringent restrictions, the object of which is to prevent the extermination of the pin-nipeds. To those who have not an opportunity of consulting Mr. Elliot's exhaustive monograph in the eighth volume of the Census Report, Mr. Wardman's brief account may be of value. With the exception of these islands, Alaska is worthless. The writer cannot, indeed, express too low an opinion of the Arctic land which was acquired from Russia. Otherwise, Mr. Wardman's book is of no great importance. It is written with a good deal of characteristic American humour, and is throughout very agreeable reading. But in the instances where his statement can be checked he is so careless about his facts that it would be rash to take everything he says for granted. It is, for example, incorrect to say that the Fraser River excitement was "in 1857" (p. 6), or that "hundreds died of hunger and exposure," or that only "a few made 'grub' wages," or that "Victoria 'pettered out' and declined" after the failure of the placers, since the "flush times" of the town were in 1861 and 1862 during the Cariboo "rush." It is also absurd to describe "rows of houses constructed at great cost now [1884] standing idle in the half deserted city," since at no period in its history has the capital of British Columbia been so prosperous as at present. Again (p. 12) the thriving farmer of Comox will read with amazement that at Nanaimo "spring is always backward and the harvest seldom amounts to anything." Mr. Wardman's science is about equally defective. The "wonderful fish or reptile," on the head of which is "a curved sort of horn or clamp on a hinge," is easily detected by any one at all acquainted with the ichthyology of the North Pacific to be the elephant fish (*Chimaera Collesi* of Bennett, *Zoology of Beechey's Voyage*, pl. xxiii., figs. 1-2), the "Skooma" of the Nisquallies, the "Kooma" of the Tsimpheans, the "Tsenemucka" of the Quakwolths; and, so far from being rare, it is so common about Fort Rupert, Koskeem Sound, and elsewhere, as to be eaten by the Indians. It is also extremely erroneous to describe the aborigines of British Columbia as "cremators." Only a few of the Northern tribes burn their dead, and the burial ground—a canoe and box cemetery—described on pp. 26 and 27, contain not the ashes, but the bodies of the aborigines, a fact for which we can vouch from personal inspection. Mr. Wardman did not, however, land, and make these misleading assertions on the faith of traders and other equally untrustworthy informants. Fort Simpson is throughout termed Fort Simpson, and it is (p. 32), to say the least of it, untrue that Mr. Duncan (who has done so great a work for civilisation, and received so scurvy a treatment in return removed to Metlakatlah owing to any "disagreement with the Hudson's Bay Company," or that "the company bought out the Re-

Mr. Crosby"; while it is simply libellous to accuse the missionaries of carrying on an illicit trade with Alaska "to the extent of twenty or thirty thousand dollars a year" (p. 32). The explanation of the carved poles on p. 40 is also far wrong, and the Queen Charlotte Islands, not Prince of Wales Island, are the headquarters of the Hydahs (p. 35). These grave inaccuracies throw so much doubt on the rest of Mr. Wardman's "facts," that one hesitates about quoting some curious, and, if true, novel data in other parts of the book. The little care taken to bring the information abreast of the times is shown in various places, for instance, on p. 236, where the future government of Alaska is discussed, the fact being that in 1884 Congress passed an act constituting the country a territory. Mr. Wardman is entertaining, but as a geographer he must be accepted with reserve.

ROBERT BROWN.

Prophecy and History in Relation to the Messiah. The Warburton Lectures for 1880-84, with two Appendices on the Arrangement, Analysis, and Recent Criticism of the Pentateuch. By Alfred Edersheim. (Longmans.)

"THERE is no public," said one whom scholars are still lamenting, "for scientific theology in this country." The judgment is severe, for since Pattison's withdrawal from the ranks of the theologians a new spirit has breathed upon English theology. Such a work as Dr. Edersheim's would not have been possible in 1860. Whether it would come up to Pattison's standard or not, it would certainly have been included by Dorner (had he lived to revise his sketch of English theology) among the signs of an awakening scientific spirit in the English church. It is not easy to give a helpfully critical notice of the present volume, partly from its defects of form, partly because it has itself the nature of a criticism. I have no wish to criticise Kuenen, Lagarde and Wellhausen through the medium of a criticism upon Dr. Edersheim. Perhaps I might add that my impression of the author's personality is so strong that I feel, if not a critic disarmed, yet one who would fain first of all introduce the author as a friend. There are two sides to the Jewish character, and its gentler aspect gives a colour and a fragrance to these pages which makes us hopeful of happy results from the Jewish element in our midst after a more complete mutual approximation. Whether or not the "rationalism of modern Jews" is altogether so "nerveless" and without a future as our author supposes (p. 10), there can be no question that Dr. Edersheim is thoroughly justified in his own "apologetic" attitude towards both Jewish and Christian rationalism, justified, too, in that emotional warmth which some have wished away from his writings, but which is too characteristic for a fair critic to censure.

"Christian" may, I suppose, be used in an ethical as well as in a theological sense, and be applied upon occasion to Jews who are not of the Christian church. There is, therefore, no religious prejudice in saying that every page of Dr. Edersheim's book is so profoundly Christian that it is a pleasure even to differ from him. He stands firmly by his own opinions, but not without a humility which

is, perhaps, too rare in the character of a critic. Nothing can be more charming, and more unlike the "harsh and crabbed" apologetics of a past generation, than the theory of the progress of truth set forth in the opening pages of the Preface (compare also end of lecture iv.). We have heard before that "heresy ultimately promotes a fuller insight into revealed religion," but perhaps no orthodox theologian at home has yet ventured to anticipate good results from concessions to free criticism. I do not say that Dr. Edersheim's concessions are, as he explains them, very material. Still, concessions he has made—otherwise it would hardly be necessary to notice this work in the ACADEMY. Let me speak first of the more distinctly critical portion of the work.

Though the title only speaks of "Prophecy and History," two important lectures are devoted to Vatke's and Wellhausen's theory of the origin of the Pentateuch, the history of which theory is sketched, and its principle and details unfavourably criticised. Wellhausen's *Prolegomena* having just been translated, these discussions of Dr. Edersheim have the merit of opportuneness. They open a controversy which will not soon be closed; and, though space was wanting for an exhaustive treatment, the references given to recent German works (all thorough students knowing German!) will enable the reader to work out the argument for himself. Great importance, I observe, is attached to articles in the *Magazin für Wissenschaft des Judenthums*, by Dr. David Hoffmann, an uncompromising advocate of the historical traditions of the synagogue. The second note to lecture viii. contains a revised list of the passages "by which Dr. Hoffmann has proved that Ezekiel had before him and [had] quoted from those portions of the Pentateuch the publication of which Wellhausen ascribes to the time of Ezra." It is not necessary to say much on this part of the volume before us. The author is not, indeed, guiltless of the critical spirit; but he finds Prof. Wellhausen's historical reconstruction or construction so uncongenial that he could not, I think (though he means to be scrupulously fair), even with more space at his command, give a just estimate of its critical basis. In this respect he resembles Dr. Bredenkamp, whose much praised but inconclusive *Gesetz und Propheten* has passed into the almost too industrious hands of Messrs. Clark's translators. Much as I sympathise with the devout spirit of these two kindred scholars, I think that a purely literary criticism of the records of a religion ought not to let itself be hampered by theological considerations, whether orthodox or rationalistic.

Dr. Edersheim is, however, too deeply versed in Jewish lore to stand where most of the elder English scholars stand with regard to the text of the Old Testament. Like Delitzsch, he compares the Pentateuch to the quadruple Gospel narrative, and admits that the Pentateuch consists of "several original documents or sources, welded together by one or more redactors." He continues in the following remarkable words, "And there may even be emendations and additions—glosses, if you like to call them so—by redactors, revisers, or final editors" (pp. 231-32). At the same time, he insists on "the general truthfulness

and reliableness of the Book [i.e. the Pentateuch], alike as regards its history and legislation." How unlike a practised controversialist! Certainly, whatever be our judgment on the existence of "pious frauds" in the Hebrew literature, or, I would rather say, on the degree to which the virtue of veracity was recognised by its authors, there can be no question of the transparent and exemplary candour of this Christian-Jewish scholar. It is pleasant, too, to notice the attraction which he evidently feels to enthusiastic admirers of the Old Testament belonging to the critical schools, such as Eichhorn and Ewald; and truly the tone and manner of Prof. Wellhausen's writing are among the greatest impediments to a just estimate of his adopted theories!

The book before us has some great merits, but is not sufficiently digested. It is not, for instance, at first sight, clear why the plan was so enlarged as to take in a criticism of recent theories of the Pentateuch. The transition from lecture vi. to lecture vii. is an abrupt one, and we have to look back to the preface to discover what was probably the link in the author's mind, viz., that the ceremonial law, which Prof. Wellhausen brings down so very late, was typical, i.e., in a certain sense prophetic, of Jesus Christ. Dr. Edersheim will not, I hope, be offended if I apply to his present volume the saying of Michelet, "Un livre est toujours un moyen de faire un meilleur livre." Orthodox readers want a history of the Messianic idea somewhat less dry than Prof. Drummond's, and more in relation to their own theological position. They are equally in need of a thorough study of Old Testament prophecy—sympathetic without ceasing to be critical—and, lastly, which perhaps is the most pressing want of all, an introduction to the criticism of the Pentateuch. To each of these works Dr. Edersheim has furnished some contributions here. He brings a fresh mind, unspoiled by the narrowness of too much English theology. If he has a partial affinity with any English theologian it is with Canon Westcott, who, in the appendix to *The Revelation of the Father* (1884), has already expressed one characteristic idea of the present work: that "the spirit of prophecy" (i.e., its inner life and special aim and impulse) is in relation to "the testimony of Jesus" as promise to accomplishment. According to this view, Christianity does not depend on the acceptance or rejection of certain proof-texts. The Old Testament, as a whole, points to Jesus Christ.

"We must get behind individual prophecies, consider them not merely as isolated, but as a whole, trying to ascertain whether or not the Old Testament, as a whole, is prophetic of the Messiah, and whether or not the historical Christ and Christianity present the real fulfilment of that prophecy" (p. 108).

In short, we are to begin with the New Testament, and see whether all that is mysterious in the Old Testament is not cleared up by accepting the Messiahship of Jesus, and whether all that is most progressive, morally and spiritually, in the Hebrew Scriptures is not summed up and expanded in Jesus of Nazareth in a manner too wonderful to be the result of accident.

There is room for difference of opinion in the

application of this principle, but, whether or not they follow Dr. Edersheim as a critic and an exegete, all progressive theologians will hail this new development of orthodoxy. "Prophecy is not predicted history" is what historical critics from the time of Herder have in good and evil days been declaring. It is no doubt a little embarrassing this multiplication of shades of opinion; but truth is the gainer by a generous eclecticism like that of Dr. Edersheim. Another point in which the author falls in with liberal tendencies is his recognition of "the points of contact between heathenism and revealed religion" (p. 143), though his remarks on the Assyrio-Babylonian hymnology as compared with the Hebrew (p. 26) seem to me somewhat too depreciatory. To pass to another subject. Not the least interesting part of this volume to many readers will be the summary of the references to the early Christians in the Talmud. May it be stated not merely that Hebraism developed here and there spontaneously ideas more or less akin to Christianity, but also that there was direct Christian influence on certain members of the Jewish community? Dr. Edersheim has eminent Jewish authority for answering in the affirmative, and he thus confirms the account of the spread of the faith in the opening chapters of the Book of Acts. Throughout the book he is an apologist, but he is not contented, like most English writers on prophecy, with beating out threshed straw. His volume is full of matter which I cannot here summarise, and which will be fresh to most students, and the tone is beyond praise. I wish it had been possible to give a better idea of the contents; but the book defies analysis. It is a weakness accounted for by the circumstances of the lecturer. Less excusable, I fear, are certain unpleasing neologisms, such as Hebrewism, Grecianism, beatification, God-conception, God-proclamation, and even Pan-Jehovahism.

T. K. CHEYNE.

NEW NOVELS.

- Anthony Fairfax.* In 3 vols. (Bentley.)
Karma. By A. P. Sinnett. In 2 vols. (Chapman & Hall.)
Leicester. By Francis William L. Adams. In 2 vols. (Redway.)
Kopal-Kundala. By Bunkim Chandra Chatterjee. Translated by H. A. D. Phillips. (Trübner.)
Carrigaholt. By John Burke. (Dublin: Hodges, Figgis, & Co.)

If, as there is every reason to believe, *Anthony Fairfax* is a first effort in fiction, its author deserves encouragement in consideration of the character rather than of the amount of the success he has attained. He has made a good, because he has made an unambitious and a perfectly sincere, beginning. *Anthony Fairfax* is not a profound psychological study, nor a daring experiment in realism, nor even an original and rattling melodrama. The hero himself, a man under a cloud because he has been unjustly imprisoned, is no novelty. But *Anthony Fairfax* deserves to be read, and will be enjoyed because it is a thoroughly simple, straightforward, healthy story, and because its author does not crowd his canvas

with figures. Only two of these, indeed, can be said to be elaborately portrayed—Anthony Fairfax, the man whose life a cruel wrong has shadowed; and Beatrice Clare, who is destined to dissipate the shadows. There is, indeed, a third portrait—that of Helen Carlyon, the friend and unconscious rival of Beatrice—which the author evidently intended at first to take a place beside the others. But she seems to fall off in character as the plot develops. If she has anything to recommend her, it is spirit. Yet she manifests a lack of spirit in engaging herself to a man who obviously pities her because her history, like his own, is under a cloud, while his heart has gone out to the bright Desdemona of Cheynhurst Vicarage. The breaking off of their engagement is also, considering the reasons for her doing so, a still greater exhibition of weakness. Beatrice herself is, however, a very charming girl, of the best English middle-class type, fearless, constant, healthily unheroic; and the story of her linking her life with that of Fairfax, which begins with curiosity and passes through sympathy into love, is told with great skill and care. Fairfax's retainers, the Dixons, too—Bob, who was his companion in prison, and his brother Joe, who in a tipsy moment reveals his master's secret, but makes an adequate atonement by clearing that master's reputation—are very good examples of plain North-country sense, fidelity, and independence. Genuine humour of the quiet sort is exhibited in the account given by the author of the effect produced by the revelation of Fairfax's term of imprisonment on the minds of imaginative country gossips.

The President of the Simla Eclectic Theosophic Society is, no doubt, a thoroughly honest devotee to occult science, and there are evidences in *Karma*, that with or without his "astral shell" he has a quick eye for character. But the ordinary Philistine reader of *Karma* is almost certain to say that he would prefer to have Mr. Sinnett's fiction without his Buddhism, or his Buddhism without his fiction. There are fortunately some very real folks mixed up with the clairvoyance and the feats of occultism, and the long sermons in *Karma*. There is Miss Vaughan, very fashionable, very sensible, and very loveable, as well as very beautiful. There are the delightfully commonplace Jem and Mrs. Miller, who must have been queer company for the prosing, tree-blasting baron, that figures as the magician (but "no *mécanique*, ladies and gentlemen") of the book. Even the poor ugly, brilliant journalist Annerley, who has twice to give up the actress Miriam Seaford, but whose "*Karma*" does not "entitle him to go mad," conducts himself in a sufficiently rational manner, when he is not under the influence of Baron Friedrichs, or compelled to justify the clairvoyance of a rather tiresome Mrs. Lakesby. But, in truth, *Karma* is not a book to be criticised, but to be believed or disbelieved in. It must be admitted, at the same time, that Mr. Sinnett can write vivaciously even on subjects of common human interest.

More morbid stuff than *Leicester* it is hardly possible to conceive, and it may be hoped quite impossible to write or publish. It is termed "an autobiography," and

many of the passages in it remind us of Rousseau, and of Mr. Morley's remark on Rousseau that "nobody else ever asked us to listen while he told of the playmate with which unwarned youth takes its heedless pleasure, and which waxes and strengthens with years until the man suddenly awakens to find the playmate grown into a master, grotesque and foul, whose unclean grip is not to be shaken off, and who poisons the air with the goatish fume of the satyr." Seriously, what purpose, ethical or artistic, does Mr. Adams seek to serve by printing the delirious and frequently disgusting ravings of a mentally diseased and unhappy lad, who cannot meet a sprightly girl in a drawing-room, but he sets her down as "a cocotte" and "a frank little sensualist." Yet there is one character in the story that is drawn with fidelity to truth—poor Rosy Howlett, the little seamstress, who elopes with the mad boy, and goes to Paris as his mistress, because his creed will not allow him to marry. Even M. Zola Mr. George Moore would find it hard to beat Mr. Adams's description of Rosy's death. The grimly minute narrative of Leicester's school-boy troubles and of his attempt to get a living when he is discarded by his guardian is, too, of such a character as to make one regret that Mr. Adams had not put to better use his undoubted, though undisciplined, powers.

Mr. Phillips, who translates *Kopal-Kundala*, is good enough to preface it with an introductory essay on "Bengal and Bengali Novelists," from which it would appear that there is hope of a good school of fiction making its appearance in Hindustan some day. From *Kopal-Kundala*, however, which is a specimen of the work of Bunkim Chandra Chatterjee, little can be inferred. It is a *mélange* of love, feminine beauty, and cruel religious rites. It begins with Kopal Kundala saving her future husband, Nobokumar, from being murdered by a frantic priest, and ends with the drowning of the pair in the Ganges. There is not much of a plot in *Kopal-Kundala*, although a slight element of intrigue is contributed to the story by Mobi Bibi, a forgotten wife upon whom Nobokumar stumbles, but who is in reality a passionate pilgrim of free love. The author's power, such as it is, lies not in incident or in character-sketching, but in essentially sensuous description; and of even that one would require to see more before venturing to say that it is great.

In *Carrigaholt* will be found some good Irish brogue and liquor, and some very bad half-Irish poetry. There is no plot to speak of; the incidents are not worth mentioning, and are very loosely connected. O'Hara, the warm-hearted but improvident squireen, is a familiar friend in Irish fiction. But he is better drawn than any one else in the book. Altogether, *Carrigaholt* is as slight a story as has been published for a long time; but it is quite harmless.

WILLIAM WALLACE.

SOME RECENT BOOKS ON ECONOMICS.

Principles of Social Economy. By Yves Guyot. Translated by C. H. d'Eyncourt Leppington. (Sonnenschein.) M. Guyot's treatise was well worth translating. It is the work of an independent and courageous

thinker; it is full of facts; and it is written with a vivacity of style and a fertility of illustration worthy of Bastiat. M. Guyot, too, calls himself a warm partisan of diagrams, and he has used them freely with excellent results. They have the merit, as he points out, of making the proportion of quantities to be more clearly perceived, and also of indicating, not only what the average is, but how it is arrived at. It would certainly be well if in economical works the method were more largely adopted. The book is interesting on another side, for it contains a more unequalled defence than any other Continental economist has made of the principle of individualism. M. Guyot is a free trader, and not merely in a tariff sense: he is equally opposed to that other form of the protective spirit which he calls Colbertism, and which shows itself in every unnecessary interference of the State with the individual. He allows, however, more scope to the State, whether in the form of the central or the communal authority (an important distinction, often ignored in the discussion of this question), than do our English individualists. For instance, he would not leave education to individual action. He is willing to include even the higher education within the sphere of the State; but he goes on:

"I say the State, taking it collectively; but I think there would be great advantages in leaving the higher as well as secondary education to the initiative of the Communes. As to primary education, I am in favour of the intervention of the State so far as this—that it should see to its being everywhere given. But recent facts have shown the action of the State to be less rapid and effective than that of the Communes."

On the whole, M. Guyot's exposition is singularly clear, and his teaching sound. But he has been curiously led astray by Carey's often refuted refutation of Ricardo's theory of rent. Carey showed truly enough that appropriation did not begin with the most fertile land, the hill sides being cultivated before the marshy flats. But his criticism affected only Ricardo's statement of the theory, and not the theory itself. If we include such considerations as the safety of the cultivator and the advantages of transport, the theory remains permanently and necessarily true. Mr. Leppington's translation, it should be said, is exceedingly well done. But he should not have left this startling ambiguity: "It takes the Government 800,000 working days to build a ship of 5,000 tons; while private industry constructed the *Admiral-Duperré*, a ship of 10,487 tons, in 411,000."

The Scottish Highlanders and the Land Laws: an Historico-Economical Enquiry. By John Stuart Blackie. (Chapman & Hall.) Prof. Blackie has made himself the acknowledged champion of the Highlanders. He knows them as few men do; he has lived among them, and learned their language; he has studied their history, their character, and their condition, with a peculiar and sympathetic care; and by his breezy verse and prose he has tried to infuse into others his own enthusiasm. In this, his last work, he has taken up a new attitude. Having convinced himself that the evils which oppress the Highlands are "the natural result of a general one-sided and unjust body of land laws," he has not been content with investigating the scandals of the clearances, but has made a systematic inquiry into the land customs and legislation of various Continental countries. Not many of those who have expended their indignation on the Crofters' question have done as much, and his experience and his studies give him a good title to be heard. The interest of his book, however, lies less in his practical suggestions than in his vigorous account of the Highlanders, of their virtues and their vices, and of the influence which untoward events

have had upon them. The story, no doubt, has been already told, but it bears repeating; and he has told it very effectively, and with a moderation to which he has not always schooled himself. If we mistake not, he has been the first to note that among the causes of the present agitation is the Disruption of 1843. In the Lowlands the Disruption made a healthy division in the Church; in the Highlands the Establishment was practically swept away. "And," he says,

"as the Established Church was almost the one only link that remained, in the absence of a middle class, binding the great landed proprietor to the mass of the people, it follows that the effect of the Disruption was the snapping asunder of one of the firmest of social bonds in a district where hardly another social bond remained to be snapped."

Prof. Blackie makes many bold proposals of land reform. For example, he would have rents fixed by a special court, according to the soil and the circumstances of the tenancy, and, while opposed to excessive subdivision, he would check the accumulation of land by an increasing tax. He looks with favour on a law and custom of primogeniture, not indeed in its hard English shape, but controlled as it is in the Channel Islands. And he would follow the law of the Channel Islands also in placing restrictions on the right to disinherit the natural heir. The concluding portion of the book is devoted to an examination of the Report of the Crofters' Commissioners, which, as he tells us, he refrained from reading until he had thought out the case for himself.

Les Classes Ouvrières en Europe. Par René Lavollée. Second Edition. In 2 vols. (Paris: Guillaumin.) In spite of the great and growing interest in labour questions, there is still a serious difficulty in obtaining information, at once trustworthy and wide, as to the condition of the working classes. Social theories abound; but of the mode of life, and even of the earnings, of the greater part of the population of most countries, we have only scanty and incorrect accounts. The fact is not surprising. To draw up a report of the remuneration which labour receives in England or in France or in Germany, to tabulate the wages in different occupations, to show how wages vary with localities, with seasons, with degrees of skill on the part of the workmen, is a task obviously beyond the powers of any one man, to be accomplished with even moderate completeness only by a body of trained investigators, acting in concert, and assisted by the employers and the workmen themselves. Prof. Leone Levi's well-known reports are the result of careful inquiry; but they must be used with great caution, and they do not profess to trace out, except very roughly, local variations of wages. One of the most useful and detailed works on the subject, although it is not to be implicitly trusted, is Mr. Edward Young's report on labour in Europe, in the United States, and in British America. It is now, however, some fifteen years old; though we understand that an American commissioner is in Europe at the present time preparing a revised report. M. Lavollée has limited his field of investigation, and has consequently been able to adopt a more minute mode of treatment. He has excluded France and England, reserving them, we hope, for a future time, and has confined himself to the other countries of Europe. The first volume treats of Germany, Holland, Norway, Sweden, and Russia; the second, of Switzerland, Belgium, Austria and Hungary, Spain and Portugal—the last two countries being dismissed in a few rather unsatisfactory pages. The chapters on Germany form a mine of information on the position of labourers both in country districts and in towns, comprising an account of wages, hours of labour, cost of living, dwelling-houses, workmen's associations, co-

operation, &c. A full summary is given of recent industrial legislation, and the progress is traced of German socialism up to the recent speeches of Prince Bismarck. In an Appendix are catalogued the rates of wages in different occupations and at different places throughout Germany, together with the prices of the principal articles of consumption in a workman's family. M. Lavollée's tables confirm the opinion commonly held, that German wages are, roughly speaking, about 25 per cent. lower than English wages, and they show, moreover, that there is not nearly the same difference in the cost of living between the two countries. It is evident, also, as one might expect, that within Germany itself the local variations of wages are much wider than in England. M. Lavollée's work, so far as we have been able to test it, is carefully done, and deserves to be studied by all who are interested in social and labour questions.

Icaria: a Chapter in the History of Communism. By Albert Shaw. (Putnam.) Mr. Shaw has told very vividly and faithfully the story of the Frenchmen whom Cabet, the Communist of '48, persuaded by his fervid teaching to seek in America a new and fraternal life. Like every story of socialism in real life, it is at once inspiring and sad. The enthusiasm of the original settlers was something deeper than a mere fleeting discontent with the life which they abandoned; for their descendants still remain faithful to their original purpose, though experience has taught them to moderate their hopes. But there is more to tell of disappointments and of dissensions than of prosperous union. They have quarrelled among themselves, and have split up into separate communities, whose history recalls that of the Seceders, the Original Seceders, and the New Original Seceders in the Scotch Church. The experiment, however, is by no means at an end. Two groups have recently blended, calling themselves the "Icaria-Speranza Community," and in their settlement near San Francisco show signs of prospering. But they have been compelled to make a concession to the weakness of human nature by recognising private property in the form of pocket-money.

Essays on Economical Subjects. By "Hibernicus." (Dublin: Ponsonby.) "Hibernicus" is at issue with political economists on many important matters. He seems not to have very much respect for them, believing that they are carried away by their theories, and that they speculate on economical subjects with a blame-worthy ignorance of economical facts. Let us give an example of his own reasoning. Irritated by the habit of treating free trade as a panacea, and evidently not aware of the subtleties of Mr. Sidgwick, he is ingenious in pointing out the possible benefits of protection. "It seems to me," he says, after summarising the argument in favour of one-sided free trade, "that, in this reasoning, the distinction between the cost of imported commodities to the British public, and their cost to the individual British consumer, is entirely overlooked. Assuming that the duty is not prohibitive—that the foreign commodity continues to be imported, and that the duty on importation is paid—the cost to the country is less than the cost to the consumer by the whole amount of the net revenue which the duty produces; and as the consumer is almost always a tax-payer, he obtains . . . in that capacity a benefit at least equal to the loss he sustains in his capacity of consumer."

And he discusses, by way of example, the effect of a duty on American corn; but, seeing that the influence of the duty on home agriculture disturbs the theory, he is content with concluding that it holds good of manufactures, "where increased production at home does not imply a proportionally larger expenditure of labour." "Hibernicus" is all for precision of statement, but there is much looseness here. His argument

requires not merely that the duty should not be prohibitive, but that it should not diminish the imports of the duty-paying article. Where the imports are diminished, and whether from the fact of the higher price caused by the duty or from the new home competition they always will be diminished, the consumer pays the higher price on the whole consumption, and collects duty only on a part of it. To another argument in this same essay, he calls special attention in his preface, claiming it as new and important. If free trade be essentially a good thing, its benefits should be seen wherever it is applied: how, then, has it so terribly failed in bringing prosperity to Ireland? If, as he thinks is the case, free trade is not the cause of Irish distress, then it cannot be claimed as the cause of English prosperity. Of all possible positions, this is perhaps the only one that is absolutely untenable. A careful and detailed answer to the question would form an interesting chapter in the history both of free trade and of Ireland. Among the other subjects discussed by "Hibernicus" are the principle of population, the land question, commercial crises, the English Church, and war. Like M. Guyot, he falls into the Carey misreading of Ricardo, but it is by a sort of original sin, and not through the teaching of Carey, whom he does not seem to have studied. He seems indeed to go further, and to deny that in fact the high lands have been cultivated before the valleys. Constantly as we have found ourselves in disagreement with "Hibernicus," we have been impressed by the ingenuity of his arguments and by the business-like shrewdness of much of his criticism. In this sense the book is worth reading.

NOTES AND NEWS.

THE forthcoming volumes in the series of "Early Britain," published by the S. P. C. K., will be *Scandinavian Britain*, by Mr. F. York Powell; and *Post Norman Foreign Influences*, by Mr. H. G. Hewlett.

PROF. FREEMAN is lecturing at Oxford this term on "The Chief Periods of European History."

PROF. ARMINIUS VAMBÉRY has undertaken to write for Messrs. Cassell & Co. a work on Russia and England in Central Asia, which will be ready for publication in a few weeks. It will describe the various countries and peoples which have been conquered by Russia in her successive advances towards India, showing the influence which has been exerted by Russian rule, and contrasting it with the effect exercised by the British régime in India.

MR. EDMUND GOSSE is lecturing at Cambridge this term on "English Prose in the middle of the Eighteenth Century." His former course of lectures, "From Shakspeare to Pope," will shortly be published by the Cambridge Press. The Cambridge Press also announce *Studies in the Literary Relations of England with Germany in the Sixteenth Century*, by Mr. C. H. Herford; and an *Introduction to the Literature of the French Renaissance*, by Mr. A. A. Tilley.

THE Society for the Propagation of the Gospel in Foreign Parts proposes to publish, if a sufficient number of subscribers can be obtained, its MS. journals from the date of its incorporation in 1701 to 1800, which contain valuable materials for the history of the foundation of the Church in America, Canada, and the West Indies, besides much important evidence bearing on the history of families and individuals during the last century. It is estimated that these journals would fill five octavo volumes of about seven hundred pages each, at a cost of £6 6s. for the set. It is intended to print only 250 copies, and each copy will be numbered and signed.

MESSRS. SAMPSON LOW & Co. will publish next week a work by the Rev. Dr. Landsell, entitled *Russian Central Asia*: including Kuldja, Bokhara, Khiva, and Merv; with Appendices on the Fauna, Flora, and Bibliography of Russian Turkistan. The book will be in two volumes, and will be illustrated with photographic frontispiece, seventy engravings, and route and ethnological maps showing the Afghan frontier as marked in new Russian publications. It describes a journey of 12,000 miles—5,000 by rail, 3,500 by water, and 3,700 on wheels, horses, or camels—through Western Siberia to Kuldja: thence through Russian Turkistan and the Kirghese Steppes to Tashkent, Khokand, and Samarkand. Crossing into Bokhara, the author travelled through the Khanate as guest of the Emir, floated 300 miles down the Oxus to Khiva, and then continued by a new route across the land of the Turkomans and north of Merv to Krasnovodsk. In seventy-seven chapters the book treats more or less fully of all parts of Russian Turkistan, Kuldja, Bokhara, Khiva, and Turkmenia, down to the frontier of Afghanistan, and describes many hundreds of miles of country not previously visited by an English author. It also contains lists of 4,300 species of fauna and flora, a bibliography of 700 titles, and an index with more than 10,000 entries.

MESSRS. HATCHARD will publish during the month an educational religious work intended as a class book, and entitled *Homely Talks with Young Men on the Young Men of the Bible*, by the author of "Joined to an Idol." Canon Westcott has written a preface for the book.

THE collected works of Rāja Rammohun Roy, the Hindoo reformer and patriot, will shortly be published in Calcutta. Subscribers' names may be sent to Messrs. Williams & Norgate.

MESSRS. HURST & BLACKETT will shortly publish the following novels: *The Sins of the Fathers*, by Mr. Henry Cresswell; and *Entangled*, by Miss Fairfax Byrnes, each in 3 vols.

AT the recent examination at the Inns of Court no less than ten natives of India passed in Roman Law; and one, Mr. Satyendra Prasanna Sinha, obtained the senior scholarship in equity at Lincoln's Inn.

MR. H. T. WHARTON'S *Sappho*: a Memoir and a Translation is now ready for issue to subscribers. The large paper copies, with artist's proofs of the frontispiece before letters, can only be obtained from the author, 39 St. George's Road, N.W.

MR. WILLIAM LUDLOW has just added *As You Like It* to his series of reprints of the First Folio of Shakspeare (Simpkin, Marshall, & Co.). We are glad to learn from his "advertisement" that the previous volumes have met with the success they deserve. Their price of eightpence is astonishingly low for so elegant a format. Mr. Ludlow now announces, for issue to subscribers only, an *édition de luxe* of the same series, suitable for "a collector's library."

A NEW work on *Subscription and Belief*, by the author of *The God-Man*, is announced by Mr. Eliot Stock.

MESSRS. SAMPSON LOW & Co. will publish, immediately, a Life of the late Dean Stanley, by Grace A. Oliver, author of a Life of Maria Edgeworth. The book will be entitled, *Arthur Penrhyn Stanley, Dean of Westminster; His Life, Work, and Teachings*.

MESSRS. WILLIAMS & NORGATE announce an English translation of the Jerusalem Talmud, by Dr. Moses Schwabe, of the Bibliothèque Nationale, the author of the French translation of that work. The first volume, containing the

treatise *Berakhoth* (Blessings), is in the press, and nearly finished.

MESSRS. J. & R. MAXWELL announce the issue of two new three volume novels—*Sweet Christabel*, by A. M. Hopkinson; *Corinna*, by "Rita."

MESSRS. SIMPKIN, MARSHALL, & Co. announce to-day a new book, dedicated to Prof. Skeat, by Dr. Clarke Robinson, of Durham, viz., *Introduction to our Early-English Literature*, giving a critical review, with extracts, original and translated, of every Anglo-Saxon poem before the Norman Conquest, with historic introduction and list of prose writings.

MR. FISHER UNWIN will publish next week, as a shilling volume, a translation, by Miss Ballin, of M. James Darmesteter's recent lecture on the Mahdi, delivered at the Sorbonne. The title of the book will be *The Mahdi, Past and Present*. It will contain a portrait of the present and one of a former Mahdi, and a reprint of the letters sent from Khartoum by the correspondent of the *Daily News*.

MR. ARROWSMITH'S "Bristol Library" of shilling novelettes, which began with *Called Back* and now numbers five volumes, will be augmented next month by a farcical romance by Mr. F. Anstey, entitled *The Tinted Venus*.

M. ARSÈNE HOUSSEY is about to publish a new book, in four volumes, under the attractive title of *Mes Confessions*.

THE first portion of an early Ordinary of Arms from the heraldic collections, temp. Richard II., commonly known as "Mr. Thomas Jemyn's Booke of Armes," and never before printed in its entirety, will appear in an early number of the *Antiquarian Magazine and Bibliographer*.

Walks in Epping Forest, an illustrated hand-book to the forest paths, by Mr. Percy Lindley, with cycling and driving routes, will be issued next week.

THE works of the late M. Blanqui are to be published shortly by M. Felix Alcan. The first two volumes, entitled respectively *Capital et Travail* and *Fragments et Notes*, will appear immediately.

Mother Darling, a story founded upon fact, by Miss Bewicke, is about to appear in Messrs. Field & Tuer's white parchment series.

THE new serial story which, under the title of "My Namesake Marjorie," will be commenced in *Cassell's Magazine* for June is from the pen of the author of "Who is Sylvia?" The scene is laid partly in England and partly abroad.

APPROPOS OF M. de Bornier's candidature at the Académie française, the *Livre* tells the story that on the occasion of the inauguration of Ponsard's bust at the Academy M. de Bornier wrote a commemorative poem, which he sent to the newspapers on the day before the ceremony. It contained the lines

"Tu mourus en pleine lumière,
Et la victoire contumière
T'accompagna jusqu'au tombeau."

The next morning the poet found that one of the leading papers which had printed his verses had turned the second line into "Et Victoire à contumière!"

A SHAKSPEARE society has been founded at New York. Among the promoters are Mr. Brander Matthews and Mr. Appleton Morgan.

ACCORDING to the *Livre*, M. Hovyn de Tranchère has discovered, in the Imperial Library at St. Petersburg, a number of interesting historical documents relating to Mary Stuart, to Henry IV., and to the Fronde. The results of M. Hovyn de Tranchère's researches will be

published by Feret, of Bordeaux, under the title, *Les Dessous de l'Histoire*; Curiosités judiciaires, administratives, politiques, et littéraires. The work will also contain the unpublished memoirs of Latude, and an important series of documents taken from the papers of the Bastille.

THE publishers of the new monthly magazine, *The Scottish Church*, are Messrs. R. & R. Clark, of 42 Hanover Street, Edinburgh, not Messrs. T. & T. Clark, as was stated in our note of last week.

PROF. SKEAT has published, in the "Clarendon Press Series," an edition of the ballad called *The Tale of Gamelyn*, which is given in several MSS. of Chaucer as one of the "Canterbury Tales." That the ballad is not Chaucer's is obvious at a glance. Prof. Skeat accounts for its being regarded as his by the conjecture that the poet may have written out a copy of "Gamelyn," intending to use the story as material for his own poem, and that this copy may have been found among his papers. This hypothesis is ingenious, but it cannot be regarded as anything more than a possibility. If it be correct, there cannot be much doubt that Prof. Skeat is right in his further interesting suggestion that the tale was intended to be put into the mouth of the squire's yeoman. The ballad has a special interest for Shakspeare students, as it is the source from which (through Lodge's *Euphues' Golden Legacy*) the story of "As You Like It" was derived. The hero, Gamelyn, is mentioned in some of the Robin Hood ballads as "Gandelyn" and "Young Gamwell." Prof. Skeat's text is printed from MS. Harl. 7334, and the readings of six other MSS. are given. The volume contains a glossary and notes, and an introduction briefly, but satisfactorily, dealing with the language and versification of the poem, and with the relation of the story to Shakspeare's play and to the Robin Hood cycle. We are sorry to see that Prof. Skeat adopts the mistaken notion that Robin Hood means "Robin of the Wood." In support of this opinion he states that "Robin des Bois" is a personage familiar in French nursery legend—an assertion which is thus disposed of by M. Jussier in his notice of the work before us in the last number of the *Revue Critique*:

"M. Skeat prend texte d'un des romans de notre compatriote [Eugène Sue] pour affirmer que le caractère de Robin Hood n'est pas inconnu en France et que ce personnage a son rôle dans nos récits populaires; le nom de 'Robin des Bois' serait invoqué par les mères françaises pour effrayer leurs enfants. Malgré l'autorité d'Eugène Sue et celle de l'auteur anonyme d'un article des *Notes and Queries*, le nom de Robin des Bois ne représente rien parmi nous que la traduction fort libre du titre d'un opéra de Weber, 'Der Freischütz.'"

ORIGINAL VERSE.

THE PARTING SIGH.

HERE have I laid me by my Love that's dead:
An hour ago she shuddered, "Sweet, be brave!"
Then sighed and died in the last kiss she gave;
And all the music of the life we led
Sinks like the anthem sinking overhead
Upon the carven sleepers on a grave,
Cleaving in stone together as they clave
In the life ended where they once were wed.
"Be brave?" What then's the bravest way to die?
"Ay, 'twere the noblest dying for her sake
To spend my heart-blood slowly, through long
years,
And while my insatiate miser-soul doth make
A dark, dear hoard of her sweet memory.
Smile for the world, and serve it—keep my tears."

ERIO S. ROBERTSON.

MAGAZINES AND REVIEWS.

THE most interesting article in the current number of the *China Review* is the "Sketch of Formosa," by Messrs. Colquhoun and Stewart-Lockhart. The authors epitomise in forty-seven pages all that is at present known of the island and its inhabitants. Beginning with the occupation of Fort Zelandia by the Dutch in 1624, they trace its history down to the present time, and add much information on the geography, climate, and trade, which will be read at the present time with interest. The description given by the authors of the climate and commercial capabilities of Kelung partly explain the difficulty the French have had in turning their conquered territory to account. The great dampness of the climate—rain falls on most days in the year—makes it very unhealthy. Even the Chinese suffer acutely from fever, and the death-rate among the coolies working in the mines is excessive. "The summer heat is tropical, and the changes are sudden." The trade of the island is still in its infancy, but the increase in its value has been very considerable since the ports have been open to foreigners. For example, the increase in the value at Takow between 1868 and 1885 was, in round numbers, from £350,000 to £900,000. The article next in importance is one on the "Ningpo Dialect," by Mr. Parker, who furnishes in this contribution another evidence of the excellent work he is doing in the cause of philology by his careful study of the dialects of China. Mr. Pilon continues his account of the "Six Great Chancellors of Tsin," and Mr. Phillips gives us a sketch of the life of the celebrated pirate and rebel Koxinga. Some of the notes and queries are interesting.

THE *Theologisch Tijdschrift* for May opens with another clear and cogent article by Dr. Rauwenhoff on the origin of religion (he agrees very much with Pfleiderer, and congratulates that scholar on the success of his book, which the official disavowal extended to his lectures could not prevent); Dr. Koster continues his examination of Semitic deluge stories; Dr. Prins discusses the destination of the Epistle to the Hebrews (the Jewish minority in the Roman Church, in the twofold danger of separating itself from the Gentile section and of falling away through persecution, is addressed by a Jewish Christian of Alexandrian origin and Pauline views); Dr. Snellen reviews a volume of sermons by de Bussy; and Dr. Rauwenhoff gives an In Memoriam to the great theologian, J. H. Scholten (died April 10).

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- DAUDET, A. *L'Arlesienne*. Paris: Lemerre. 2 fr.
DÜRSTNER, H. *Abhandlungen zu Goethe's Leben u. Werken*. 1. Bd. Leipzig: Wartig. 8 M.
FRIEDRICH, C. *Augustin Hirs Vogel als Töpfer, seine Gefässentwürfe, Oefen u. Glasgemälde*. Nürnberg: Schrag. 20 M.
GOURD, A. *Les chartes coloniales et les constitutions des Etats-Unis de l'Amérique du Nord*. T. 1 et 2. Paris: Pichon. 18 fr.
GUYOT, Y. *Lettres sur la politique coloniale*. Paris: Reinwald. 4 fr.
MALOT, H. *Le Sang bleu*. Paris: Charpentier. 3 fr. 50 c.
MELON, P. *De Palermo à Tunis, par Malte, Tripoli et la côte*. Paris: Pion. 3 fr. 50 c.
MUELLER, W. *Politische Geschichte der Gegenwart*. XVIII. Das Jahr 1884. Berlin: Springer. 4 M. 80 Pf.
PROPERCE, *Les Elégies: traduction en vers de M. de la Roche-Aymon*. Paris: Quantin. 10 fr.
RAPPOET sur la culture du café en Amérique, Asie et Afrique. Paris: Challamel. 20 fr.
RODT, E. v. *Kunstgeschichtliche Denkmäler der Schweiz*. 3. Serie. Bern: Huber. 20 M.
STABLER, C. N. *Ludwig Feuerbach*. Stuttgart: Enke. 9 M.

HISTORY.

- HALLWICH, H. *Gestalten aus Wallensteins Lager*. II. Johann Aldringen. Ein Bruchstück aus seinem Leben als Beitrag zur Geschichte Wallensteins. Leipzig: Duncker & Humblot. 3 M.

- MICHEL, N. H. *Du droit de cité romain: études d'épigraphie juridique*. 1^{re} Série. Des signes distinctifs de la qualité de citoyen romain. Paris: Larose. 3 fr.
SOREL, A. *L'Europe et la Révolution française: les mœurs politiques et les traditions*. Paris: Pion. 3 fr.
TARDIF, E. J. *Les auteurs présumés du Grand Couturier de Normandie*. Paris: Larose. 3 fr.
TROLL, A. *Das italienische Volkstum u. seine Abhängigkeit v. den Naturbedingungen*. Leipzig: Duncker & Humblot. 3 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- DOMBROWSKI, R. Ritter v. *Die Gewerbbildung der europäischen Hirscharten*. Wien: Gerold's Sohn. 22 M.
GUENTHER, S. *Lehrbuch der Geophysik u. Physikalischen Geographie*. 2. Bd. Stuttgart: Enke. 15 M.
LUDWIG, G. *Tertullians Ethik in durchaus objectiver Darstellung*. Leipzig: Böhme. 2 M. 80 Pf.
SCHWARTZOFF, P. *Die Freiheit d. Willens als Grundlage der Sittlichkeit*. Leipzig: Böhme. 1 M. 50 Pf.
SPITZER, S. *Untersuchungen im Gebiete linearer Differential-Gleichungen*. 3. Hft. Wien: Gerold's Sohn. 3 M.
VALLOU, G. *Uccelli d'Italia descritti e dipinti*. Disp. 1. Turin: Loescher. 4 fr.

PHILOLOGY.

- DE-VIT, V. *Lexici Forcelliniani pars II., sive onomasticon totius latinitatis*. Distr. 26. Prati. 3 fr.
IBN KATHIR *de flexione libellus*. Arabicus nunc primum ed., in latinum sermonem translatus, notis illustravit G. Hoberg. Leipzig: Brockhaus. 3 M. 50 Pf.
LEIBSCHUH, F. F. *Der Kunststein d. Horaz*. Leipzig: Hucks. 1 M.
SMITH, R. M. *De arte rhetorica in L. A. Senecae tragoediis perspicua*. Leipzig: Fock. 2 M.

CORRESPONDENCE.

THE LINDSEY SURVEY.

Hammermith: May 7, 1885.

I cannot think that authors should be encouraged to review their reviewers, which seems to be the order of the day. We are all apt to imagine that, if we might only be allowed to explain, those who find fault with us would easily be proved in the wrong; but such controversies between author and critic have little interest for any one but themselves, and a book must stand or fall by what it contains, without the help of afterthoughts or explanations.

After this protest, I proceed somewhat inconsistently to contend that, although Mr. Round praises me beyond my deserts in his letter to the *ACADEMY* of April 18, it is not fair to blame my little book for sins of omission and commission of which it is not guilty.

For instance, William Torniant's holding of three carucates and three bovates, is made up of one carucate in Faldingworth (p. 21), and of one carucate in Binbrook (p. 24), both of which had belonged to his father Osbern in Domesday. He had also three bovates in Newton by Toft (p. 25), five bovates in Nettleton, and three bovates in Grassby (31), which last three had been escheats. It is true that the three bovates in Newton are misprinted two bovates in an Index (p. 51); but the sum total is correct, and nothing has been overlooked in the reckoning.

Again, William Torniant's name is not included in my list of undertenants, simply because I cannot think that he was the mesne tenant of the six bovates in Aisthorpe, belonging to Robert FitzRoy, which were held under him by Robert Hundyfot (p. 21). As I understand it, this estate was a small escheat, which the king had appropriated to the part maintenance of his natural son, and during the boy's minority it was left in the hands of a local officer of the Royal Exchequer, such as William Torniant is known, from the Pipe Roll of 1130, to have been.

Mr. Round is equally mistaken in saying that, according to the Survey, no part of Osbern's Domesday holding passed to his son Richard and that Richard's holding was not five bovates as I state at p. 11, but two bovates. For he will find in the Survey itself, that Richard possessed three bovates at Elsham (p. 31), as well as two bovates in the Wapentake of Calceworth (p. 34).

He will find also that Richard inherited from his father the mesne tenancy of large estates, both at Wickenby (p. 35), and at Reston (p. 38), in the Percy fief, and also of an estate at Benniworth, under the Archbishop of York (p. 35). It must be borne in mind also that the name of the mesne tenant is constantly omitted in the Survey, so that he probably inherited other lands of this tenure which are not specified. I should expect that the reason why the name of his father is generally added when Richard of Lincoln is mentioned, is simply because it was necessary to distinguish him from members of other families bearing the same name; such as Alan of Lincoln, and Wigot of Lincoln. But this addition would not, of course, be necessary to distinguish William Torniant.

I must remind Mr. Round that my notes on the Survey make no pretension to give an exhaustive account of the Landowners of Lindsey in 1114-16. They were merely intended to suggest how much information might be gleaned from this Record, by those who can read between the lines, and to provoke further study of its contents.

Osbern, the priest, was an official before Domesday (fo. 377), and was, I suspect, introduced into the public service by Ernwin, the priest, who was one of the pre-Domesday Sheriffs of Lincolnshire. Osbern eventually succeeded Ernwin, and is addressed as sheriff of the county in a series of writs relating to Lincoln Cathedral, in the reigns of William Rufus and Henry I. (*Monasticon*, vol. viii.) But I must reserve for a future edition any further account of Sheriff Osbern and his sons, with many other points of interest, which I have lately worked out in detail. Since my little book was published, the original MS. has been reproduced in facsimile by the autotype process; so that, through the enterprise of Mr. James Greenstreet, a perfect text is accessible to invalids like myself, who cannot visit the British Museum. This has encouraged me to discard all reference to Hearne's text in my next edition, and to print from the facsimile a corrected Latin text with my translation on the opposite page. I have also rewritten the introduction, giving further proof for my belief that the Survey was compiled in the year 1115, with a fuller account from my MS. Baronage of the greater landowners mentioned in the Roll. I must add, however, that it requires more courage than I have at present to make the sacrifice of money, as well as labour, which is involved in reprinting a book that will only be read by real students of English history.

EDMOND CHESTER WATERS.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 18, 7.30 p.m. Education: "Review of the Discussion on Art at the Education Conference, 1884," by Mr. E. Cooke.

8 p.m. Inventors' Institute.

8 p.m. Victoria Institute: "Results of Archaeological Research in North America."

8 p.m. Society of Arts: Cantor Lecture, "The Manufacture of Toilet Soaps," by Dr. C. R. Alder Wright.

TUESDAY, May 19, 8 p.m. Royal Institution: "Digestion and Nutrition," by Prof. Gamgee.

7 p.m. Society of Architects.

7.45 p.m. Statistical: "Indian Railways and Wheat Trade," by Mr. A. K. Connell.

8 p.m. Civil Engineers: "The Signalling of the London and North-Western Railway" (adjourned discussion), by Mr. A. M. Thompson; "The Theory of the Indicator and the Errors in Indicator Diagrams," by Prof. Osborne Reynolds; "Experiments on the Steam Engine Indicator," by Mr. A. W. Brightmore.

8 p.m. Society of Arts: "New Britain and the Adjacent Islands," by Mr. Wilfred Powell.

8.30 p.m. Zoological: "On *Dinornis Oweni*," by Prof. Julius von Haast; "Notes on the Pinnipedia," by Dr. Mivart; "Report on the Collections of Birds made during the Voyage of the Yacht *Marquesa*—Part IV., On the Collection of Birds from Sumatra," by Dr. F. H. H. Guillemand; "On *Echinus maculatus*," a new Pennantid from the Japanese Seas," by Dr. A. W. Hubrecht.

WEDNESDAY, May 20, 8 p.m. Society of Arts: "The American Oil and Gas-Fields," by Prof. James Dewar.

THURSDAY, May 21, 8 p.m. Royal Institution: "Poisons," by Prof. C. Meymott Tidy.

4 p.m. Archaeological Institute: "Ohevron Beads and Blue Bubbles from Peruvian Graves," by Mr. J. P. Harrison; "Scandinavian or Danish Sculptured Stones found in London, and their Bearing on the supposed Scandinavian or Danish Origin of other English Sculptured Stones," by the Rev. G. F. Browne.

4.30 p.m. Royal Society.

8 p.m. Historical: "The Establishment of Greek Independence," by Mr. O. A. Fyffe.

8 p.m. Chemical: "Calorimetric Method for Determining small Quantities of Iron," by Mr. Andrew Thomson; "On some Compounds of Cadmium and Sulphur," by Mr. V. S. Veley.

8.30 p.m. Antiquaries: "Report of Survey of certain Megalithic Monuments in Scotland and Westmoreland in 1884," by the Rev. W. O. Lukis.

FRIDAY, May 22, 8 p.m. Quakett Microscopical Club.

8 p.m. Browning: a Paper, by Mr. J. L. Nettleship.

9 p.m. Royal Institution: "Garriek," by Mr. W. H. Pollock.

SATURDAY, May 23, 8 p.m. Royal Institution: "Organic Septics and Antiseptics," by Prof. Odling.

8 p.m. Physical: "Experiments showing the Variations caused by Magnetisation in the length of Iron, Steel, and Nickel Rods and on the Spectral Image produced by a slowly Rotating Vacuum Tube," by Mr. Sheiford Bidwell; "Note on Electrical Symbols," by Mr. J. Munro; "Electrolytic Decomposition," by Mr. J. W. Clark.

SCIENCE.

T. Maesi Plauti *Mostellaria*. With Notes, Critical and Exegetical, and an Introduction, by E. A. Sonnenschein. (Bell.)

THIS little book has the merit of being at once scholarly and useful. The editor has spared no pains; and, while everything shows him to be fully abreast of modern research, his notes are thrown into a form and compass that make them accessible and intelligible to all classes of students. A careful reading of parts of the commentary has suggested the following observations:

The name of the play, according to the unanimous testimony of MSS. and grammarians, is not *Mostellaria*, but *Mustellaria*. Is there any reason, then, why this orthography should not be adopted?

V. 8. *Abi rus, abi directus*. Mr. Sonnenschein rightly observes that the true origin of *directus* is still involved in some obscurity. I confess that I find it impossible to believe that there was ever such a compound as *directus*, made of the two prepositions *dis* and *e*. I still hold to an opinion formerly expressed in the *Journal of Philology*, that *directus* is a corruption, which represents (according to the context) one of two words, *directus* or *di-(dis-)rectus*. *Abi directus* or *in directum* would thus mean "go to hell": *abi di-(or dis-)rectus*, or *in directum*, "go and be hanged" (literally "crucified," or perhaps "cut in two"); for there can hardly be a doubt that *dirigo* or *dirrigo* means to extend in two directions, or to divide, while *derigo* means to direct downwards, or in a straight line. The Harleian MS. of Nonius, p. 219, gives, in its quotation from Varro, *apage in directum a domo nostra istam insanitatem*, though the lemma of the note is given *directi*. Paulus and the glossaries here come to our aid. Paulus, p. 69 (Müller), immediately after the note on *directum*, has the following gloss: *dirigere invenitur apud Plautum pro discidere*; "*dirigo* in Plautus means to cut in two." An old Bodleian glossary of the eighth or ninth century has *dirigere extendere*; *derigit* (for *dirigit*) *dividit, separat*; and Hildebrand's Paris glossary has *directum divisum*. Now, with regard to *directus* and

in directum, it is to be observed that the MS. of Apuleius's *Metamorphoses*, 6, 16, gives *ad inferos ibi derige*, and an unimpeachable Latin-Greek glossary interprets *directarius* as = *κατάπατος*. In Plautus, "*Menæchmi*," 432, *ducit lembum directum navis praedatoria*, the best MS. (B) has *directum* corrected into *directum*. In the "*Trinummus*," 457, it is true that the palimpsest gives *abin hinc directe*, but the other MSS. have *directe*, and *A* is not always infallible. In "*Curculio*," 239, *Breads lion diructuat*, which must surely stand for *dirruptus* or *dirruptus*. I admit, of course, that in several other passages the form *directus* is supported by respectable MS. authority; but I believe it to be a mistake for *directus* or *directus*. As to the prosody of the word, it is no doubt in several passages, according to the MSS., quadrisyllabic, but in the majority it is probably a trisyllable.

V. 86. *Argumentum* seems to mean not "a scheme of thought," "a principle," but a thing which proves the truth of a statement; so that in v. 92 *ei rei argumenta dicam* should be translated not "the principle of the thing," but "proofs which confirm it," and in 118, *has argumenta ego adificio dixi*, "these are the arguments on the side of the buildings."

V. 607. *Nescit quidem nisi faenus fabularia Unos: neque ego tasteriorum belium Vidius me unquam quemquam quam te censeo*. *Unos* is Studemund's conjecture based on the *uno* of the palimpsest; but the meaning of *unos*, if Nonius may be trusted, is *simul*. The point of the passage, however, seems to be that the *denista* is like an animal; he has a cry only, and that is *faenus*. *Unos*, therefore, will not give the right sense, unless it be translated "monotonously." I cannot agree with Mr. Sonnenschein that it is contracted for *univorso*.

V. 663. The MSS. give *nisi ut in vicinum proximum mendacium*, for which Mr. Sonnenschein conjectures *nisi id unum ut nostro di vicino hoc proximo*. Three lines below, where the MSS. give *quidquid dei dicunt id decretumst dicere*, he reads *quidquid discundumst et, &c.*, which gives a very weak line. I would suggest that the whole passage should be written thus (keeping more nearly to the MSS.): *Quid ego nunc agam, Nisi ut in vicino proximum mendax sim? Eas emissae aedis huius dicam filium? Calidum hercle audiri esse optimum mendacium: Quidquid di dicunt, id decretumst dicere*. "What shall I do, if not tell a lie about my nearest neighbour? Shall I say this fellow's son bought that house? I've always heard a lie was best served up smoking hot: whatever the gods inspire me with, I mean to say"; just as the sausage-seller in Aristophanes says *τὸ μὲν νόημα τῆς θεοῦ, τὸ δὲ κλέμμι ἐπὶν*.

It is to be hoped, in the interests of scholarship, that Prof. Sonnenschein may be able to do as much for the other plays of Plautus as he has for the *Mostellaria*.

H. NETTLESHIP.

AFGHÂNISTÂN IN AVESTIC GEOGRAPHY.

Oxford: May 4, 1886.

AT the present moment, when the mountain regions of the Paropamisus will, in all probability, have once more to play their accustomed part in history as a bulwark against Turanian aggression, the earliest geographical records of

the country, as preserved in the *Avesta*, may attract the attention of the student of Eastern history. The *Avesta*, like other religious books of the East, deals generally with mythical localities rather than with details of real topography. An exception to this rule with regard to the rivers of Afghanistan will therefore be all the more entitled to our interest.

Within the limits of Afghanistan and its former dependencies we recognise the "powerful, faithful *Mûrva*" as the modern Merv, little deserving these epithets, the "beautiful *Bâkhâh*," as Balkh, *Harâva* as Herât, the mountain *Vâdî-gûza* as the Bâdhgê of recent notoriety. The river *Harah'aiti* (etymologically corresponding to Sanskrit *Sarasvatî*) has been known in successive ages as *Apâxwros* and *Arghand-âb* (near Kandahâr); but more important for Avestic geography is the large stream, of which it is a tributary, the "bountiful, glorious *Hâetûmanî*," the *Ἑρμανδρος* and *HERMANDUS* of classic authors, the modern *Helmand*. It waters the country of Seistân (*Σακαστάν*), where, since time immemorial, the epic tradition of Iran has localised its greatest national heroes, and where, even in our days one of the indigenous families proudly claims, as *Kayânians*, to be descended from the legendary kings of Iran. Long, indeed, have such reminiscences of heroic times lingered about the river. We receive an unusually detailed account of its origin and course just in that *Yasht* which is mainly devoted to the praise of "kingly glory," as connected with lawful rule over Iran. There we read (*Yasht*, xix., 66; comp. "Sacred Books of the East," vol. xxiii., p. 302) of its counterpart, "which is attached to the river *Hâetûmanî*, as it runs increasing towards the lake (*zrayô*) *Kâçava*, from where the mountain *Ushidâo* stands, round about whose foot mountain streams gather in abundance."

A glance at the map shows the lake *Kâçava* (or *Kâçaya*, according to some MSS.) to be the great lagoon in the depression of Seistân, which its present neighbours simply call the *Zirrah* (derived from Zand *zrayô*—i.e., lake). Similarly, the name *Ushidâo*, although it cannot be traced to a more recent period, must apply to the lofty mountain range formed by the *Kôh-i Baba* and its continuation towards the west, the *Siâh Kôh*, from whence the *Helmand* itself, with all its northern tributaries, takes its beginning.

For a fuller description of this river system, clearly alluded to in the above quoted text, we should naturally look first to the passages immediately following; but here we stumble on difficulties which have puzzled in no small degree interpreters of the *Avesta*. They are considerably aggravated by the unfortunate circumstance that Pârsî scholarship has left us entirely destitute of any traditional help for this particular *Yasht*. The passage in question, simple in its structure, contains a comparatively large number of what apparently are adjectives. Their etymology and their position in the context suggest their being appropriate epithets to something like a river. But just this noun so eagerly looked for cannot be found. It was the new editor of the *Avesta*, Prof. Geldner (*Drei Yasht*, Stuttgart, 1884), to whom the happy idea first occurred of looking among these apparent adjectives for the indispensable complement implied by their presence—real river names. He advanced this explanation for the last four of those mentioned below; but the difficulty of identifying any of these four names on the map seems to have induced, subsequently, this distinguished Zand scholar to restrict his hypothesis to only two of them. I shall endeavour to produce in the following remarks such evidence as may justify the addition of eight new river names to the geographical Index of the *Avesta*. Our version of the interesting passage which

follows immediately on the one translated above must for the present take for granted what has still to be proved.

"At its foot (the Mountain *Ushidâo*'s) gushes and flows forth the *H'âçtra* and the *Hvaçpa*, the *Fradatha* and the beautiful *H'arenahaiti*, and *Ustavaiti*, the mighty, and *Urvadha*, rich of pastures, and the *Ezei* and *Zarenumaiti*; at its foot gushes and flows forth the bountiful, glorious *Helmand*,* swelling its white waves (?), rolling down its copious floods."

As we have no means for identifying these rivers besides their names, which, if they remained in use for a longer period, must have undergone considerable phonetic changes, it will be safest to turn first to those sources of geographical information which rank in respect to their age nearest to the *Avesta*—the reports of classic authors. Fortunately, as far as Ariana is concerned, they are based to a great extent on a very exact survey, made under Seleucidian rule.

Pliny, speaking of the districts to the south of Aria (Herât), mentions the rivers *PHARNACOTIS* and *OPHRADUS* (i.e., *ὁ Φράδος* of the Greek original), which Tomaschek, in his exhaustive treatise on the corresponding portion of the *Tabula Peutingerana* (*Proceedings* of the Viennese Academy, 1883), has recognised as the modern *Harât Rûd* and *Farâh Rûd*. They both flow from the western part of the *Siâh Kôh* into the lake of Seistân. The form *Farnahvati*, which is suggested by Tomaschek as the original and native one for *PHARNACOTIS*, represents exactly our Zand *H'arenahaiti* in Persian pronunciation. The substantive *h'arenah*, "glory," as contained in *H'arenahaiti* (*h'arenah* + suff. *vaiti*), assumes in the Old Persian dialect the form of *farna*. Thus the Old Persian *Vindafarna*, *Ἰνδράφρην*, is the exact equivalent of Zand *Vînda-h'arenah* "winning glory." A striking parallel to the doublet *H'arenahaiti*—*PHARNACOTIS* is furnished by the indifferent use of the names *Zaparyâd* and *Aparyâd*, *Ζαπαρύης* and *Απαρύης* for the neighbouring district and its inhabitants, the change of initial *Z* into *D* being a well-known characteristic of Persian pronunciation, as compared with Zand.

For proving the identity of the *Fradatha* of our Zand text with (O)PHRADUS, *Farâh Rûd*, we can utilise the additional evidence of those names by which the old Town *Farâh* on the left bank of the *Farâh Rûd* was known in the Macedonian epoch. In the itinerary of Isidorus of Charax this πόλις μεγίστη is called with the modern name *Φρά*; but Stephan. Byzant. has preserved a more ancient form in the following excerpt: *Φράδα πόλις ἐν Ἀρρύγαις ἢ Ἀλλεάνδρῳ Προφθασίαν μετωνόμασεν. Προφθασία* is, in fact, a literal rendering of Zand *fradatha*, which in common use as neuter means (literally "proficiency"), "progress," "increase."

The *Farâh Rûd* is the next independent affluent of the *Hamûn* or *Zirrah* to the East of the *Harât Rûd*; on the other hand, the *Fradatha* is placed in our list immediately before the *H'arenahaiti*. We are, therefore, inclined to look towards the East for rivers, with which the preceding two—the *Hvaçpa* and *H'âçtra*—may be identified. We find on the map of South Afghanistan two main rivers in a corresponding position, whose names must remind us of the Avestic forms—the *Khuspâs Rûd* and the *Khâsh Rûd*. Coming from the southern slope of the *Siâh Kôh* they reach both the eastern basin of the lagoon, where the lower course of the *Helmand* is lost. In *Khuspâs*,

* The name of the *Helmand* is introduced in the above version in accordance with a most convincing emendation of Prof. Geldner's, based on MS. evidence. The words describing the course of the river are not clear in detail, but there is no doubt about their general purport,

a place on the upper course of the *Khuspâs Rûd*, we may recognise the town *Xodawa* mentioned by Ptolemy in *Arachosia*. The name *hvaçpa* means "having good horses," and seems to have been a favourite designation for rivers in Iran. Besides the famous *Xodawa* near Susa, whose water was supplied to the "Great King" wherever he moved (Herod. i. 188), we hear of another *Xodawa*, a tributary of the *Kâbul River*.

The station *COSATA*, given by the Anonymus *Ravennas*, but missing in the *Tab. Peut.*, refers evidently to the town *Khâsh*, mentioned already by older Arab geographers, on the bank of the *Khâsh Rûd*, and supplies a welcome link between the Zand form *H'âçtra* and the modern name of the river. Whether the water of the *H'âçtra* = *Khâsh* is in reality what a probable etymology of the name (comp. Sanskrit *çâttrâ*, *çvad*) seems to imply, "well tasting," may be decided by those who have traversed the arid plains, stretching on both sides of the lower river course.

There is as yet no indication to aid us in identifying the remaining river names. But fortunately we find at least one of them recognised in its true character by traditional authority. We read in *Bundahish* (as translated by Mr. West, chap. xx. 34; "Sacred Books of the East," vol. v., p. 82) the following interesting passage:

"Regarding *Frâsiyâv* they say that a thousand springs were conducted away by him into the sea *Kyânîth* (the *Kâçava* of the *Avesta*) . . . and he conducted the spring *Zarinmand*, which is the *Hâtûmand* river they say, into the same sea; and he conducted the seven navigable waters of the source of the *Vakaëni* river into the same sea, and made men settle there."

The connexion with the *Hâtûmand* shows clearly that the *Zarinmand* of the *Bund.* is the *Zarenumaiti* of our text. But no further light can be gained at present from this isolated statement. Whether the "seven navigable waters of the source *Vakaëni*," mentioned besides the *Zarinmand*, bear any relation to the seven rivers, whose names appear in the *Yasht* passage discussed above, besides the *Zarenumaiti*, must likewise remain uncertain.

The resemblance of the names and the identity of the epithet *pouruvâçtra*—"rich in pastures," suggest some relation between the river *Urvadha* and the land (?) *Urva*, named as the eighth creation of *Ahura Mazda* in the first chapter of the *Vendidad*; but *Urva* itself still remains a most obscure point in Avestic geography. In spite of the scantiness of historical evidence for the last four rivers, we need not yet renounce all hope for identifying them on some future map of Afghanistan, the present ones showing a conspicuous blank in quarters, where a further exploration of the *Paropanisus* will, perhaps, reveal some distinct traces of our river names.

AURÉL STEIN.

CORRESPONDENCE.

WINDISCH'S IRISH TEXTS.

London: May 9, 1885.

I am not now going to reply to Prof. Rhys. It will be time enough to do so when he produces from an Irish MS. of the ninth, or indeed any other century, a compendium "resembling the mark for a Greek perispomenon," and equivalent to the syllables *-ither*; and when he can quote an Irish *sochmacht*, meaning "power"; in *rembic*, "a little space"; *fiu*, "quam"; and an *io-stem*, *caille*. There is, to be sure, an Irish word *caille*, meaning "veil"; but it is not, as Prof. Rhys supposes, declined like the Latin *pallium*. It is a fem. *ia-stem*, and, therefore, seems to come, not from *pallium*, but from a Low Latin **pallia*, just as *coimmes*, *fellsbe*, *pairche*, *ungae* and *uga* come respec-

tively from *camisia*, *philosophia*, *parochia*, *uncia*, and *azungia*.

But I wish to say, in the clearest words, that I never charged him, I never dreamt of charging him, by implication or otherwise, with dishonest criticism. I could not have called him "my friend," had I thought him capable of such baseness. Prof. Rhys is as little justified in suggesting that I brought a false charge against him, as he is in suggesting that I willfully misled the readers of the ACADEMY. Such amenities should be left to Prof. Zimmer.

WHITLEY STOKES.

ROMAN PRONUNCIATION.

Oxford: May 5, 1885.

Prof. Rhys's interesting notes on this subject from Rome to the ACADEMY of May 2nd, induces me to call attention to Belli's and Ferretti's "Sonetti in dialetto Romanesco" (Firenze, 1870-79), from which the peculiar substitution of *r* for *l* (i.e. *cor padrone*, *ar quartiere*, *sur comonte* for *col. al. sul.*), as well as the doubling of initial consonants in strong position (e.g., *a cavallo*, *a mme*, *a tempo*), can be fully corroborated. Finding not a single instance, however, where the surd mutes, *k*, *t*, *p*, appear to be replaced by the corresponding sonant ones, *g*, *d*, *b*, as Prof. Rhys observed, and sufficiently illustrated, may it not be supposed that the Roman vernacular tongue has this soft and careless pronunciation of the hard or surd mutes in common with most of the central and southern Italian dialects? Such a common discrepancy between written and spoken language, at all events, would account for the fact that it is not graphically represented in the above cited poems as a peculiar feature of Roman pronunciation.

H. KREBS.

THE ETYMOLOGY OF "GOSSAMER."

London: May 4, 1885.

The very valuable explanation, given by Mr. Hensleigh Wedgwood, of "gossamer" as "God's summer"—instead of the usual derivation from *gossypium*—seems to carry conviction on the face of it. The mythical connexion, in folklore, of the floating summer-webs with the Virgin Mary is, of course, only a later Christian substitution. These filmy threads were clearly once looked upon as the work of Our Lady Freia, or Berchta, the German Venus, who was both a representative of love and of housewifely accomplishments, and, as such, the goddess of spinning. There are many still current folk-tales referring to Berchta in that latter quality.

As to the change from the feminine to the masculine gender in mythological appellations, it is a frequent one. A great many instances, besides those spoken of by Mr. H. Wedgwood, might be given in regard to the lady-bird. The gossamer is, in German, also called *Alte-Weiber-Sommer*. No doubt, the motherly quality of Freia has led up to that idea. A parallel to this "ageing" process, in the course of the decay of a divine figure, might easily be furnished from the Nerthus circle, of which there is a manifest remnant in a *meeraltes Weiblein* in a south German folk-tale.

One question still: may not *summer goose*, instead of being a transposition, originally have been *Sommer Gottes*, even as we have *Mutter-Gottes*?

KARL BLIND.

SCIENCE NOTES.

THE Rede Lecture will be delivered at Cambridge on June 2 by Mr. G. J. Romanes. The subject is "Mind and Motion."

THE Cambridge Press announce as nearly ready *Diophantos of Alexandria: a Study in the History of Greek Algebra*, by Mr. T. L. Heath.

MESSRS. W. & A. K. JOHNSTON have published a large map of the Basin of the Baltic, with three inset maps—one showing the British Isles and the North Sea, another Europe and Asia from the British Isles to India, and the third the Bosphorus. As regards this last, the Dardanelles would be more to the point. Some useful information is appended about the fleets and armies of England and Russia.

THE recent numbers of the *Encyklopædie der Wissenschaften* (Breslau: Trewendt) fully sustain the reputation of this useful work. In the geological part the most notable articles have been those on the physical aspect of the science, by Prof. von Lasaulx, of Bonn. In his article, "Der Metamorphismus der Gesteine," he gives a clear sketch of contact metamorphism and of regional metamorphism, referring to the recent work of Lehmann in Germany, Renard in Belgium, Barrois in Spain, Brögger in Scandinavia, and Geikie in this country. The largest article which has appeared of late is one by Dr. Rolle on the Phanerogamia.

THE Society for Promoting Christian Knowledge is about to publish a small volume by Mr. Francis George Heath, under the title *Where to find Ferns*. Besides drawings of the ferns described, the book will contain illustrations of fern habitats.

THE Clarendon Press will shortly publish a translation, by Mr. C. Lendesdorf, Fellow of Pembroke College, Oxford, of the *Elements of Projective Geometry*, of Prof. Luigi Cremona, of Rome. This is not a simple translation of the book as it is presented in the French or the German edition, but may rather be called a new and revised edition. The book has been considerably enlarged and amended. A new chapter, on foci, has been added; and every chapter has received modifications, additions, and elucidations, due in part to the author himself, and in part to the translator.

PHILOLOGY NOTES.

MR. F. E. SANDYS has nearly ready for publication a revised edition of the *Bucchae* of Euripides, with additional archaeological illustrations.

IN vol. ix., part 4 of the *Mittheilungen* of the German Archaeological Institute at Athens is published the famous inscription found last year on the site of Gortyna in Crete, which contains a code of Dorian private law, dating probably from the sixth century B.C. The inscription, which has been preserved almost complete, consists of twelve columns, of more than fifty lines each. It is written "boustrophedon," the first line beginning on the right, and the columns also follow one another from right to left. The language is hardly less interesting to the philologist than is the substance to the historian.

MESSRS. SCRIBNERS, of New York, have published the lecture on "Assyriology: its Use and Abuse in Old Testament Study," which was recently delivered by Prof. Francis Brown before the Union Theological Seminary. It contains a full bibliography.

MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, May 4.)

MR. J. W. CLARK, President, in the chair.—Mr. H. F. Wilson gave an address upon the Brandon flint-trade, tracing its development from pre-historic times to the present day. After pointing out upon an enlarged map of the district the various localities to which his remarks bore reference, and briefly alluding to the discovery of palaeolithic implements in the River Gravels of the River Ouse, he gave an account of the famous neolithic work-

ings known as Grime's Graves, one of which was explored with very interesting results by Canon Greenwell and others in the year 1870, and suggested incidentally that the Society might carry on the investigation then commenced, as between two and three hundred of these remarkable pits still remain to be examined. Mr. Wilson drew attention to the fact that a large fair used to be held till recently upon the high ground called Broomhill over-looking the river about three-quarters of a mile from Brandon, and expressed his belief that this was the survival from pre-historic times of a market at which the flint-workers of Grime's Graves bartered their wares for commodities brought from a distance along the water-way of the Little Ouse. He next gave the evidence (collected by Mr. Skerchby in his valuable monograph on the Brandon flint-trade) for the unbroken continuance of the industry up to the present day, which may be summarised as follows:—(a) The neolithic workings resemble in several remarkable particulars the modern flint-pits. (b) The neolithic picks of red deer horn are exactly reproduced by the modern one-sided pick of iron, made only at Brandon, as are all the tools used in the industry. (c) The neolithic stone flaking-hammer (whether hafted or not) is exactly reproduced in the Old English flaking-hammer of iron, formerly in use at Brandon, but now superseded by the French hammer introduced about a century ago. (d) The discoid neolithic implements used as (1) scrapers and (2) "strike-a-lights" appear in the oval "strike-a-lights" now manufactured at Brandon, of the square form of which again the modern gun-flint is a modification. Proceeding to the modern manufacture Mr. Wilson first described by the help of two large diagrams the process of digging and raising the stone, which is carried out in the most primitive fashion with none of the labour-saving appliances which might be expected, such as ladders and windlasses. He then enumerated and explained the various stages of the manufacture, which (omitting the preliminary drying when the stone is moist) fall under the three heads of (e) Quartering, in which the large blocks of stone are broken into manageable pieces by the blows of a heavy hammer. (f) Flaking, in which the flakes or strips of flint are removed by the workman from one of the quartered pieces, leaving a core of a conical shape, which may be used for building purposes. (g) Knapping, in which the flakes formed by the last process are cut up into the finished product, whether gun-flint or "strike-a-light." The two last-named processes (of which that of flaking is by far the most difficult) were practically illustrated upon the platform by Mr. R. J. Snare, the leading representative of the trade in Brandon, whose presence contributed very largely to the interest and success of the meeting. With his block, stool and candlestick, and his variously shaped hammers, Mr. Snare showed, as no written or spoken words could have done, exactly how flint is flaked and knapped; and his extraordinary dexterity in both the processes called forth great admiration from all who witnessed his performances. The flakes, and finished gun-flints and strike-a-lights as fast as they were made were handed round the room to be carried away by such of the members as chose to take them. Much interest was aroused by Mr. Snare's success in using a pre-historic stone hammer to strike off some flakes.—Mr. Wilson added a few particulars as to the present position and prospects of the industry. The demand for gun-flints comes chiefly from Africa, to which country Mr. Snare sent over 4,000,000 last year. He employs about a dozen hands, capable of producing from three to four thousand flints each per diem. The selling price averages three shillings per thousand. A list of the words used in the industry was given, Mr. Wilson observing that his hope of finding some relics of pre-Aryan speech among them had been doomed to disappointment. He concluded by asking leave of the president to present to the society all the implements that had been used on the occasion, together with the various specimens of ancient and modern manufacture with which his address was throughout illustrated.

ROYAL ASIATIC SOCIETY.—(Monday, May 4.)

SIR W. MUIR, President, in the Chair.—Mr. T. H. Thornton read a paper on "The Vernacular Litera-

ture and Folklore of the Panjāb," in which he stated that this part of India, with nearly twenty-three millions of inhabitants, and the greatest variety of climate and scenery, comprised, also, races as diverse in their physical aspects, among which may be mentioned the Jāls (its chief cultivators) of Scythic origin, Rajputs, Tajiks Moghuls, Biluchis, Patans, &c. Ten different languages are spoken there—viz., Hindi and Urdu or Hindustani, Bagri, Pahāri, Panjābi, Dogri, Jalki, Kashmiri, Pushtu (or Afghan), Biluchi, and Tibetan. Of these, Panjābi is the vernacular of fourteen million souls. The Panjābi has a written literature and a vast amount of folk poems, folk-tales, ballads, songs, and plays. A good commencement in the collecting the best of these has been made by Capt. R. O. Temple and Mrs. Steel.—Mr. Thornton then gave a brief account of Hindi and Urdu literature, based in some degree on the works of Garcin de Tassy and Beames, and reviewed the literary position of the remaining languages, only three of which—the Pahāri, Pushtu, and Tibetan—have a written literature.

ROYAL ARCHAEOLOGICAL INSTITUTE.—(May 7.)

THE President in the chair.—The Rev. J. L. Fish exhibited to the meeting the ancient records of the parish of St. Margaret Pattens, London, and read some interesting remarks thereon.—Mr. C. D. E. Fortnum exhibited and read a paper on "Some Early Christian Gems."—Mr. R. S. Ferguson communicated an account of an ancient Ring Dial.—Notice was given of an extra meeting on May 21.

SOCIETY OF HELLENIC STUDIES.—(Thursday, May 7.)

MR. C. T. NEWTON, in the chair.—Mr. Ernest A. Gardner read a paper on a silver statuette in the British Museum, of which the date is fixed by coins found in company with it to the middle of the third century B.C. The subject is a boy playing with a goose. The writer took the occasion to classify the many works of the same subject which abound in the galleries of Europe. They can in several cases be traced to originals of the early Hellenistic age, and Jahn has already conjectured that the artist Boëthus was the originator of some of the schemes in which they appear. It is therefore interesting to find a new and important member of the class which can be without hesitation given to Hellenistic times, and which is executed in the favourite material of Boëthus, silver.—Miss Jane Harrison read a paper upon a vase-picture (on a Kylix by the artist Nicosthenes), which she maintained to be a representation of a galley-race in honour of Dionysus. Birds with human heads were introduced as merely decorative adjuncts; and the writer was disposed to think that some such representations must have been the originals whence were derived the pictures, common on later vases, of the ship of Odysseus passing the rocks of the Sirens.

EDINBURGH MATHEMATICAL SOCIETY.—(Friday, May 8.)

MR. A. J. G. BARCLAY, President, in the chair.—Prof. Chrystal read papers on Repeated Differentiation, and on a process for finding the differential equation of an algebraic curve.—Dr. Thomas Muir made a communication on Integration formulae, and gave a historical note on the so-called Simson line.—Mr. J. S. Mackay contributed several mnemonics for certain mathematical constants.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, May 12.)

MR. FRANCIS GALTON, President, in the chair.—The Earl of Northesk exhibited a collection of specimens of worked jade from New Zealand.—Mr. J. H. Kerry-Nicholls read a paper on "The Origin, Physical Characteristics and Manners and Customs of the Maori Race." The origin of the Maoris is unknown. They themselves have a tradition that they came from a land called Hawaiki, which is invariably represented as an island somewhere in the East, and which the author identifies with the Tonga islands; but whatever may have been the original course of migration, there can be no doubt that the Maoris owe their origin to the Malay stock. They are tall, well-built, and erect,

with broad chests and massive limbs, which usually display great muscular development. The Maoris have longer bodies and arms, with shorter legs, than Europeans of similar stature, the feet short and broad, and the hands small and tapering; the hair is coarse, black and straight, and the skin of a brown coffee colour. Half-casts are not uncommon, and are remarkable not only for their fine well-formed persons, but also for their intellectual powers. The race is rapidly dying out owing chiefly to diseases contracted by contact with civilisation, and not a little to the immoderate use of tobacco by young and old of both sexes. The native religion is a kind of polytheism—a worship of elementary spirits and deified ancestors. The priests hold an exalted tribal rank, and were believed to possess miraculous powers. The Maoris acknowledge the existence of the soul after death, but do not believe in corporal resurrection, nor in the transmigration of souls, and they seem to have some rather indefinite ideas of a heaven and a hell. Mr. Kerry-Nicholls described the social state of the Maories, their government, weapons, food, and domestic arts, and concluded with an account of the plants chiefly used by the natives for medical purposes.—A portrait of King Tawhiao was exhibited by Mr. Seppings Wright.

FINE ART.

GREAT SALE OF PICTURES, at reduced prices (Engravings, Chromos, and Photographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 114, Strand, near Waterloo-bridge.

Landscape. By Philip Gilbert Hamerton. (Seeley.)

"LANDSCAPE" in the sense which Mr. Hamerton attempts to define it in an early chapter has a pictorial, though not too strictly a pictorial sense. In one of those thoughtful and practical illustrations by which it is his pleasant habit to elucidate his arguments, he reminds us of how Milton's Raphael wings his way to this globe, passing from astronomical to birdseye views of the earth until he alights upon "the eastern cliff" of Paradise, and "real terrestrial landscape" begins. Landscape would here seem to be defined as a view of such portion of the earth as is visible to the sight of a man with his feet on the ground. Elsewhere he would seem to exclude too extensive or panoramic a view. In so doing we see him looking upon landscape with a more purely artistic vision; but in other places it is not the physical sensation of sight so much as the spiritual, scientific and philosophical aspects of the world with which he is engaged, so that no definition of "landscape" would quite cover his subject. So comprehensive, and we might add so discursive, is this remarkable book, that it may, perhaps, be best described as a collection of essays towards the study of inanimate nature in relation to man.

If it be too much to say that Mr. Hamerton here breaks new ground, to him may at least be granted the merit of making the first attempt to bring under cultivation the immense area of emotion and reflection which has been opened during the last century by the modern love of nature for its own sake; by the poetical habit of regarding "landscape" as the reflection of the moods of man; by the added interest in natural phenomena due to geological and meteorological study; by, in a word, the thousand ways in which nature has become more intimately connected with human feeling and speculation even in the lives of those now living. To treat such a subject with scientific order,

or to attempt to exhaust it, were manifestly impossible, and in attempting a method which may be called personal and accidental Mr. Hamerton has followed a wise instinct.

The personal quality of the book is one of its greatest charms. In other works more definite in subject the author has shown how thoroughly he is devoted to art, and how capable of system and order; in others he has made us share his delight in nature, and taught us to follow the pleasant meanders of his unconstrained thoughts. In this book we have something of all these sources of amusement and instruction, and have a more perfect reflection of Mr. Hamerton's personality than he has given us before. The subjects of it, divergent as they are, have unity at least in the author's being; and, apart from all the questions discussed and illustrated, it has the interest of a mental autobiography.

I need scarcely say that the mind is unusually well-balanced and sympathetic—a mind which may be called an "all-round" mind, with proclivities artistic, philosophic, and poetical, but all under the governance of a judgment singularly impartial and critical, somewhat too timid, perhaps, in self-assertion, too careful in sifting evidence, too leisurely in its process to make rapid and brilliant generalisations, but always thoughtful and genuine, adding as it were brick to brick to our knowledge, and overlaying the structure with charming and often exquisite ornament.

Despite the illustrations, mostly of singular beauty, with which the book is embellished, it belongs rather to literature than to art. Although Mr. Hamerton is continually referring to the latter, it is plain that it holds a subsidiary place in his intellectual esteem. In those chapters which he devotes to the poets—to Homer and Virgil, to Wordsworth and Lamartine—he shows both by text and quotation how thoroughly he sympathises with the poetical or literary view of nature. He gives us the indications of that love and insight into nature which is common to all poets, whether their means of expression be words or signs, but few which show the possession by a poet of a purely pictorial faculty. It would have been an interesting addition to this charming portion of his work if Mr. Hamerton had defined for us the specific differences of the two faculties—literary and artistic.

His interesting remarks, for instance, about Homer and other poets as colourists would have borne some expansion in this direction. It is clear that the absence of epithets conveying subtle distinctions in colour has been accepted too freely as a sign of deficient sensitiveness to such impressions. Such distinctions are of primary importance to the painter, but not to the poet. The former cannot leave colour entirely to the imagination, but the artist in words can, and in most cases should, I think, be content with a broad suggestion of it. It is unnecessary to tell his readers that trees are green, or oranges yellow, and to catalogue in verse the variety of tints on a Scotch moor would not only be tedious, but of little poetical value. But Mr. Hamerton has much that is useful and interesting to say about the colour sense of poets, and I cordially agree with his conclusion that

"No doubt Homer's perceptions of colour were

primitive, and often indeterminate, but the exact degree of a poet's sensitiveness can hardly be ascertained when we have only his writings, and he himself had no terms at his disposal outside the meagre nomenclature of his time."

I doubt, however, if the nomenclature for poetical purposes has been much increased since, or is in need of much increase. The prevailing tint is enough for all grandly descriptive purposes, and bare mountains will be black and shivering, willows grey, to the end of time in verse. In colour, as in form and mass, the poet can convey his impression of the grand and the beautiful without analysing so strictly the elements of effect as the artist must.

This is one of the now rare books which is born of leisure. Without leisure, and much leisure—whether leisure of weeks and months or made up of occasional hours and odd moments, matters not—the notes which have gone to the making of it could never have been amassed. Leisure marks the process of its thought, the very style of its writing; and leisure, it may be added, will be necessary to read it, not on account of its length, but of the number and variety of the questions with which it deals. Finally, not only more leisure, but more space would be required for its proper consideration than is possible within the limits of these pages. The influence of local scenery and climate upon the character of races and individuals, the natural affinity of certain temperaments for certain classes of country, the sentiments, true and false, which nature inspires, the effect of historical and scientific knowledge upon these sentiments, the different qualities of feelings suggested by lake and river, flat and mountain, the difficulties of conveying by art the sensations felt at the sight of natural phenomena in spite of the most faithful imitation—these are only a very few of the almost innumerable themes, which are either well considered or lightly touched in this sea of a book. On the last-mentioned point the author records his own experience very fully, and the following summary of it is one of the most interesting passages in the volume:

"I find, on looking back over my own experience of these matters—which now extends over more than thirty years—that the history of it may be briefly epitomised as follows: First there was a passionate, but very confused, love of both art and nature; then a predominant passion for nature with a disposition to sacrifice art to it entirely, making art wholly subordinate; finally (my present state) a clear perception that art and nature are far apart and must not be confounded; but this perception is accompanied by a discouraging sense of the entire uncertainty of art in its action on mankind. In early life I believed that if work was truthful it would appear truthful, and I also believed that if the artist put deep feeling into his performance the presence of feeling must be visible to every one. I have no remnant of these beliefs at the present day. The effect of a work of art is aleatory. All that can be said is, that anyone who cares at all for landscape is likely to find, among the immense accumulations of existing art, some expression of knowledge that he can appreciate, some evidence of feeling in sympathy with his own."

True as this may be, is it not also a little too discouraging to landscape artists in general? One who consciously treats landscape from a personal point of view cannot expect, and

as a rule, I think, does not expect, to find his feeling echoed by all the world; but if he has really "put" the feeling into it, and not merely tried to do so and failed, he may surely count upon an audience "fit, though few," who sympathise with his aim, and are touched by his work.

In other portions of the book Mr. Hamerton seems to me a little hard on landscape art, especially in colours. In one place he says that

"Artists are responsible for much of our false impression about the beauty of the world. They concentrate from right to left what is pretty and agreeable, they compose their materials into charming pictures, and enhance their delightfulness by the most favourable effects. I have sometimes amused myself by doing exactly the contrary. I have taken some ugly scene in nature, and drawn it purposely just as it was, without palliation of its defects, and without disguising its poverty by pleasant material borrowed from another place. Studies of this kind reveal better than any other the common ugliness of nature."

Mr. Hamerton does not, of course, mean that it is the function of an artist to reveal the ugliness of nature, and surely if it be so we have plenty of artists nowadays who do it with a will; but, as a counterpoise to the general tenor of this paragraph, it should be admitted how much of our *true* impression of the beauty of the world we have gained from artists. How enormously has the general knowledge and observation of the most ordinary beauties of nature increased during the present century mainly through their handiwork. A "walk in the country," now so full of delights of form and colour, must have been a very different thing before the days of Turner, Constable, David Cox and Dewint.

But it is dangerous to find fault with detached passages in this book, as in other parts of it we should probably discover other passages, not indeed inconsistent with those which raise dissent, but showing that the author had not overlooked the points at issue, but had excluded them purposely for the more perfect consideration of the particular aspect of the question at that moment before him. All of which shows how full of leisure is the book, and how impossible it is to review it—considerations at which we have already arrived.

Nevertheless, I must not conclude this notice without some acknowledgment of the charm of its style. In this, as in other respects, Mr. Hamerton shows much self-restraint—more, indeed, than I should wish. With his hatred of false sentiment he seems to have a horror of "dropping into poetry"; but, in spite of all his care, he cannot help doing so at times; and, if I had space, I could soon cull a pageful of flowers of thought and sentiment like the following: "Man," he says in one place, "brings into the natural world the light of his own soul, as we take a candle into a room at night." Speaking of the effect of nature upon artists, he writes: "Imagination half-emanicipates the artist; admiration without imagination enslaves him"; and upon men generally, "The Atlantic is hardly sublime to passengers in a floating hotel that crosses it in a week, but it regains all its old terrors and sublimity for a shipwrecked crew in a boat." Sometimes we get a masterpiece of description, especially of

mountain scenery. The following is a fine fragment:

"I know nothing in the visible world that combines splendour and purity so perfectly as a great mountain entirely covered with frozen snow and reflected in the vast mirror of a lake. As the sun declines its thousand shadows lengthen, pure as the cold green-azure in the depth of a glacier's crevasse, and the illuminated snow takes first the tender colour of a white rose, and then the flush of a red one, and the sky turns to a pale malachite green till the rare strange vision fades into ghastly grey, but leaves you with a permanent recollection of its too transient beauty."

In the preface Mr. Hamerton gives a good deal of very interesting information respecting the engravings, upon which very great care has been bestowed. They illustrate not only a great variety of landscape, but also many processes of engraving. Of line engraving there are two examples by E. P. Brandard. One of these is after a painting of "Fishing-boats" by Turner, a brilliant and finely-finished plate; the other, of remarkable delicacy of tone, after one of Alfred Hunt's water-colours. Of etchings, the brilliant rendering by A. Massé of "Bulls in the Roman Campagna," after the picture of Camille Paris, Edmond Yon's "Cayeux sur mer," with its softly pencilled sky, and two sunny views of France by Maxime Lalanne, deserve, perhaps, special notice. Two renderings of Turner by Brunet-Debaines are admirably sympathetic and specially interesting as fresh translations of drawings already familiar in black and white. The "Totnes," engraved in mezzotint for "River Scenery," here appears as a light and silvery etching. The "St. Denis," engraved in line for "Rivers of France," is now rendered in mezzotint. Many of the heliogravures are of the finest quality. It is, perhaps, Mr. A. Dawson's plate after J. Linnell's "Windmill" which most clearly exhibits artistic treatment. It is as fine as any mezzotint, and has probably had almost as much manipulation. On the other hand, Messrs. Boussod and Valadon's reproduction of Van Eyck's famous "Vierge au Donateur" in the Louvre is a triumph of the sun, preserving, as Mr. Hamerton points out, a fidelity to extremely minute details not to be attained by manual skill.

Cosmo Monkhouse.

THE ROYAL ACADEMY.

II.

Mr. WATERHOUSE's picture, "St. Eulalia" (503), in which the saint is seen lying swathed in rose-coloured draperies in the snow-covered Forum, guarded by a centurion, and gazed upon from a distance by a crowd who show mingled curiosity and awe, has strong dramatic interest. The outstretched form of the young saint is firmly drawn and admirably foreshortened, and there is indeed little room for criticism from a technical point of view, save as regards a certain hardness of colour difficult to avoid in the present instance; the fact, however, that the eye has considerable difficulty from the form of the picture and the scheme of colour, in taking it in at once as a whole, detracts considerably both from its artistic merit and its attractive power. It can scarcely be said that the work exactly illustrates the legend of the saint as described to us by the painter; for her body, so far from being "shrouded by a miraculous fall of snow," is on the contrary

represented, to suit the exigencies of the composition, as lying entirely exposed to view on the snow-covered ground. Otherwise, indeed, there could have been no picture.

Mr. Herkomer's "Hard Times, 1885" (1142), depicts a high road in the country, bordered by hedges on either side, beyond which are glimpses of fields and woodland. By the road-side a group has stopped, sullen, weary, and travel-stained; a labouring man leans in brooding thought against a gate, and his companion, a woman, has sunk exhausted on the grass which borders the highway, supporting her child, who has fallen asleep with his head on her knee. The landscape has considerable neatness and charm, and the group, too, is skilfully drawn and posed, and falls well into its place; but the pathos exhibited is scarcely of the right kind—it savours less of truth and nature than of melodrama and the stage of the Princess's Theatre. Such a subject, if approached at all, should be treated with real sympathy and unflinching truth, and, so conceived, would certainly gain in pathos and dramatic effect. It is, however, by his portrait of "Miss Katharine Grant" (360), that the painter has done much to retrieve a position which his later performances have somewhat jeopardised. The young lady, a beautiful brunette, décolletée and wearing white robes with long whitish-buff gloves, having no other ornament than her abundant dark hair, is seated in an attitude at once easy and noble, fronting the spectator, with her gloved hands lightly crossed before her. The figure is relieved by strong shadows on a plain ground of greyish white. Thus, the painter has deliberately applied himself to work out the colour-problem solved with such exquisite skill by Bastien-Lepage in the "Sarah Bernhardt," and more recently wrought out with success by M. Léon Comerre in his "Pierrot blanc dans un boudoir blanc." To say that Mr. Herkomer has conquered, or even braved, all the technical difficulties, or that he revels to the full in the opportunities afforded by the different textures and tints of the white and kindred shades employed, would be to say too much; for he is not by nature a colourist, and science or experience will avail but little where the instinct is wanting. But he has accomplished something higher; for he has succeeded to the full in rendering the youthful vivacity, the fire, and the plastic beauty of his charming model, and that without any apparent sacrifice of realistic truth. The attitude and pose of the head are eminently natural, yet full of style; and the whole has been wrought with evident enthusiasm: the foreshortening of the right arm appears defective, though it is possible that its peculiar stumpy appearance may be occasioned by the fact that the glove covers the entire fore-arm, and thus hides its lines from view.

It is somewhat difficult to know in what category to place Mr. Calderon's "Andromeda" (294), a performance similar in aim to the "Aphrodite" of last year. The nearly nude figure of the maiden is neither ill-drawn nor badly posed, though the forms are not truly ideal nor of sufficient selectness to account for the choice of such a subject: the whole, though a laudably ambitious effort on the part of the artist, lacks distinction and is somewhat trivial in effect.

Mr. Long's chief contribution (226), to which the fantastic and inappropriate title "Love's Labour Lost" has been given, shows, in an antique Egyptian interior of the usual type affected by the artist, a dissatisfied and peevish maiden clothed in filmy white robes, and seated amid her handmaidens, who vainly seek to amuse her with their toys and devices. A certain amount of care and labour has been bestowed on this work, which is however in the usual manner of the painter's later time—timid

in colour, drawing, and execution, and void of all serious meaning. What, however, is to be said of the long series of single figures and portraits which make up the sum of the artist's contribution? It must be frankly declared that these are absolutely inferior, being empty and perfunctory in execution, poor in characterisation, and altogether unworthy of a painter whose popularity with the general public should surely prompt him to higher effort, and not to the careless security which he here exhibits.

The painters of the neo-Venetian school, who follow in the wake of M. Van Haanen and the less-known but very skilful painter Favretto, are again fully represented at the Academy, though the chief himself is absent. Mr. Luke Fildes sends "Venetians" (559), a work on the same large scale as his performance of last year. In the foreground two beautiful and gaily dressed Venetian girls are engaged in conversation, one a charming brunette, being meanwhile busied with washing linen in the canal, while the other, a pretty, indolent blonde, is content with the effort of unlimited chatter, which she accompanies with the movement of her fan. In the background are men seated at cards before a "trattoria," while, on the same level, women and children appear, passing along the edge of the canal. The picture, though it is certainly on too large a scale for a subject of pure genre, has many charming passages, and shows great care and thoroughness of workmanship. Especially good are the two figures in the foreground: the head of the kneeling beauty, seen in profile and set off with its raven tresses, is admirably drawn and posed, and is withal quite life-like. On the other hand, the colour is, according to the artist's wont, gay and even garish, rather than rich or harmonious; and the motive of the whole is too slight, and lacks interest. Mr. Fildes is sufficiently successful in the new style which for the time has fascinated him, but there is, nevertheless, room to regret that he should have abandoned the study of English men and women, whom he has often rendered with so much sympathy and insight, to attempt the reproduction of scenes of modern life in a foreign country: to these he no doubt succeeds in imparting considerable charm, but the really human and essential, as distinguished from the merely picturesque, elements of the themes he affects cannot well be grasped by him, a stranger, with the intuition which alone justifies the choice of such subjects. Mr. Wood's Venetian picture, "Cupid's Spell" (259), has already been described in these columns: it has much delicacy and charm of lighting, tone, and colour, the foliage of the large overhanging tree in the foreground being especially rendered with admirable skill. The figures of the lovers—if the expression be not too earnest to describe the calm flirtation which is in progress—are somewhat lacking in true character and sincerity. M. Eugene de Blaas, on the other hand, though he once more introduces us, in his "Vexation" (1050) and "Courtship" (1055), to his favourite models—with whom the London public is by this time somewhat too familiar—shows more purpose and greater dramatic feeling than in some former productions. In the last-mentioned picture we see a young gondolier who, leaning over a low wall, ardently and, it appears, irresistibly presses his suit with a damsel of splendid, if somewhat overblown, beauty. She appears to have certain misgivings, and feels that the wiser choice would be to draw back; but she is in reality already vanquished. The tale is admirably told, with perfect directness and simplicity, and indeed with a realism which is a little too suggestive to be altogether pleasant. A strong masculine piece of work of the same school is "When the Painter is out" (1140), by Franz Rubens, which would deserve attention, were it not that it is not merely, like

the foregoing works, an imitation of the manner of M. V. Haanen, but such an absolute "pastiche" of his style that criticism is scarcely called for.

Mr. Briton Riviere's chief contribution, "Vae Victis" (231), shows us a thrilling, if slightly improbable combat between a wolf and a huge eagle for the body of a young lamb. The wolf, upon whom the terrible fowl has swooped down just as he is about quietly to discuss the delicate morsel, opens wide his tremendous jaws; but for all that it is evident that he is no match for his assailant, and must give way or suffer dire defeat and destruction. The painter's object is achieved to the full, for he gives such reality to the scene that we find ourselves wondering what the next stage of this never-to-be-fought-out fight will be. The execution has both freedom and breadth, but the colouring exhibits the painter's usual faults—unpleasantness of general tone, and failure to attain either local richness or harmony. We like much less his "Sheep-stealers" (24), a reminiscence of Poole's moonlight effects, lacking, however, the poetical suggestiveness which redeemed the monotony of the deceased artist's works. There is about the whole a certain unreality, as distinguished from the latter quality, which assorts ill with the aim and motive of the picture. Considerable power is, however, shown in the expressive figure of the sheep-stealer, who, creeping up to a low wall which is his point of vantage, hushes his dog by a forcible gesture into silence.

It is not possible unreservedly to commend any of Mr. Pettie's contributions this year. His mannerisms grow apace, and in particular an unpleasant touch, empty and wanting in real breadth and variety, and a general tone and scheme of colour anything but gratifying to the eye, make themselves felt with unwelcome prominence. On the whole, the best of his contributions is "Challenged," a picture which has the merit of telling its tale unmistakably, and with a certain humour. A young gallant, of the middle of the last century, is newly risen, and has thrown over his half-finished toilette a dressing-gown of over-brilliant blue. He stands with perplexed mien, not yet more than half awake, holding in his hand the written cartel, which a personage of half-military air—whose jaunty mien, though his back is all that is revealed to us, indicates the accomplishment, to his own complete satisfaction, of a delicate mission—has just delivered to him. The expression thus happily suggested in this figure, and the half-dazed, half-regretful look of the challenged, striving to collect his scattered senses after what has evidently been a midnight brawl, are the successful points of the design. Specially open to criticism is the scheme of colour: if a perpendicular line were drawn through the centre of the canvas, it would be found that all the section to the right shows masses of white and bright blue of glassy sheen, while the portion to the left, which remains in shadow and half shadow, displays almost exclusively red and hot brown tints; the result, both to the general scheme of colour and to the composition as a whole, being most unfortunate.

Mr. Boughton's "Milton visited by Andrew Marvell" (663) has much charm of a simple and idyllic, rather than a serious kind. The poet already declining in years and blind, is seated on a rustic bench outside his house, by the side of his young wife, whose simple loveliness acquires additional piquancy from her sober Puritan attire: to them bands with sympathetic mien Andrew Marvell, who has arrived, followed by a more ornate company, to do honour to his brother patriot; a female servant appears in half-shadow of the hall, bringing refreshments for the strangers—a reminiscence, evidently, in treatment, of the Dutch art of the seventeenth

century. Harmonious tone and sober colouring are produced by the means now but too familiar to Mr. Boughton's admirers. The effect he loves has, doubtless, an assured charm; but it would be well to bear in mind that neither the half-tones of human flesh, nor, indeed, those of external nature, are invariably green, and that it is possible to have too much of even such combinations as those of black, buff, grey, white, and similar hues, pleasantly relieved though they may be with faint red and the painter's favourite tender green.

It is somewhat difficult to characterise Mr. Philip Morris's ambitious effort, "The First Prince of Wales," which represents the stalwart Edward I., bare-headed and fully armed, holding in the hollow of his shield the infant heir, a naked babe, whom he displays to the multitude. Some power is shown in the figure of the warrior king, and some delicacy in the delineation of the new-born infant, but the whole has a vulgarity, a pseudo-romantic element of a tawdry and theatrical kind, which mar any enjoyment that might otherwise be derived from parts of the work.

Mrs. Elizabeth Butler makes a successful *entrée* with her interesting "Lord Wolseley at Tel-el-Kebir" (1081). There cannot, indeed, be claimed for the artist the merit of having produced what, from a technical point of view, is a good picture; for the colour is hard and "tea-boardy," atmosphere is insufficiently suggested, and the too symmetrical arrangement of the three groups or streams of human beings which together compose the picture leaves the eye unsatisfied. But, for all that, the work shows evidence of one very precious quality, rare indeed in English art, the true dramatic, as distinguished from the melodramatic, gift. The figures of the young Highlanders who with almost delirious enthusiasm acclaim their victorious leader are such as few but the painter could have imagined; the faces of the younger lads bear unmistakably, through all their enthusiasm, the stamp of a past physical fear, such as seizes upon even the bravest in their first encounter, controlled, though it may be, by intellectual courage and military ardour. Compare with this piece another, the "William III. at the Battle of Landen" of Mr. Croft (1051), which, so far as workmanship is concerned, is in all essential respects a better picture, and the peculiar nature of Mrs. Butler's talent will at once become evident. Mr. Croft's battle-piece, with all its superiority, appears by comparison but a conventional performance, lacking the inspiring human element which is the secret of Mrs. Butler's success.

Nothing here shows truer or more sympathetic observation of the essential elements of everyday life than Mr. Fred. Brown's "Our Playground," the simple theme of which is a troop of girls and children at play on the Chelsea Embankment on a grey, cloudy afternoon. It has a certain family resemblance to a piece similar in motive exhibited by him, if we do not mistake, some two years since. Such a subject, if treated merely with photographic realism, might easily have become intolerably vulgar and uninteresting; but the artist has, without forcing the note, infused into his work so much of the really human and pathetic element, that, instead of jarring, it acquires a subtle charm of its own; and to this the national flavour which, while profiting in some respects by foreign technique, he has known how to preserve, adds much. The picture, however, lacks transparency and gradation, and more, from the painter's point of view, might certainly have been made of the sober harmonies to which the scheme of colour is confined.

CLAUDE PHILLIPS.

CORRESPONDENCE.

A ROMAN INSCRIPTION DISCOVERED AT JEDBURGH.

Liverpool: May 9, 1885.

In the *Athenæum* of May 2, there is a paragraph stating that the Rev. Dr. Bruce, at the last meeting of the Newcastle Society of Antiquaries, had described a Roman inscription built up in the walls of Jedburgh Abbey, which he read as "Iovi optimo Maximo Vexillatio Raetorum Gæsatorum quorum curam agit Julius Severus Tribunus."

This appears to be from a correct transcript of the inscription on a stone which I described in 1876 (*Archæological Journal*, vol. xxxiii., p. 365), and stated was much worn, so that I had only a very incorrect copy which gave a doubtful reading. This copy, sent to me by Dr. Bruce, and also by Mr. Hilson, of Jedburgh, should, I presume, have been, from the above quotation,

I . O . M . VEX
ILLATIO RETO
RVM . GAESA
Q . O . A . IVL
SEVER . TRIB .

Dr. Hübner (*Ephemeris Epigraphica*, vol. iii., p. 204) republished my erroneous reading. It now turns out that the inscription is of considerable importance. Dr. Hübner very ingeniously put together a number of fragments of inscriptions in the Newcastle Museum (from the station at Risingham), and found that they were all portions of a long dedication to Caracalla and Julia Domna (C. I. L., vol. vii., No. 1,002) by several bodies of troops, among them the *Raeti Gæsati*, a corps previously unknown in Britanno-Roman inscriptions. The Jedburgh stone proves the correctness of his reading, and throws light upon several other inscriptions. It is singular that, after this discovery on the Risingham stone, Dr. Hübner did not see that the same corps was named upon two other altars found at the same station (C. I. L., Nos. 987-988). In both of these the abbreviation VEXIL . G . R . occurs, which he renders *Vexil(larii) G(ermani) R(aeti)*, instead of *Vexil(latio) G(aesatorum) R(aetorum)*. But I think that the corps is referred to in another inscription, which has heretofore been considered to name a cohort of the *Raeti*. It is C. I. L. vii., No. 731, and in the third extant line we have I RAETORV . . , the first I being probably part of M.

I was not aware when writing on this Jedburgh inscription in 1876, nor do I know whether Dr. Bruce yet is, that it had been published, though incorrectly, in 1864, in *Jeffreys' History of Roxburghshire*, pp. 255-7.

A broker altar found at Manchester, which I have described (*Roman Lancashire*, p. 109), names a vexillation of *Raeti* and *Norici*, which may possibly have been the same corps.

W. THOMPSON WATKIN.

THE TUIHANTI.

Oxford: May 2, 1885.

In the *ACADEMY* for April 25, Mr. Abrahall identifies the Tuihanti and Tubantes. The conjecture has occurred to many before him, myself included, but must, I think, be rejected. Mr. Abrahall cites a note from Mr. Furneaux's *Annals* to show the original home of the Tubantes. Now, Mr. Furneaux may be right in his theory as to this, but the question is—where were the Tubantes at the time the Tuihanti occur on the Housesteads altars? and, as Mommsen says (*Hermes*, 19, 233n.), the notice in Ptolemy (2.11.11) is against an otherwise obvious identification. With Mr. Abrahall's etymologies I cannot now deal. I will only say that the Tuihanti and Tubantes were probably German, and *Venta* is Celtic. Nor do I understand how

the *b* of *Tubantes* was omitted in *Tuihanti*, and yet remains in the *u* of the latter word. The derivation of *viorne* from *uisburnum* is uncertain. F. HAVERFIELD.

NOTES ON ART AND ARCHAEOLOGY.

WE learn from the *Oxford Magazine* that Mr. Watts has nearly finished the portrait of the Master of Balliol, upon which he has been engaged for some time; and that Mr. Herkomer is painting a portrait of Prof. Max Müller. A replica of Mr. Richmond's portrait of the late Archbishop of Canterbury has recently been placed in Balliol Hall, and a medallion of Arnold Toynbee, by Mr. Boehm, in the library of the same college.

LOVERS of the exquisitely refined and truthful work of Mr. Edward Lear will regret to learn that, owing to continued ill-health, the veteran artist is compelled to close his private gallery at Villa Tennyson, San Remo, which has long been one of the standing attractions of the Riviera. His large collection of works in oils and water-colours is accordingly transferred to the care of Messrs. Ford and Dickinson, 129 Wardour Street, where they are now on view. Besides a long series of delightful views in Palestine, Italy, Corsica, &c., the collection comprises upwards of one hundred specimens of Nile scenery, in which Mr. Lear is now seen at his best. No man ever felt more sympathetically the antique repose of Egyptian landscape, or expressed with subtler touch the mystery and grace of the level cliffs, the massed palm-woods, the silvery morning mists and glowing sunsets of the Nile valley.

MESSRS. TOOTH & SON are issuing a good line engraving—or to be more absolutely correct—an engraving in "the mixed manner" by Mr. T. L. Atkinson after a recent popular little masterpiece of Mr. Millais's. The picture was called "Love Birds," and it represented, it may be remembered, a somewhat demure, but steadfast and self-confident, maiden, holding a love-bird in her extended hand. The child—for child indeed she is—is dressed in a rich brocade, and behind her, for only background, is a wall or hanging stuff of large Oriental pattern. If the child is not quite the prettiest she is certainly not the least loveable of the maidens of Mr. Millais—her character is decided—and Mr. Atkinson has well caught her expression.

M. ARTHUR RHONÉ, in a series of six papers entitled "Du Vandalisme à Paris," contributed during the months of January, February, March and April to the *Chronique des Arts*, has brought an overwhelming indictment against the political, utilitarian and municipal enemies of art, history, and archaeology, who for the last 200 years have been diligently destroying the monumental history of the French capital.

In connection with the coming Handel Festival the editor of *The Magazine of Art* has arranged for the publication of an article by Mr. R. A. M. Stevenson, on "Handel and his Portraits." Its purpose is partly musical and biographical and partly one of art criticism. It will be illustrated with engravings of the "Chandos Portrait" painted by Thornhill from the Fitzwilliam Museum; of the fine Grafoni in the same collection; of Mr. Henry Littleton's famous Roubiliac, the "Vauxhall Statue" as it is called; of Zincke's graphic and interesting miniature now the property of Mr. H. B. Leonard; of the engravings by Schmidt, which Hawkins thought the best likeness of all; and (by permission of Earl Howe) of the full length painted by Hudson for Charles Jennens, the librettist of "Messiah," and from the first ornament of the Messiah Room at Gopsall.

MR. T. C. FARRER, more than one of whose Yorkshire paintings have attracted a measure of notice, has recently executed a few somewhat elaborate etchings, of which one or two are of Yorkshire subjects. Mr. Farrer is familiar with Airedale and with the valley of the Wharfe—"the Swift Wharfe" of Drayton's "Polyolbion"—and one of the pleasantest of his prints is of Bolton, the abbey which lies by the side of the stream. Another etching is from the coast near Cromer, one of the most picturesque spots in the picturesque county of Norfolk. These are pleasing memoranda—and something more than memoranda—of the subjects they aspire to portray.

MR. LOWES DICKINSON has nearly completed a picture of Gen. Gordon. It is entitled "The Last Watch," the scene being laid at Khartoum. With the sanction of the family the picture will shortly be exhibited at the British Gallery, opposite Marlborough House. The profits of exhibition and engraving will be added to the Gordon Memorial Fund.

THE Scottish National Portrait Gallery—whose foundation, through the anonymous gift of a private individual, supplemented by a Government grant, we formerly announced—has just placed the nucleus of its collection before the public in a temporary gallery in Queen Street, Edinburgh. This gallery contains some 113 portraits, of which the greater portion have been deposited on loan. Those which have been already permanently acquired number over forty, of which about one-half are water-colours and works in light-and-shade. The portraits acquired by gift include "Allan Ramsay," by Wm. Aikman; "Bishop Burnet," by an unknown artist; "Forbes of Culloden," by Joshua Campbell; "Dr. Cullen," by David Allan; "George Chalmers, the Antiquary," by Jas. Tannock; "John Bengo," by Geo. Willison; and "The Rev. Dr. Wm. Lindsay Alexander," by N. Macbeth; while among the purchases are "Sir Walter Scott," by Andrew Geddes; "Sir F. Grant, P.R.S.A.," by J. P. Knight; "Dr. Jamieson" (author of *The Scottish Dictionary*), by Wm. Yellowlees, and an oval crayon of Ferguson, the astronomer—known as the "Casborne Portrait." Among the works on loan is an admirable portrait of the Second Lord President Dundas, an interesting example of Raeburn, painted in 1787, the year of the artist's return from Italy, and now lent by Mr. Dundas, of Arniston. Among the other works on the walls is a full-length of Sir Walter Scott, by Sir F. Grant, executed in the study at Abbotsford, the year before the great novelist's death, as he was dictating *Count Robert of Paris* to his amanuensis William Laidlaw, whose head, by Sir W. Allan, hangs near the larger picture. This portrait of Scott was a commission from Lady Ruthven, who died only the other day; and we are informed that she has bequeathed it, along with a portrait of Bruce of Kinnaird, the Abyssinian traveller, to the Board of Manufacturers, and that it will probably occupy a permanent position in the portrait gallery. It may be mentioned that one of the last acts of this venerable lady's life was to present a valuable and extensive collection of Greek and Roman vases and other antiquities to the Society of Scottish Antiquaries, an institution whose collections are ultimately to find a home under the same roof as the Portrait Gallery. It is expected that this permanent building will be ready for occupation in about two years.

THE *British Journal of Photography* states that the contract for photographing the International Inventions Exhibition and grounds, as well as the special work required by the exhibitors, has been granted to the Woodbury Company, and that the department of por-

traiture has been entrusted to Messrs. W. & D. Downey.

THE sale by Messrs. Sotheby of the drawings and prints collected many years ago, we presume, by an aged gentleman lately dead—Mr. Edward Cheney—has been one of the most important of the season, thus far. Mr. Cheney had a good many Marc Antonios, and though these are not rated as highly in the market as they were a quarter of a century since, a good collection of them cannot be without interest. And Mr. Cheney's was still good, though he had sold his best a quarter of a century ago. But the Rembrandts attracted greater attention, and we append the prices fetched by most of the more important. The rare, but unimportant, landscape "Six's Bridge"—one of the very slightest and most summary of all, and, in truth, not very beautiful—fetched £19 10s.; the "View of Omval," £38; a good impression of "The Three Trees," £105 (Meder); the "Three Cottages"—a third state of this rare print—£60; a "Landscape with a Man Sketching," £39 (Addington); a "Landscape with a Vista"—third state, and from the Wharfedale collection—£40 (Colnaghi); the famous "Landscape with a Cottage and Dutch Hay-barn," £57; a "Large Landscape with a Mill-sail"—a sort of ugly sister to the "Cottage and Dutch Hay-barn"—£15; a second state of the "Cottage with White Pales," £20 (Colnaghi); a poor impression of "Rembrandt's Mill"—never, even in its finest condition, one of the most satisfactory, for, as a composition, it wants balance so much—£7; the "Goldweaver's Field"—a beautiful impression of one of the most nobly conceived subjects in the whole work of Rembrandt—£34 (Meder); a delicate impression of the pretty "Landscape with a Cow drinking," £6; a rich impression of "An Old Man lifting his Hand to his Cap," £11; "Doctor Faustus"—a first state—£17 (Meder); and a fine second state of the same plate, £6 6s. (Way); "Clément de Jonge," £21; a curious, but not altogether desirable, impression, drawn upon by Rembrandt, of the "John Lutma," £129; another impression, £38 (Addington); "Ephraim Bonus"—a good impression of this most lastingly impressive print—£69; "The Large Coppenol," in the third state, from the collections of Lord Aylesford and of the Baron Verstolk von Soelen, £50 (Thibaudau); and, finally, a tolerable third state of the "Burgomaster Six," £205. On the whole, and taking into account the fact that several of the impressions, from one cause or another, were not absolutely desirable, the sale seemed to show that the commercial value of the prints of Rembrandt suffers no abatement.

A COURSE of three lectures on Ancient Egypt will be given to ladies by Miss Helen Beloe (Mrs. Tirard), at the British Museum, on Wednesday, June 3, and the two following Wednesdays at 11.30 a.m. The class will meet in the first vase room (Greek antiquities, upstairs). Each lecture will be illustrated by diagrams, and afterwards by a visit to the Egyptian galleries, in order to examine the monuments of the respective periods. The proceeds will be given to the Egypt Exploration Fund.

MUSIC.

RECENT CONCERTS.

MDLLE. CLOTILDE KLEEGER's pianoforte recital at St. James's Hall last Saturday afternoon was a very successful one. In Bach's Suite Anglaise in A minor one or two of the movements were hurried, and the repeats were not observed in the *allemande* and *courante*; but, on the whole, the performance was neat and satisfactory. Beethoven's Sonata in D minor (op. 31, no. 2) is a work which demands greater ripeness of thought and feeling than

Mdlle. Kleeberg as yet possesses. The rest of the programme consisted of short pieces, in most of which the player was heard to great advantage. Schubert's Impromptu (op. 90, no. 4) and Mendelssohn's Andante and Presto agitato were specially good. In Schumann's Novelette in F the loud passages were noisy and the soft ones too thin.

On the same afternoon Mr. Charles Hallé commenced his series of chamber concerts at the Prince's Hall. The programme was unusually attractive. It commenced with Brahms' pianoforte Trio in C major (op. 87), and more than once we have spoken of the admirable manner in which the difficult piano part of this noble work is interpreted by Mr. Hallé. He was well supported by Mdlle. Norman-Néruda and Herr F. Néruda. Beethoven's Variations and Fugue in E flat (op. 35) was the solo of the afternoon. Mdlle. Néruda and Mr. Hallé gave a thoroughly artistic rendering of Grieg's Sonata in A, for pianoforte and violin. The concert concluded with Schumann's seldom-heard pianoforte Trio in G minor (op. 110). The first movement, with its restless "Vogel" figure, may be gloomy and rather laboured; but it is thoroughly Schumannish, and therefore interesting. The slow movement is a diamond of the first water. The *scherzo* is lively, and so also the *finale*, although to our mind decidedly inferior to the rest of the Trio.

Señor Sarasate gave his third concert last Monday afternoon. He played a new violin concerto by Bernard, a Paris organist. The three movements of which it consists are clearly written, and full of tuneful melody. The influence of Max Bruch is perceptible in the *allegro* and *finale*, and especially that of Mendelssohn in the slow movement. There are many difficult and showy passages for the solo instrument, and it is scarcely necessary to add that full justice was done to the music by the executant. It was followed by Mendelssohn's Concerto, and with this work Señor Sarasate always elicits the most enthusiastic applause. The programme included two solos "repeated by desire," Beethoven's 8th Symphony, the "Paradise and Peri" overture, and the March from "Le Prophète." Mr. Cusins, as usual, was the conductor. The hall was crowded.

The third Richter concert last Monday evening commenced with Beethoven's "Calm Sea and Prosperous Voyage," and concluded with the same master's second Symphony. In the Cantata the choir sang well, though the quality of tone of the *soprani* was not all that could be desired. A fantasia entitled "Komarinskaya," by Glinka, was performed for the first time in England. This bright and humorous piece is based upon some Russian folk-songs; but as the themes themselves, especially the second and third, are not particularly interesting, the excellent workmanship seems to a great extent thrown away. Brahms' Rhapsody for alto solo, male chorus and orchestra was also performed. This noble work has not been heard in London since it was given by the Borough of Hackney Choral Association in 1880. Miss Lena Little found the solo part uncomfortably high in places. She sang with earnestness, but her low notes are not fully developed. The programme included excerpts from Siegfried and Götterdämmerung. The concert was highly successful.

Mr. Geaussant gave a concert at St. James's Hall last Wednesday evening. The programme was one of great interest. First came Mr. A. C. Mackenzie's cantata, "Jason." Mr. Geaussant has an excellent choir, and in some of the choruses of this fine composition it was heard to great advantage. The music is extremely difficult, and requires a conductor of great experience. Mr. Geaussant ought to have had a better knowledge of his powers than to have attempted it. With less experience—

vocalists than M^{me}. Albani and Messrs. Lloyd and Santley, and with a less able leader than Mr. Carrodus, there would assuredly have been more than one breakdown. Mr. Lloyd sang a new and interesting *scena* in the second part, written expressly for him by the composer. Herr Dvorák conducted his "Patriotic Hymn." Space compels us to say only one word about this thoughtful work. The first section, in slow time, is very tender and lovely, but the second, in C, although clever and vigorous, seems to lack unity and power. The performance was fairly good, and the composer much applauded. The concert concluded with the *finale* to Mendelssohn's "Loreley."

J. S. SHEDLOCK.

M. MASSENET'S "MANON" AT DRURY LANE.

MR. CARL ROSA produced his second novelty last Thursday week; and the new French opera which last year gained such success in Paris met with a most favourable reception. The reasons of its good fortune are obvious. The story of the temptation and fall of a young, beautiful and innocent girl is one of which the operatic world never grows weary. The plot, with its mixture of grave and gay, with its variety of incidents and vivid contrasts, keeps up the attention and interest of the spectator; and, besides, the music is essentially pleasing, and the orchestration piquant and attractive. For a time, such a work cannot fail to win favour; and the effective manner in which it has been put upon the stage at Drury Lane, and the excellent style in which it is given, of course help to establish its popularity. The libretto, adapted from l'Abbé Prévost's famous novel by MM. H. Meilhac and Ph. Gille, is a clever one. The translation is from the able pen of Mr. J. Bennett. The two principal characters in the piece are Manon and Des Grieux. Like Margherita in "Faust," Manon is led away by the glitter of jewellery and by the tender looks of a lover; but, unlike Goethe's heroine, she is very fickle, and is easily persuaded to abandon the man who seriously loved her and meant to be faithful to her; and when, in the last act, we see her dying of a broken heart, we can forget neither her foolish conduct nor the trouble which she brought upon Des Grieux. The latter, in the third act, comes prominently into notice as the celebrated preacher at St. Sulpice: disgusted with, and embittered against the world, he has turned priest. But Manon is the life, the soul of the play. In the first act she elopes; in the second she deserts her lover; in the third we follow her life of pleasure and witness her remorse; and in the last we see the evil effects, both to her and to him, of the fascinating influence which she exercises over Des Grieux. The *dénouement* is, on the whole, very fair; Des Grieux and Manon sin and suffer, but punishment falls heavier on the latter, for she first basely abandons her lover, and then, once again winning his affection, leads him on to disgrace and ruin merely to gratify her vanity and love of pleasure. The story is a sad one; the personages live and move in doubtful society; but there are human elements which make the piece attractive and exciting. Manon has a cousin, Lescaut by name, whose mission is to guard the honour of his family; but what with his folly and his cowardice he proves a poor protector. Guillot Morfontaine, an old beau, is very silly, but very amusing. The music throughout is thoroughly in keeping with the stage action: the love portions are sometimes soft and sentimental, sometimes loud and passionate; the comic portions are bright and sparkling, though we must say in one or two places there is a near approach to *opéra-*

buffe style. The *minuet* in the third act is very quaint and graceful. According to the rules of French comic opera, there must be spoken dialogue; but M. Massenet, while introducing it, never allows the orchestra to stop. He has so far adopted Wagnerian theories as to make use of *leit-motive*. The leading characters are followed like shadows by their representative themes, but there are no subtle transformations or elaborate combinations. We cannot say that M. Massenet's music shows any strongly marked individuality; at any rate, it is flowing and thoroughly natural, free from all sense of labour and straining after effect. We have already spoken of the performance as a good one. M^{me}. Marie Roze's impersonation of Manon shows most careful study; her singing and acting deserve high commendation. Mr. Maas as Des Grieux left nothing to desire in the matter of voice, and his acting is decidedly improving. Mr. Ludwig sang well, and played Lescaut with much intelligence; the part does not quite suit him. Mr. C. Lyall played the old beau capitally. The subordinate rôles were well filled. Mr. Goosens conducted with great care and ability. The chorus was very good.

J. S. SHEDLOCK.

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Vol. I., 1705-7. Edited by C. E. Doble.
(Oxford Historical Society.)

THE university antiquaries at the beginning of the last century were "true as the dial to the sun e'en though they were not shone upon." The great student of the early history of the colleges at Cambridge lived long enough to be deprived of his college fellowship and limited to the empty designation of "Socius ejectus"—a title which has ever since been indissolubly connected with his name. For a casual censure on the character of Lord Clarendon, which the world of Oxford might have willingly let die, the self-denying labours of Antony Wood on the lives of his predecessors at the university were forgotten, and his volumes were ignominiously burnt. After many years spent with rare disinterestedness of purpose at the Bodleian Library on a meagre salary of ten pounds a year, poor Tom Hearne found himself excluded from the library which he loved. Suffering was the common lot of all three.

When these remains of Hearne begin about four years of his life had been passed among the shelves of "Bodley"; and the first entry is with singular appropriateness a list of the "Pictures in the Gallery of the Publick Library." From these voluminous jottings of the industrious antiquary a selection, made many years previously, was edited in two volumes in 1857 by Dr. Philip Bliss, the embodiment of Oxford tradition for the first half of the present century, and republished with some additional matter twelve years later. How small these extracts were in comparison with those which Mr. Doble has made, and the Oxford Historical Society has printed, is easily brought me to us by the fact that the volume of over hundred pages, which has now been issued, relates to a period of less than two years, and contains the substance of thirteen years out of the 145 MS. volumes which have been filled with his notes. These pages, however, but the foundations of the great edifice which will be erected to the memory of the great Nonjuring antiquary at Oxford. When the structure is complete we shall be able to go from room to room contemplating the traits of the principal literary characters in England during the Augustan era, and wonder at many an illustration of the manners and customs of the age. The history of the Nonjurers will be painted as it has never been painted before, and the social life of the universities will stand out in even brighter colours than in the collections of Mr. Christopher Wordsworth. If any literary student would hereafter take upon himself to continue the labours of Antony Wood, the new volumes

of the *Athenae Oxonienses* would be indebted in every sentence to the collections of Hearne which have now been revealed to the public gaze. For the notes to these extracts Mr. Doble asks for an indulgence of which he does not stand in need. Our only regret is that the index is confined to the remarks of the diarist, and that the annotations of Mr. Doble, which contain many valuable references to other sources of information, may consequently sometimes fall to the ground unheeded. Full of interest as this volume is, it is pronounced by its editor "the least interesting of the series." Everyone into whose hands it may come will echo a wish that its successors may be safely passed through the press under the same fostering care.

Prejudiced though Hearne was, there were points of scholarship on which he did not allow his personal or political animosities to warp his judgment. At the very beginning of his notes his bias in favour of the vindicator of the royal Martyr did not prevent him from acknowledging that the Latinity of Milton was preferable to that of Salmasius, and that the foreign scholar "was more addicted to writing and the laborious part of Learning than true Study w^{ch} consists in a due consideration of w^t one reads," a sentence which brings to mind the lines in *Paradise Regained* on the student "who reads incessantly" but does not bring to his reading "a judgment equal or superior." A few pages later Hearne criticises the "Geographical and Historical Dictionary" of Jeremy Collier, a man with whom his mind was in sympathy both in politics and in religion, but he does not hesitate to condemn the inaccuracy of this compilation and the haste with which it was published. The promoters of the new Biographical Dictionary are acting in their undertaking upon the conviction which Hearne expressed on Collier's work, that "a thing of this Nature should be undertaken by a set of men of great Industry and Knowledge." A week or two after penning this remark Hearne spends a night "with Mr. Wotton at the Tavern," and although his friend was associated with the Tory wits and scholars in the controversy over the letters of Phalaris, he sums up Wotton's character in the sentence "a Person of general Learning, a great Talker and Braggadocio, but of little judgment in any one particular science"—words which anticipate the verdict of successive generations of scholars. Over the want of preferment which was the lot of learned men the diarist pens a pathetic entry, echoing the expression of "divers Foreigners" that England "is not worthy to have Learned Men"; but, patriotically adding, on the authority of Mr. Grabe, that no other country "brings forth so great a number of men of that quick apprehension and solid judgment." The interests of the library which he served on the salary—let it never be forgotten—of ten pounds a year burnt as strongly in Hearne as his love of country. He goes so far as to pillory the members of his university who "never took any care to have w^t they have printed sent to the Publick Library," and with remarkable impartiality connects together Tory and Whig in the same condemnation—Kennet and Atterbury, Smalridge and Gibson, Sprat and Addison. Sixty-two

authors in all are consigned to a common fate in this strange catalogue.

Naturally enough the Whig dogs were the chief subjects of Hearne's aversion. To belong to this hated party was to be a "Countenancer of Fanaticks" or a "sneaking Fanatical Moderator," imbued with principles "w^{ch} are destructive to Monarchy." The keeper of the public library at Cambridge is dismissed in a single sentence as "a rank Whig, a great Talker, and very violent in his aspersions of the true Ch. of England Men." Some of the bitterest lampoons that were current at the time have been preserved by Hearne for the benefit of posterity. Witness the lines (p. 51) in which a client is supposed to be a suppliant for the assistance of Sir Simon Harcourt's legal abilities in his actions against such powerful personages as Cadogan and St. John, or the bitter epigram on the Duke of Shrewsbury's marriage with an Italian lady whose character was generally depicted in no very enviable terms. One paragraph on Bishop Burnet, the best-abused politician of English life, is penned in such offensive language that Mr. Doble owns to a struggle in his own mind before he could overcome his partiality for the Nonjuring antiquary and print the passage in its entirety. The language of this particular passage is so coarse that, in comparison with it, a doubt on a subsequent page as to whether Burnet was really intimate with the profligate Earl of Rochester, "as he pretends in y^e said Book" on that repentant peer, seems almost a compliment. There were even Tories whom Hearne did not hesitate to sneer at, and one of them was the funereal Earl of Nottingham, "who is reckon'd none of y^e most generous." George Clarke, the accomplished virtuoso, who gave of his wealth to more than one Oxford college, was in 1705 in high favour with Hearne for voting "honestly and conscientiously" in the Tory minority; but the time soon came when, for conduct equally honest and equally conscientious, he was dubbed "a pitiful, proud sneaker, and an enemy to true loyalty." On January 30, when the "true sons of the Church of England" were commemorating the day with proper feelings of devotion to the memory of the royal Martyr, the fanatics, according to Hearne, were employed in desecrating the sacred service. News came to him of a merchant of Exeter who "had y^e impudence, in ridicule of y^e Day, to send his Servants thro' the City with a Calves Head hanging on a string," on which Hearne genially adds, "where his own had deserved better to have been." A few days later comes an account from Bristol of "some of the Fanatical Crew" who met together

"and drest up a figure to represent ye Royal Martyr with a white Capp on his Head w^{ch} they sett on a Mastiff Dog and carried it to the place of the Mock Execution, when on a block one of them chopt of his Head w^{ch} an Ax, w^{ch} loud Acclamations and Hussas, and being askt what they meant by the Acoon they replied 'twas the 30th of January, and the Figure represented Charles Ist."

With this account Hearne is so affected that he can only add, "W^{ch} is a piece of Impudence beyond y^e of y^e Calves Head Clubb."

Hearne dearly loved a night at a tavern with a friend of proper antiquarian tastes

and true principles, although such occasions did sometimes end, as his "dear chum" confesses (p. 22), in a fall "which caus'd a great fraction in my nose"; but he had a fitting contempt for Oxford dons who did not spend their days at least in study. Of a Master of Arts of Magdalen Hall Hearne wrote that he "lov'd his pipe and pot," but that he "was a man of tolerable Parts and a good Philosopher." This was the language of praise; but there existed at Oxford in 1705 a natural philosophy professor, Dr. Farrar, described as "a Fellow all Guts without Brains." The social touches in Hearne's notes afford infinite amusement. A whole race of collectors is summed up in the anecdote of Dr. Plot, not such a fool as his books would lead readers to suppose, who borrowed a curiosity, and "never return'd it, replying when he was ask'd for it, y' 'twas a Rule amongst Antiquaries to receive and never restore." Hearne takes us at one time to a wedding of "Mr. Quotles [it should be Quares], the Watch-maker's Son," and describes the company and the bride's fortune. He tells us on another occasion of the Quaker in Oxford who, "being mov'd by y' Spirit, held forth in the open street," with the result that Dr. Charlett and the proctors sent the poor enthusiast "to the Castle." Nothing occurred in the life around him which did not come under his notice, and the friends in London, whom he obliged with information as to past ages, kept him well informed as to the events of the larger society. There is not a dull page throughout these notes, and for those who can read his notes aright the prejudices and the hatreds of the condemned antiquary of Oxford only add point to the narrative.

W. P. COURTNEY.

The Dynamiter. By R. L. and F. Stevenson. (Longmans.)

BOHEMIA, by the latest advices, is still a republic. Prince Florizel, with that august equanimity for which he is so justly celebrated, has found that even in Rupert Street life may be lived well. There, day by day, he takes in the best paper in the world, the *Standard*, and listens to the story of impossible adventures with the same grace with which he once encountered them.

"It is within the bounds of possibility," says the author, in a prefatory note, "that you may take up this volume, and yet be unacquainted with its predecessor: the first series of NEW ARABIAN NIGHTS. The loss is yours—and mine; or, to be more exact, my publisher's."

Those better and happier people to whom the Suicide Club and the Pavilion on the Links are already classics, will find the *Dynamiter* equally charming. The Arabian author is briefly and judiciously summarised; the story of the Fair Cuban is in the best manner of romantic fiction; and for the tenant of the Superfluous Mansion every reader must at once conceive a strong affection and regard. Nothing could be more excellent than the scene in which Somerset advertises for lodgers.

"Something, however, was amiss. His vast and accurate calculations on the fly-leaves of books or on the backs of play-bills appeared to have been an idle sacrifice of time." By these he had variously computed the weekly takings of the house, from sums as modest as five-and-

twenty shillings up to the more majestic figure of a hundred pounds; and yet, in despite of the very elements of arithmetic, here he was making literally nothing.

"This incongruity impressed him deeply and occupied his thoughtful leisure on the balcony; and at last it seemed to him that he had detected the error of his method. 'This,' he reflected, 'is an age of generous display, the age of the sandwich-man, of Griffiths, of Pears' legendary soap, and of Eno's fruit salt, which, by sheer brass and notoriety, and the most disgusting pictures I ever remember to have seen, has overlaid that comforter of my childhood, Lamplough's pyretic saline. Lamplough was genteel, Eno was omnipresent; Lamplough was trite, Eno original and abominably vulgar; and here have I, a man of some pretensions to knowledge of the world, contented myself with half a sheet of note-paper, a few cold words which do not directly address the imagination, and the adornment (if adornment it may be called) of four red wafers!'"

"Pursuant upon these meditations, he procured several sheets of the very largest size of drawing-paper; and, laying forth his paints, proceeded to compose an ensign that might attract the eye, and, at the same time, in his own phrase, directly address the imagination of the passenger. Something taking in the way of colour, a good, savoury choice of words, and a realistic design setting forth the life a lodger might expect to lead within the walls of that palace of delight: these, he perceived, must be the elements of his advertisement. It was possible, upon the one hand, to depict the sober pleasures of domestic life, the evening fire, blond-headed urchins, and the hissing urn; but, on the other, it was possible (and he almost felt as if it were more suited to his muse) to set forth the charms of an existence somewhat wider in its range, or, boldly say, the paradise of the Mohammedan."

The latter of the two canvasses was the first to appear in the window—

"It was of a high fancy, the legend eloquently writ, the scheme of colour taking and bold; and, but for the imperfection of the artist's drawing, it might have been taken for a model of its kind."

The whole story of the Superfluous Mansion is, indeed, as gracious as anything since the days of Picrogramitus. The descriptive passages in the story of the Destroying Angel and the story of the Fair Cuban are of another type of excellence. Again Mr. Stevenson shows his unique power of vivid and penetrative language, his absolute command of the right word. Never was a work "of an inexact and even fanciful description" written in such dainty and lucid English, or with so light a play of wit. There are two flaws only to bring it into the region of frail humanity. Those readers who have not had the inestimable advantage of being born north of the Tweed will enquire what is meant by the "realisation" of a lease. And the man on the ladder who adorns (if adornment it may be called) the cover of the book is depicted as in the act of falling off it; though, "but for the imperfection of the artist's drawing, he might have been taken for a model of his kind." As it is, it might be an authentic design from the hand of Eno's own artist, or an early state of a woodcut in the *Pall Mall Gazette*, and, though the popular fancy may not be averse from it, is calculated to make the Arabian author turn in his grave. The dedication to Constables Cole and Cox

(though it just touches upon ground of controversy) is a graceful and high tribute to great and unassuming courage.

J. W. MACKAIL.

Studies in Russia. By Augustus J. C. Hare. (Smith, Elder, & Co.)

HAD Mr. Hare been content to entitle his work "Hours in a Library" we should have felt no hesitation in praising him for his industry and admiring the extent of his reading. As it is, we are constrained to express a fear that the present title is calculated to mislead the general public. Russia has suffered much at the hands of her describers, and one who would take all he reads about that interesting country for absolute gospel would require a faith capable of moving the Himalayas, and a guilelessness not to be equalled even by Nathanael; but to reproduce in book-form the various misstatements in which works on Russia abound certainly appears a questionable way of employing one's time. Mr. Hare gives evidences of a research scarcely credible, a literary appetite that enables him to assimilate almost anything, and a want of discrimination in the choice of his materials that is simply marvellous. For instance, he has got hold of a German book by Kohl descriptive of Russia under Nicholas, and from this he quotes largely. It is not by any means a bad book, but is no more a guide to the Russia of the present day than a work on England before the era of railways would be considered a correct and useful handbook for the contemporary foreigner.

We are told in the Preface that Mr. Hare spent as much as a whole summer in the country which he describes—not a long period, perhaps, to study the manners and customs in, but surely long enough to enable him to discover that the policeman whom Kohl calls "bushnik," but who is known to Russians as *budotchnik*, from *budka* (booth), no longer stands like a sentinel in front of his booth, and no longer carries a halberd in his hand, as he certainly did before the Crimean War. He might also have discovered that the cabmen, who by-the-bye are not called "isvoshniks," but *isvostchiks*, do not wear wadded caftans in summer. They wear a straight blue coat of very thin cloth, which is fastened round the waist by a crimson girdle. In the winter they have under this a sheepskin, but in summer only their cotton shirt. These, of course, are matters of pure detail, as is the following statement on p. 33:

"You can seldom procure milk, but have generally the option of thin slices of lemon in your tea; and, though always weak, the tea is excellent, with the aromatic flavour which it retains when it has travelled overland, but which the leaves sold in England lose in coming by sea."

This is absolutely misleading. Milk is much cheaper and better than it is in England, and most of the tea ordinarily consumed in Russia comes by sea. It is of a different brand from that consumed here, and is grown specially for the Russian market. Nor would it be appreciated in England. Indeed, if English people were to pay from 4s. to 7s. 6d. a pound for their tea, they could get just as good a quality as the Russians do, the

poorest of whom never pay less than 3s. a pound, while even 10s. is not thought extravagant. We have ourselves tasted tea at a sovereign a pound, but caravan tea is even more expensive and costs twice as much. A great factor in the excellence of Russian tea is the water, nor should the mode of preparing it be lost sight of. By means of that really great institution, the samovar, the water is always kept at boiling point, and consequently tepid water is never poured into the teapot, as is so frequently the case in England.

All this may seem trivial, but it is of trivialities that life is made up. It would seem as though Mr. Hare, during his brief holiday, had been smitten with that inexplicable blindness which so frequently assails the hasty traveller. Indeed, we find that a great deal of the information supplied in these pages partakes much of the nature of the bear-hunting adventure faithfully recorded on p. 146. It is unique in its kind:

"Mr. Morgan, a much respected Englishman at St. Petersburg, . . . was very fond of bear-hunting on the ice, but there was one bear so ferocious that no one would venture to go and kill it. At last Mr. Morgan persuaded three peasants to go with him. The hunters wear long boots on the ice, fastened to pieces of wood several feet in length, and the wood is on rollers. [Here Mr. Hare must be thinking of snow-shoes. Rollers would be no use, for the simple reason that the ice is generally covered by some two or three feet of snow.] Then they stride out, and away they go at fifty miles an hour. Mr. Morgan was rushing thus along the ice, and the peasants after him, when out came the bear. He fired, and the animal fell. Then, thinking the bear was mortally wounded, he discharged his other pistol, and immediately after the bear jumped up and rushed at him. He had given his knife to one peasant and his stick to another to hold, and when he looked round, both [sic] the peasants had fled, and he was quite defenceless. In his boots he could not turn, he could only make a circuit, so he jumped out of them and tried to sink into the snow. He sank, but unfortunately not entirely, for the top of his head remained above the snow. The bear came and tore off the top of his head and both his eyelids, then it hobbled away; but the cold was so great, Mr. Morgan scarcely felt any pain. By-and-by the peasants returned, and he heard them say: 'There is the bear sunk into the snow, now we can kill him.' Then Mr. Morgan called out, 'Oh no, indeed, I am not the bear,' and they came and dug him out. But, when they saw what a state he was in, they said, 'Well, now it is evident that you must die, so we must leave you, but we will make you a fire that you may die comfortably, for, as for carrying you five days' journey back to St. Petersburg, that is quite impossible.' But Mr. Morgan offered the peasants so large a reward if they would only take him to some refuge that at last they consented, and they picked up the eyelids too and carried them to a neighbouring house. Then the old woman of the place, when she saw the eyelids, said, 'Oh, I will make that all right,' and she stuck them on; but she stuck them on the wrong sides, and they continued wrong as long as Mr. Morgan lived."

Mr. Hare's book is pleasantly written, and we feel disposed to characterise it as one of the most readable works of fiction recently issued by the press. With all its shortcomings, it may well answer the purpose it was intended for, namely, a sort of Murray's Guide for the tourist, as such it will not be found more misleading than most of such

compilations. We are much surprised at the following paragraph in the preface:

"The illustrations are from the author's own sketches taken upon the spot, under the fear, almost the certainty, of arrest, and sometimes of imprisonment."

Are there, then, no native artists in Russia, and is sketching so very dangerous an occupation? It is only due to the Russian authorities to say that our experiences and those of our friends have been of a very different sort. Had Mr. Hare spared his industry, and purchased a few photographs, he would not only have saved himself this disagreeable experience, but have given us more reliable illustrations.

E. A. BRAYLEY-HOBBETTS.

Oedipus the King. Translated from the Greek of Sophocles into English Verse. By E. D. A. Morshead. (Macmillan.)

"Do not translate: translation is the death of understanding," is the apparently paradoxical aphorism of Moritz Haupt. This hard saying has certainly not been heard by the present generation of English scholars, who have in no department improved so much on the methods of their forerunners as in the character of the translations which they now think fit to put into the hands of learners. The student, it is now agreed, ought to be inspired with an admiration, not a contempt, for the works which he studies; and the average boy, even the exceptional boy, is only too likely to miss what is beautiful in the classics, and to get the impression that they are bald and stiff. The scholars of half a century back despised the art of translation, even as young Hamlet held it "a baseness to write fair." Even twenty-five years ago one of our best scholars put into the mouth of the Awful Goddesses such words as "there is present for me to feel the severe, the very severe chill (smart) of the public executioner," not because he could not have supplied a far better translation, but because the need of an adequate rendering was not then fully felt. Haupt adds—"The first stage is to learn to translate; the second to see that translation is impossible." We, I suppose, are only in the first stage as yet. The millennium of the school-boy has not begun. I for one hope that before we find that translation is impossible we shall have many more translations, such as those of Conington, Jebb, Myers, and such as the one which is now before me.

That Mr. Morshead has really poetic faculty he proves by the sonnet (of Shakspearean form) which he prefixes to his version. In a very perfect little poem, containing allusion to each of the extant plays of Sophocles, he combats the Aristophanic theory of the temperament of Sophocles—

δ' εὐκολος μὲν ἐνθάδ', εὐκολος δ' ἐκεῖ—

and shows what a deep fountain of tears welled through the poet's fancy, and made a rainbow in the sunlight of his genius.

Hence Mr. Morshead's version has an ease and flow very rare in translations. Here is an example (v. 62) of skill and finish:

τὸ μὲν γὰρ ὁμῶν ἄλλος εἰς εἰς ἔρχεται
μόνον καθ' ἑαυτὸν, κοῦδέν' ἄλλον.

"Each for himself ye suffer—deep not wide."

Again (vv. 128-9) we hardly seem to be reading a translation in

"Yet say what woe could bar your quest of crime
And hide the cause of murdered majesty."

There is a little diffuseness in

"Vile in his misery as in his crime,"

as an equivalent for *κακὸν κακῶς*, but the meaning is well expressed.

In v. 374,

"Thou foster child of timeless night,"

does Mr. Morshead read, with Wolff, *μαῖας τρέφει πρὸς νυκτός*? If he does, I commend his judgment; *μαῖας*, "unbroken," has never been satisfactorily defended, and Sophocles (frag. 871) speaks of Nysa as the *μαῖαν ἡδίστην* of Iacchus.

The indignant words of Tiresias (vv. 415-6)—

καὶ λέλθας ἐχθρὸς ὅν
ταῖς σοῖσιν αὐτοῦ νέρθε κατὰ γῆς ἑω—

have a Shakspearean ring in the rendering,

"Thy love, too kind, is loathing to thy kin
Dead and alive."

And this is a very natural passage (vv. 924-33)

"MESSENGER.

Fair sirs, beseech you tell me of the way
Unto the halls of Oedipus the king:
Or if ye can unto his presence guide me.

CHORUS.

Stranger, behold his halls! he stays within:
And this the mother-queen who bore his children.

MESSENGER.

Hail unto her, and fair befall her home—
His wife, with all the crown of wedded love.

IOCASTA.

Fair fall thee, too, sir, for thy courtesy.
But speak thy wish, or tell thy tidings straight."

I have quoted the above passage because it is just the passage where a careless translator would be caught napping; among ten who look closely into the wording of the *ῥήσεις* and choral odes, you will hardly find one who does his best with the easy dialogue. Moreover, the italicised words are an admirable rendering of *παντελής*, according to Mr. Jebb's acute unfolding of the meaning of the word. Indeed, this translation is very valuable for the accuracy with which it reproduces those subtle *nuances* of meaning which the refined insight of Prof. Jebb first detected and disclosed in the text. Mr. Morshead follows Prof. Jebb throughout, both in his interpretation and in his text, translating his *ὑπερβαλεῖν* (227), *ὥσπερ ἰάλεμον χέων* (1218), *ταυτοῦ* (1405), and accepting his *ὡς ἄν* (624), and his whole arrangement of this last passage. Until I compared Mr. Morshead's with Prof. Campbell's—in many respects—excellent version, I did not realise in how many places Prof. Jebb has examined the language of Sophocles more minutely than other commentators. I shall show this by a few quotations, which are not to be taken as indicating a want of admiration on my part for Prof. Campbell's work, but as proving how much Prof. Jebb has done for this play, and how greatly the value of Mr. Morshead's version is enhanced by his careful study of Prof. Jebb's edition.

335. οὐκ, ὦ κακὸν κακίστα, καὶ γὰρ ἂν πέτρῳ
φύσω σύ γ' ὀργάνειας.

"How? Miscreant! Thy stubbornness would
rouse

Wrath in a breast of stone."—Campbell.

"Villain among the villains, thou wouldst stir
The very stones to mutiny."—*Morshead.*

πέτρον φύσιν is certainly a periphrasis for
πέτρον, and does not mean "a heart of stone."

795. Κορινθίαν
ἄστροις τὸ λοιπὸν ἐκμετρούμενος χθόνα.

"And measuring now
Corinthia's region by the stars of heaven."—*Campbell.*

"Scanning thenceforth of the Corinthian land
Nought but the stars that looked on it afar."—*Morshead.*

Schneidewin had discovered that we have
here a proverbial expression for keeping far
from a country, and Jebb has shown that the
other explanation is meaningless.

922. ὅς νῦν δεικνύμεν πάντες ἐκπεπληγμένον
καὶ νῦν βλέποντες ὅς κυβερνήτην νεῶς.

"For seeing him our pilot so distraught,
We are all, like mariners, amazed with fear."—*Campbell.*

"For now we tremble at our king's affright,
As mariners who see their pilot shake."—*Morshead.*

987. καὶ μὴν μέγας ᾿ ὀφθαλμοῖς οἱ πατρὸς τάφοι.

"Your father's burial might enlighten you."—*Campbell.*

"Yet dawns clear comfort from thy father's
death."—*Morshead.*

1037. ὃ πρὸς θεῶν, πρὸς μητρὸς, ἢ πατρὸς ; φράσον.

"I pray thee did my father do this thing,
Or was 't my mother."—*Campbell.*

"In God's name say—by sire or mother's
deed?"—*Morshead.*

The question is not the insignificant one,
whether it was his father or his mother who
inflicted the mutilation which gave Oedipus
his name, but the touching one whether it
was at the hands of his father or mother
(rather than at those of strangers) that Oedipus
received such a brand.

1117. Λαῖον γὰρ ἦν
εἴπερ τις ἄλλος πιστὸς ὡς νομὸς ἀνὴρ.

"Laius
Had no more faithful shepherd than this
man."—*Campbell.*

"Once he was
Right leal to Laius, as a herd may be."—*Morshead.*

1128. τὸν ἄνδρα τόνδ' ὃν οἶσθα τῇδ' ἐκ ποῦ μαθάν ;

"And hadst thou there acquaintance of this
man?"—*Campbell.*

"There didst thou ever see and mark this
man?"—*Morshead.*

It is highly desirable to mark clearly the
distinction between εἰδέναι, *scire, wissen, savoir*,
on the one hand, and γινώσκειν, *noscere, kennen*,
connaître, on the other.

I will now indicate a few points in which
Mr. Morshead's version might be improved,
in my opinion. If he approves of my sug-
gestions, they may be useful for a second
edition.

It was an extraordinary oversight not to
add, at least at the top of the page, a refer-
ence to the lines of the Greek play corre-
sponding to the page of the translation. It
is now very difficult to find out in his version
any particular passage, even though one be
very familiar with the Greek.

In the choral odes the metre should have
been varied in each strophic system as it is in
the Greek. Mr. Morshead sometimes employs
one uniform measure throughout the whole
ode, and sometimes uses a different metre to
translate a strophe and its corresponding
antistrophe.

I think to "wed with, marry with" is
never said in archaic language except of the
woman, *e.g.*,

"Almost as bad, good mother,
As kill a king and marry with his brother."
Again, to *rede* is to *advise*; to "read a riddle"
not to "rede a riddle" is the right phrase.

35. "For thou it was that came to Cadmus' town."
Surely *camest* is demanded.

140. καὶ ἂν τοιαύτῃ χειρὶ τιμωρεῖν θέλοι.
"Me too belike may smite with slaught'rous
hand."

"Like-slaughtering" would be more literal.
Mr. Morshead's adoption of Shakspeare's
practice of rhyming at the end of a scene
seems to me very happy.

172. οὔτε τόκοισιν
ἡλίων καμάτων ἀνέχουσι γυναῖκες.
"They cry out and endure not their travail."

Rather "come not out from the depths of
their anguish," for there seems to be a meta-
phor from a swimmer keeping his head above
water, as in Thuc. vi. 86.

188. εὐδῶπα πέμψον ἀλκάν.
"Send down the sweet aspect of help."

Perhaps "Shed on us the light of thy
succour" would be more literal. I like Prof.
Jebb's "blithe torch" for ἀγλαῶπι πύκκα
better than "kindled torch," which is too
objective.

337. ἄργῃν ἐμέμψω τὴν ἐμήν· τὴν σὴν δ' ὁμοῦ
ναλυσσαν οὐ κατεῖδες, ἀλλ' ἐμὲ ψέγεις.

"My mood thou blamest, recking not of one
Consorting with the: me thou chidest still."

This is inadequate. Tiresias has a double
meaning. "What thou hast in thine own
bosom" would be taken by Oedipus to mean
"the wrath thou harbourst in thine own
bosom"; but it is really a covert hint at his
incestuous union with Iocasta, "the wife of his
bosom," and is a marvellous specimen of the
poet's art. Mr. Morshead's version does not
bring out the double meaning in ὁμοῦ ναλυσσαν.
By a somewhat similar play of thought, Locke
quaintly says "A man may be content with
a no very handsome wife, but who would
take to his breast so foul and ugly a thing as
a lie?"

350. ἀληθες ;

"Sooth sayest thou?"

This is not sufficiently impassioned for the
exclamation which marks the climax of
Tiresias's passion here, as of Creon's in "Ant."
758. Perhaps "Ha!" would be better.

391. βαρυσδὸς . . . κύων.

"Death's riddling hound" is not so good as
Jebb's "Watcher who wove dark song."

535. ἀρστής τ' ἐναρστής τῆς ἐμῆς τυραννίδος.

"The would-be robber of my crown from me."

We have the very expression in "Hamlet,"
3.4.99:

"The outpurse of my empire and my rule."

600. οὐκ ἂν γένοιτο τοῖς κακοῖς καλῶς φρονεῖν.

"Nay—a calm wisdom never turns to craft."

I cannot help thinking that the meaning is
"in such a case as mine) treason (τοῖς κακοῖς)
would be folly (οὐ καλῶς φρονεῖν)." Other
translations either convey a false sentiment,
that there is no *collide improbus*, or a truism,
as the version just quoted.

On p. 70, l. 6, for "thy," read *they*.

965. καλῶς τας ὄρνις.

"The birds
Whose cry is in the branches."

I should prefer "that jargon in the branches,"
to adapt Coleridge's beautiful expression
"with their sweet jargonings."

1019. καὶ πῶς ὁ φύσας ἐξ ἴσου τῇ μητρὶ.

"How thus unfathered, out of kin, like thee?"

I cannot understand this. The meaning is

"How is my sire as one who's nought to me?"

1071. τούτο γὰρ ε' ἔχω
μόνον προσειπεῖν, ἄλλο δ' οὐκ ὄψομαι ὕστερον.

"That word
Is mine—the rest be silence evermore."

Why not adopt the very words of Hamlet,
"The rest is silence"? "The rest be
silence" would require *μήποτε*.

The result, then, of this examination of
Mr. Morshead's translation is that we have in
it a product of real poetic faculty, of high
scholarship, cultured taste, and careful labour.
The rendering, in the iambic part at least, is
close enough to afford material help to the
student; and the workmanship is such that
the learner will never be betrayed into the
mistake that Sophocles could be bald or
frigid. Of course, the English reader cannot
hope through this, or any other translation,
to get as near Sophocles as if he were really a
master of the Greek language. This, I sup-
pose, is the meaning of Haupt's aphorism that
translation is impossible; and in this sense,
of course, the aphorism is quite true.

ROBERT Y. TYRRELL.

Menéndez y Pelayo. Obras completas: Líricos,
1 tomo; Estudios de Crítica Literaria,
1 tomo; Historia de las Ideas Estéticas en
España, tomos 1, 2. In 3 vols. (Madrid:
Dubrull.)

DR. MENÉNDEZ Y PELAYO has begun early to
collect his works in a definitive form, and for
this we are grateful, more especially as the
form is that of the cheap and well-printed
"Colección de Escritores Castellanos" pub-
lished by Dubrull.

The "Obras completas" do not yet com-
prise the volumes of the *Historia de los
Heterodoxos Españoles*, but a new edition for
this series is, we believe, in preparation. The
works above noted are a volume of poems,
most of which are translations or imitations
of the classics, and are marked rather by a
correctness and scholarly reserve and polish,
rare in Spanish authors, than by poetical fire
or inspiration. Of greater value are the
Estudios críticos—Memoirs, Discourses, and
Reviews—of which the most generally inter-
esting are those on Spanish Mystical Poetry
on Martínez de la Rosa, and on Nuñez de
Arce. In these essays the varied learning
and the sound judgment of our author are
seen at their best. There is, perhaps, a lack
of due sympathy with the mind of those who
have fallen beneath the shadow of modern
doubt; but this does not prevent a full
appreciation, rare in a foreigner, of the beauty
and the harmony of Shelley's verse. Of
recent Spanish critics, the late M. de la
Revilla is, we think, the only one to be com-
pared to Dr. Menéndez y Pelayo. The
criticisms of Juan Valera seem to us to be
distinctly below his work as a novelist, and
even as a poet; nor is his prologue to the
present volume of *Líricos* any exception to
this rule.

The *Historia de las Ideas Estéticas* in

España is the most considerable work which our author has undertaken since the *Historia de los Heterodoxos*, and it is still unfinished. We can, therefore, pronounce judgment on it only so far as it has gone. Unless the subsequent volumes treat the subject somewhat differently, one great fault we have to find is with the title. This does not really describe the work, which is not a history of æsthetic ideas in Spain, but a history of æsthetic ideas in the literature of Spain. Æsthetic ideas, we hold, do not find their only, nor even their chief, expression in literature, not even in poetry. It is in the arts of painting, sculpture, architecture, music, even in some of what have been called the industrial arts, that we look for the really valuable exposition of the "æsthetic idea." The expression of it in literature, apart from fact, except in poetry, has comparatively little value. A better instance of this can scarcely be given than our author's own remark on the "singular wealth and exuberance of Spanish musical literature compared with the penury of that on painting and on the arts of design" (tom. ii. 645). Yet the world of art would not probably think itself much poorer by the loss of all this Spanish musical literature of the golden age, while the loss of her paintings would be felt in every country of Europe. Art of a valuable, nay, even of a subtle and delicate, kind may exist in peoples who have absolutely no literature, and whose æsthetic ideas find expression only in the works themselves. It is the same in individuals. How many artists there are who can give expression to their ideas only through the medium of their art. Musicians who seem dull and soulless till their touch falls upon their instrument; painters, like Turner, steeped in vulgarity, till their magic brush reveals to us glories in earth and sky such as no literature can represent.

But leaving the title, and accepting the work for what it seems to us to be—a noble history of the philosophy of the beautiful in the literature of Spain—we have still some slight reserves to make in the praise which it so richly merits. There seems at present to be a want of proportion, though this may be rectified when the work is complete. Our author begins too much "gemino ab ovo." Nearly the whole of tomo i. is occupied with a succession of changes rung by commentators on the works of Plato, Aristotle, the Alexandrians, and the Latin writers. Much of this belongs to the general literature of æstheticism rather than to the history of æsthetic ideas in Spain; unless our author wishes to impress upon his readers how little original Spanish æsthetic literature is. There is also, we think, too much insistence on rhetoric as a fine art, especially when this is enforced by long quotations, even of didactic poetry, though we read (tomo ii. pp. 367 and 599) that "never was there a didactic poem truly poetical, for there is nothing more opposed to poetry than direct teaching." Every great work, like every great man, has the defects of its qualities, and we think that occasionally the enthusiasm of the collector and the discoverer has led our author to attribute excellence to passages in rare books and MSS., and in little-known authors, which he would not have found in them had copies been more common—e.g., long passages are

given from Leon Hebreo, in which occur sentences like these (tomo ii. 41): "Thus plants, which are the least perfect of living beings, are greatly wanting in beauty, because they do not know it, nor desire it, but (have) only that little which belongs to their natural perfection." Can this man have ever looked, out of himself, on a flower? And again (p. 50), "Colours also are beautiful since they are forms, and if by them coloured objects are made beautiful, how much more beautiful must they be themselves?" Is not this reasoning like—"If the cream-cheeses be white, how white must the hands be that made them?"

But while writing thus we feel that we are ungrateful to our author for the pleasure which he has given us. If we have dwelt on what we think to be faults, it is because the work is still unfinished, and many of these may be remedied. The excellencies of these volumes far outweigh their demerits; and we have not left ourselves sufficient space to notice adequately the former. This work will be as indispensable to every future writer on the literature of Spain as the *Historia de los Heterodoxos* is to its religious history. There is the same careful exactitude, especially in bibliography, the same wealth of reference, the same glow of enthusiasm, and the same clear and readable style. Works, both printed and MS., are analysed here which have escaped the notice of every previous writer. Theories which many suppose to be new to modern æsthetics are traced back to far earlier days; the saying "Art for art's sake" (*Arte por el arte*, tomo ii. 197) and its entire independence of morality is referred to the Summa of S. Thomas and to his immediate disciples. Chapters there are in which all lovers of literature will take delight, such as those on the Mystics, on the writers of the Renaissance, and on the schools of the arts of design; and others where the author's moderation and good sense are conspicuous, as in the remarks on Cervantes. It is, perhaps, owing to his having published elsewhere lectures on Calderon that we hear so little of him in comparison with Lope de Vega and his school. There may be "a confusion of terms" by El Pinciano (tomo ii. 359), yet we are inclined to think that dancing was really an æsthetic accompaniment of early lyrical and dithyrambic poetry, especially in ritual and the drama, and that the terms, feet, metre, line, verse, rhythm, strophe, antistrophe, trope, &c., were originally no mere metaphors, but described the actual steps, measures, turns and returns of the dancers as they sang, or were accompanied by song as well as by music.

One earnest petition we make to our author for a full index to the completed work; without this its value will be seriously diminished in these days of literary hurry and of weakened memory. And we venture on one more demand. In the *Historia de los Heterodoxos* and in the *Liricos* our author's name appears as Menéndez Pelayo; the *advertencia preliminar* to the *Ideas Estéticas* is signed in capitals M. Menéndez y Pelayo; elsewhere we read, Menéndez y Pelayo. Which reading should a critic, anxious to be right, definitely adopt?

WENTWORTH WEBSTER.

NEW NOVELS.

- Lady Lovelace.* By C. L. Pirakis. In 3 vols. (Hurst & Blackett.)
Nell Fraser; or, Thorough Respectability. By E. Hes. In 3 vols. (Maxwell.)
Like Lost Sheep: a Riverside Romance. By Arnold Gray. In 3 vols. (Ward & Downey.)
The Recollections of a Country Doctor. By Mrs. John Kent Spender. In 3 vols. (Hurst & Blackett.)
Misogyny and the Maiden. By Paul Cushing. (Maxwell.)
Private Lawrie and his Love: a Tale of Military Life. By Shirley B. Jevons. (Allen.)
Kotoka: a Samurai's Daughter. A Japanese Tale. By J. Morris. (Wyman.)

THERE is in contemporary fiction so much limp invertebrate work—work that wearies one not because of any definable bad quality, but because it lacks any quality at all—that it is really exhilarating to come across a book like *Lady Lovelace* which has recognisable organisation and form; which has evidently been conceived vividly as a whole instead of being written according to the rule—"sufficient unto the day is the invention thereof"; and in which the conception is matched by workmanship at once swift, decisive and masterly—the kind of workmanship which, in the opening pages, sets us at our ease by making us feel that we are in competent hands and need have no fear of the ordinary calamities of novel-reading. The initials "C. L." are sufficiently epicene: the "L." may mean anything, and "C." will serve either for Charles or Caroline; but the feminine authorship can hardly be doubtful to any discerning reader, for the mere instinct of sex would render it impossible to any man to draw so relentless a portrait of any woman as the portrait drawn here of Olympia Yorke. Men have given us feminine villains, feminine criminals—Becky Sharp and Miss Gwilt are both masculine creations—but the heart of the man's woman always peeps out some time, if only for a moment, and we are made to feel the thrill of human kinship. Olympia is neither a villain nor a criminal in the conventional sense of the words, but she is further removed from us than either by the entire absence of any heart at all, and the author shows her power in making Olympia palpably non-human, and yet at the same time imaginatively credible. *Lady Lovelace* is not, however, the best name that could have been given to her, for she is by no means the feminine counterpart of Richardson's heroine; she should rather have been called *Lady Clara Vere de Vere*, for, in so far as she has any prototype, it is to be found in the Laureate's lyric, there being not only a general resemblance between the ladies of the poem and the novel, but one ghastly detail which their stories have in common. Then, too, in further reference to this question of authorship, it may be considered certain that any man would have been too much in love with so dear and winsome a heroine as *Edie Fairfax* to render it possible for him to allow her to fling all her happiness away by such infatuated consistency in folly. Even Olympia with all her arts would never have shaken Phil

Wickham's constancy to his loving, though wayward, little sweetheart if she had not succeeded in making Edie an unconscious ally; but this may, of course, be regarded as the best evidence of her uncanny cleverness. And this reminds us that, viewed from one aspect, *Lady Lovelace* may almost be treated as a humorous satire. We are constantly hearing about the "subjection of women"; but this story is from first to last a celebration of the subjection of men. The guileless Edie, no less than the scheming Olympia, has all men at her feet, and can away them as she will. Young and old, no sooner do they come within the circle of enchantment than they lose all mastery of themselves and become perfectly helpless. It would be easy to give the record of the successive conquests in such a form as to make it positively ludicrous; but in the book the various subjugations seem the most natural things in the world; and the story of one of them—the love of Colonel Wickham for the girl who recalls the sole romance of his life—is told with irresistible grace and pathos. In fact, the novel is full of good things—of vivid characterisation, of dexterous and original handling, of unforced vivacity and quick movement; and, though on the whole a tragedy rather than a comedy, it does not lack that salt of bright humour without which even the best story in the world is apt to become tedious. Phil Wickham's hypothetical description of the manner in which his statistical uncle would be affected by the contemplation of his nephew's corpse is real fun, unspoiled by buffoonery, and Edie Fairfax's successful attempt to stave off Lord Winterdowne's proposal is a capital bit of high comedy. But *Lady Lovelace* must be read to be appreciated.

Three of the persons in Mr. Iles's story spend an evening at the Haymarket Theatre, and one of them remarks, concerning the author of the play which they see performed, "I think he must have written it during a bilious attack; he has made everybody so spiteful and mean." This pathological method of criticism is fascinating, but very difficult of application in the case of a novel like *Nell Fraser*, which must surely be the outcome of a complication of disorders; for the "goings-on" of its characters—which range from gratuitous insolence to attempted murder—are simply incalculable, while the general aim of the author is past finding out. The book is apparently written with some kind of ulterior purpose, but the nature of that purpose is, I confess, hidden from me, and I fear it will be hidden from the world at large. "To be or not to be [respectable]: that is the question;"—at any rate, it is the question propounded by Mr. Iles, but it is certainly not answered in the pages of *Nell Fraser*. If we are intended to understand that to be thoroughly respectable is to be vulgarly disagreeable, like the Frasers of Yexmouth, or idiotically disagreeable, like Mr. Cafe and his sisters, we ought certainly to be provided with a more attractive alternative than the Bohemianism of Nell, who runs away from her husband, is driven to brain fever by her unsolicited and unreturned love for another man, and makes manifest her unfortunate condition by putting poison into coffee which is intended for the irresponsible gentleman

and his innocent fiancée, who happens to be Nell's truest and dearest friend. This is all so very uncomfortable that we are tempted to prefer even "thorough respectability" of the Yexmouth kind; but, happily, existence has rather larger and saner possibilities than those provided by Mr. Iles's contrasted types. Artemus Ward once said that he thought a comic paper ought to have an occasional joke. In like manner it may be said that a novel is none the worse for bearing some slight resemblance to real life. *Nell Fraser* would certainly be much the better.

Mr. Arnold Gray's story, *Like Lost Sheep*—a title the meaning of which is wrapt in mystery—is mainly devoted to the doings of a heroine who, though named Minnehaha, is not a Red Indian, but an English girl. These doings are intended to frustrate and punish the misdoings of a wicked baronet, Sir Garth Gilroy. It goes without saying that Sir Garth is a great villain, for in novels of a certain class all baronets are great villains: great villany is the badge of their tribe. The lawyer and the banker of fiction are also villains; but one star differs from another star in glory, and in the fictitious firmament of rascality the baronet is a luminary of the first magnitude. This particular baronet begins his downward career by an action which might have been imprudent, but which was certainly virtuous: he marries the daughter of a poor man employed upon his own estate. The marriage has been secret; and when, four months after the ceremony, he tires of his wife, and informs her that it was also invalid, she accepts the statement with a meek credulity which certainly enlarges our ideas of the possibilities of human imbecility. Sir Garth goes abroad, and the deserted woman takes up her abode in London, where she gives birth to twins, a son and a daughter, and where also she finally dies, but not before she has discovered evidence of her marriage. The daughter Minnehaha, a sort of modified Magdalen Vanstone, determines that her father shall be punished and her mother avenged; and the story is the record of her adventures while engaged in this laudable pursuit. Sir Garth is at last brought to bay, and then the true baronet nature reveals itself. He sets a house on fire in order to put an end to his son, and hires a fellow-villain—who, however, is not a fellow baronet—to put an end to his daughter. Murder number one is successful, but number two is a failure. Finally, we have a third murder, of which Sir Garth himself is the victim; and he being thus happily disposed of, the indomitable Minnehaha comes to her own again. Such is a brief summary of the attractions of *Like Lost Sheep*, which comes to an end only just in time to save the lives of the few remaining characters.

From a reviewer's point of view it is at least doubtful whether a novelist ever does himself or herself justice by publishing a collection of short stories. The ordinary reader can peruse the tales one at a time, and by thus getting each into focus as it were, can see it at its best; but the critic is the man who is in a hurry, who must read straight on, and pass as quickly as may be from one group of characters and one set of situations to another, the natural consequence being

that the eye of the mind—to use a medical term—cannot "accommodate" with sufficient rapidity, and some of the impressions are necessarily blurred. In her *Recollections of a Country Doctor* Mrs. Spender handicaps herself still further by absolutely forcing upon the mind of the reader a comparison of her stories with those told by Samuel Warren in his *Passages from the Diary of a Late Physician*. This is unfortunate, for in versatility of invention, imaginative grasp, and dramatic vigour Mrs. Spender is certainly Warren's inferior, and the perception of this inferiority may blind some readers to the positive good qualities which these stories really possess. It must be said that they are very unequal, and some of them, which do not atone for their slowness of construction and lack of vital interest by any special charm of narration, might have been omitted with advantage. As the volumes would gain by judicious excisions, so the separate stories would equally gain by a somewhat ruthless process of condensation. "Self-Accused," which is perhaps one of the most powerful, and "Nancy Langbridge's Secret," which is certainly one of the most graceful, of these studies in narrative, would be decidedly good were they reduced to about half their present length; as it is, they have a suspicion of tiresomeness, and, in work of this kind—indeed, in artistic work of any kind—tiresomeness is the one fatal quality. Still, anyone who is a fair proficient in the art of judicious skipping will find these *Recollections of a Country Doctor* quite readable.

Misogyny and the Maiden is at once brilliant and bewildering. Mr. Paul Cushing is undoubtedly a clever man, and he has written a clever book; but, unfortunately, it is also a very amorphous and chaotic book, and while the cleverness reveals itself only in points of illumination, the chaos, like an atmosphere of fog, is everywhere. It is a novel which suggests "one stern tyrannic thought which makes all other thoughts its slave": that the author has been devoting many days and nights to the exclusive study of Charles Reade, Mr. George Meredith, and Messrs. Besant and Rice, and that *Misogyny and the Maiden* is the outcome of the cerebral excitement consequent upon so heterogeneous a course of reading. The most direct and forcible of the descriptions recall Reade, the conversations seem an echo of Mr. Meredith, while the general scheme of the book reminds one, by unlikeness as well as by likeness, of *The Monks of Thelema*. The club of middle-aged misogynists which seems to have provided the leading motif is put on the canvas with great elaboration, but somehow it never becomes very realisable; and though the conquering maiden is a young lady of very palpable flesh and blood, she is interesting rather as a single figure than as an actor in the comedy, in which, to tell the truth, her part is simply inexplicable. Perhaps it is best to confess frankly that *Misogyny and the Maiden* is a puzzle to which I do not possess the key; and when a critic has said this he had better say no more.

Private Lawrie and his Love, on the other hand, is a book which he who runs may read; a story as full of life, and brightness, and stir, and thoroughly healthy human interest.

as any that has been published for many a day. Some really good novels have a certain *caviare* quality: in spite of their goodness, there are people who cannot enjoy them. But here is a good novel which is everybody's book, and which can be recommended to all and sundry, with no present fear and no anticipation of future reproach. Private Lawrie is a young gentleman who has been rather foolish, but foolish in a lovable, indeed chivalrous, sort of way, and who, being a headstrong youth, puts the top-stone to his little edifice of folly by enlisting in the regiment commanded by Colonel Merton, the father of a young lady with whom he has impetuously fallen in love, and to whom he has become secretly engaged. The most unimaginative reader will at once discern that here is a situation which promises the most delightful complications, and these complications provide Mr. Jevons with ample material, which he manipulates in a very charming and interesting fashion. Lawrie himself is a fine manly fellow, who, if he had been wiser, would not have been nearly so attractive; and "his love" is a pretty, frank, courageous, and constant girl, who makes us feel that at Lawrie's age we should have met his fate, and been enlaved at once. Mr. Jevons has written a story that is pleasant and interesting from the first page to the last.

Mr. Morris, who has been a resident in Japan for some years, has given in *Kotoka* an interesting picture of Japanese life. His little book is very readable, and in its general scheme it bears a strong resemblance to a charming volume for children, *The Eastern Wonderland*, by a Mr. or Miss Angus, which was published by the Religious Tract Society two or three years ago.

JAMES ASHCROFT NOBLE.

CURRENT LITERATURE.

Life and Writings of Charles Leslie, M.A., Nonjuring Divine. By the Rev. R. J. Leslie, (Rivingtons.) It is painful to be compelled to say of a book which has cost much labour, and which a little self-criticism and self-restraint might have rendered valuable and interesting, that it would have been better left unwritten. The author has doubtless had access to the papers and correspondence of his ancestor, and from these, together with Leslie's works, and the references in printed books and MSS., he might have compiled a biography which would have been a solid addition to our knowledge of the Nonjurors and of the best reasoner (according to Dr. Johnson) which that learned body possessed. But the new facts about Leslie which the author has brought to light are few and far between, and the reader will close the book without a much more vivid conception of Leslie's character and talents than he previously possessed. The author has attempted to give a sketch of the history of the time and of the part played in it by Leslie, together with an analysis of his principal works, somewhat in the style of Prof. Masson in his *Life of Milton*, though, of course, on a very much smaller scale. The plan may have been good, but the execution is not satisfactory. The author's English is constantly alipshod, too often absolutely ungrammatical. He introduces digressions on a great variety of subjects, chiefly of ephemeral interest, which seem to us wholly out of place in a historical work. He but rarely mentions his authorities, and when he

does the reference is sometimes unintelligible. He is not very careful in matters of fact. He gravely assures us that the famous "Stone walls do not a prison make" is Daniel Defoe's. He describes Hickes as Dean of *Westminster* and White Kennett as Bishop of *Lincoln*. He writes of the Trial of the Seven Bishops that

"On the 15th of June the trial commenced in Westminster Hall and extended over a period of three weeks [*sic*], but at length the jury were at liberty to consider their verdict; nor would it have occupied a night's consultation, but for the King's butcher [*sic*], who could not square his conscience with his interest."

He prints Lothbury, Secretary, Evan Sherley, Dodsworth, Bales, Balmerino, for Lathbury, Secretan, Evelyn Shirley, Dodwell, Bates, Balmerino. He characterises as "a poor satellite" of Burnet Bishop Lloyd (of Worcester), who was regarded by Bentley as one of the first chronologers of his time; while the notorious Dr. Cartwright, Bishop of Chester, is for him an "eminent prelate." Dodwell was "violently attacked by Dissenters for his treatise concerning the immortality of the soul," which was assuredly heretical, if any treatise ever was. Jean Le Clerc is "a Mr. Leclerc." He is apparently forgetful of the difference between the old style and the new, for he writes: "Protestants and Romanists seem never to remember that the date of the Battle of the Boyne was July 1, for they celebrate it on the anniversary of the battle of Aughrim, July 12." The massacre of Glencoe was terrible enough, but did it extend to 750 persons? Who were the regicides of 1641? Bishop Lloyd, of Norwich, died on January 1, 1709 (the statement that he died in April seems to be copied from Lathbury). We never heard that the *Eikon Basilike* was attributed to a person named "Gordon," or that a Nonjuring Bishop was named "Collins." It is a trifle scarcely worth mentioning that there are two errata in the Latin quotation on the title-page; that "memenise" and "Ex Une discere Omnes" are scarcely Latin; and that "Locum, non Animum mutant" and "Tempora mutantur, et nos mutamur in illis" will not scan. All this makes us unwilling to accept the author as a safe guide in historical matters. But his attitude toward those with whose views he does not sympathise is worse still, and recalls a style of controversy which we fondly hoped was obsolete. What can be said of a historian who writes of Humphrey Hody, whose premature death was a loss to English and to European scholarship: "The providential character of his discovery consisted in his own promotion speedily to high positions in the Church, and the MS. was left to alumber again in its native dust"? Has not the time gone by for writing of those whose political and theological opinions we do not altogether share as if they were necessarily wicked and foolish?

Notes on Inductive Logic. By Thomas Woodhouse Levin. (Bell.) These notes have a more eclectic character than their second title, "An Introduction to Mill's *System of Logic*," might seem to warrant. The practical rules, but not the theoretical basis, of the English material logic are accepted. The methodical structures, which in Mill's system rest upon the rough but sufficiently solid ground of a wide empirical generalisation, stand self-supported, according to Mr. Levin. "Experience pure and simple is no valid ground of inference, and experience alone is not the basis of scientific knowledge." This seems the essential difference between our author and the English school. Among particular points of contrast may be noticed the following with reference to the Method of Agreement:

"Mr. Mill's words are 'if we can either find or produce the agent A in such variety of circumstances, &c., Mr. Mill therefore brackets 'find

or produce' as apparently equivalent alternatives; but, according to our theory of induction, to find an agent and to produce one in a variety of circumstances are things separated by a whole diameter of difference."

With reference to the Joint Method of Agreement and Difference—

"It is possible to note the successive states of the same thing at successive moments of time under the influence of some observed agency, and we may note the results of a given agency by means of different things. . . . Now Mr. Mill always seems to treat this successive and contemporaneous evidence . . . on precisely the same footing, but . . . in our opinion, successive and contemporaneous evidence are very widely separated."

Mr. Levin's attempt to blend different systems, to weave into the texture of empirical logic materials less homely, is deserving of much consideration. Rousseau records that, when he first began to study philosophy, he endeavoured to reduce to harmony the discordant authorities. But he soon had to content himself with clear, distinct views of the different doctrines. The former procedure is, perhaps, ideally the better, and is then most likely to be successful when it is accompanied with the learning and intellectual sympathy evinced by Mr. Levin. Yet, if he had more largely followed Rousseau's later practice, his work would probably have been more useful to beginners. It would certainly have been easier to appreciate the degree of its originality; if he had not only distinguished the views of his authorities from his other, but from his own.

About Going to Law. By A. J. Williams. (Cassell.) The title of this book at once recalls Mr. Punch's monosyllabic advice to those about to marry; and the author might quote yet higher authority for heading his first chapter, "How to avoid going to law." Litigation, like matrimony, requires two parties; but litigation has this further disadvantage, that it is not always a matter of free will. Even if you are resigned to let your servant pilfer, and your clerk defraud (as Mr. Williams timorously recommends), and to follow the precept of agreeing with your adversary quickly, there are some wrongs which no warm-blooded animal can put up with. Nay more, the peace-loving citizen is not unfrequently haled before the judge without any proper quarrel of his own. A jury summons may find him out in his domestic retirement through the unexpected agency of the postman, or a subpoena may be thrust upon him in the public streets, as happened the other day to a cabinet minister. Seeing, then, that the law lays hold upon each one of us at one time or another with the hands of a Briareus, it is well to be prepared for the inevitable. A pure conscience, an even temper, and a ready wit—the ordinary safeguards of an honest man in daily life—avail him but little within a court of justice, or when once set out on the path that leads thither. Experience is, no doubt, the best teacher; but we cannot all get as much experience as Mrs. Weldon. As Burns wrote of the Georges on a window-pane at Stirling, "who know them best, despise them most," so Mr. Williams, "whose lot it has been for many years to sit in our law courts while civil disputes have been tried, and while those accused of criminal offences have been put upon their deliverance," kindly comes forward to instruct the entrapped layman as to what he should do, and what he should not do. One of the things he should not do is to be his own lawyer. Nearly one half the volume is filled with hints to witnesses and jurymen; and of this portion we can speak with unqualified praise. The rest is too sad.

The Life of the Renowned Doctor Preston, writ by his Pupil, Master Thomas Ball, D.D.,

Minister of Northampton, in the Year 1628. Now first Published and Edited by E. W. Harcourt, Esq., M.P., of Nuneham Park, Oxon. (Parker.) There is no doubt that the Life of Dr. John Preston fully deserves the commendation bestowed upon it by the editor in his Preface. It possesses considerable importance both for the history of the country generally during the period of the Duke of Buckingham's ascendancy, and also for that of the University of Cambridge at the beginning of the seventeenth century. But is it quite certain that it is "now first published"? Ball's Life of Preston, apparently the same in substance (so far as we have been able to learn, for we have not had an opportunity of collating the two editions) with the version before us, originally appeared in Samuel Clarke's *General Martirologie* (1651), pp. 473-520, and is familiar to students of the period (see e.g., Mr. S. R. Gardiner's *History of England*, vol. vi., pp. 64-5). There is a full abstract of it in Chalmers's *Biographical Dictionary*. But, at all events, Mr. Harcourt's edition has its value as rendering a scarce work generally accessible in an attractive and accurate form, and in the writer's own characteristic orthography.

Ricerche intorno a Leonardo da Vinci. (Roma: Salviucci.) Prof. Gasparo Uzielli, whose first volume of "Researches" is favourably known to all who are interested in Leonardo da Vinci, has, after a silence of twelve years, placed before the public a second instalment of studies on the same subject. The author is a distinguished geologist and mineralogist, and his scientific training has served him in good stead when treating the life and works of the artist, poet, mathematician, and philosopher, of whom Hallam truly said that he had anticipated almost all the discoveries which have been made in science from the days of Galileo to our own. Among other services rendered to his memory, Prof. Uzielli makes it almost certain that the indifferent sonnet beginning,

"Chi non può quel che vuol, quel che può voglia,"

was not written by Leonardo, but by an obscure poetaster of the name of Matteo di Meglio, who lived towards the middle of the fifteenth century. Rio, Houssaye, Taine, and a whole army of art critics, have strained their efforts to the utmost to find a profound system of philosophy in these lines, but they might have spared themselves the trouble. Prof. Uzielli has turned his especial attention to the MSS. of Leonardo that still remain hidden away in dusty archives in the four corners of Italy, and he is now endeavouring to induce the Italian Government to undertake the publication of these treasures, the cost of which he calculates at about £4,000. Here is a fine opportunity for an Italian Maecenas!

The Law of Theatres and Music Halls. By W. N. M. Geary. With Historical Introduction by James Williams. (Stevens & Sons.) The large increase in the number of theatres would of itself be a sufficient justification for compiling a text-book upon the law relating to them, even if the litigious nature of the dramatic profession had not made this branch of law unusually full and entertaining. Mr. Geary seems to have done his work with the elaboration that is characteristic of a lawyer writing for lawyers. The historical introduction by Mr. Williams is a useful condensation of the authorities on the subject. As such books commonly reach a second edition, it may be worth while to point out a misprint on p. 80, note y, where the penultimate line should read "if it had not been a licensed theatre."

NOTES AND NEWS.

THE third volume of Mr. H. H. Howorth's *History of the Mongols* will appear in the course of two or three months. It deals with the history of the Persian Mongols, or Ilkhanids, from the time of Chinghiz Khan till that of Timur. In addition to the materials used by D'Osson and Von Hammer, the author has incorporated the new facts disinterred by Brosset and others from the Armenian and Georgian histories and elsewhere, and has used numismatics and other neglected sources. The latter part of the volume deals in detail with the small dynasties among whom the Ilkhan's empire was divided on the death of Abusaid Khan, a very confused period about which little has been hitherto written.

MR. EDWIN ARNOLD has prepared a translation in verse of the *Bhagavad Gita*, which will shortly be published by Messrs. Trübner & Co., under the title of *The Song Celestial*.

THE *Journal of Education* for June will publish, in the form of a supplement, the Hon. L. A. Tollemache's "Recollections of Mark Pattison." Mr. Tollemache was one of the rector's most intimate friends during the later years of his life, and the memoir deals very freely with Pattison's views on religion and politics.

MESSRS. G. BELL & SONS have in the press a volume containing some unpublished verses by the late C. S. Calverley, with a memoir by his brother-in-law, Mr. W. J. Sendall, who has just been appointed governor of the Windward Islands. A good engraved portrait of C. S. Calverley will appear as a frontispiece. The volumes of published works, with a few additional translations, will also be issued in a post octavo size, uniform with the new volume.

AMONG the new works recently sanctioned by the Treasury for publication in the Rolls' Series is one dealing with the ancient Liber Rubens or Red Book of the Exchequer. It is not proposed to print this register in *extenso*, but rather to select those portions of more particular interest to the historical student. Among such selections will be the invaluable Certificates of Knight's Fees and an abstract of the lost Pipe Roll of the first year of Henry II. The work will be edited by Mr. W. D. Selby, of the Record Office.

MR. HALL CAINE's story, *The Shadow of a Crime*, has been reprinted in Messrs. Harper's "Franklin Square Library," at the price of 20 cents.

PROF. R. K. DOUGLAS's work on China has been reprinted by Messrs. D. Lothrop & Co., of Boston, with an analytical table of contents and an index, by Mr. Arthur Gilman, and a few notes suggested by Mr. Yan Phou Lee, of Yale College.

Victor Hugo: his Life and Work, by George Barnett Smith, will be published almost immediately by Messrs. Ward & Downey.

UNDER the title of *A Noble Kinsman*, Mr. T. Fisher Unwin publishes this week an English version of a romance by Anton Giulio Barrili, the Italian novelist, one of whose novels, *A Devil's Portrait*, has previously appeared in an English dress.

THE *Genealogist* for July will contain a portrait of Edward Alleyn, the founder of Dulwich College, accompanied by a life of Alleyn, written by Dr. Rendle, the historian of Southwark.

IN a few days Messrs. W. H. Allen & Co. will issue a fresh pamphlet by Mr. Charles Marvin, entitled "The Railway Race to Herat: an Account of the Russian Railway to Herat and India," which will describe the history of the line Russia is now extending from Askabad to

the Afghan frontier. Mr. Marvin is of opinion that the completion of the undertaking in a year's time will completely revolutionise the Herat-Meshed portion of Central Asia, and dissolve any diplomatic arrangement that may be made to-day. The pamphlet is accompanied by a new map of the Russian railway projects in the direction of India.

MR. MARVIN has also in hand a penny illustrated pamphlet on the Russo-Indian Question, which will appear next week.

MESSRS. ROBERTS BROTHERS, of Boston, announce a new novel in their "No Name Series," entitled *A Superior Woman*. The same publishers have in preparation a little book entitled *The Fall of the Republic*, which describes the spread of socialism in the United States, the supremacy of the dynamiters, the interference of Europe, and the establishment of a protectorate.

MESSRS. MACLACHLAN & STEWART will publish immediately *The Highlander's Book of Days*, a birthday-book in Gaelic and English, being selections from Ossian, Sheriff Nicolson's Gaelic proverbs, and other Gaelic sources, by Miss M. Clerk. The same publishers have purchased from the executors of the late Mr. J. F. Campbell, of Islay, his privately printed work, *Leabhar na Fienne*, a collection of heroic Gaelic ballads.

THE first of a series of papers by Biblical scholars, in which the work of the Revisers will be examined in detail, will appear in the *Expositor* for July. Genesis and Exodus will be dealt with in this number by the Rev. Canon Driver, Professor of Hebrew in the University of Oxford. The succeeding papers of the series will be contributed by the Rev. Canon Kirkpatrick, Professor of Hebrew at Cambridge; Dr. T. K. Cheyne; Prof. A. B. Davidson, of Edinburgh; and Prof. J. M. Fuller. The Revs. A. C. Jennings and W. H. Lowe (authors of *A Commentary on the Psalms*) will contribute "A Critical Estimate of the Revised Version," which will also be commenced in the July number.

AMONG forthcoming American novels we see announced *Troubled Waters*, by Beverly Ellison Warner, a story dealing with the labor question, which is to be published by Messrs. Lippincott; and *The Story of an Old New England Town*, by Mrs. F. B. Greenough, to be published by Messrs. Cupples, Upham & Co. The scene of the latter novel is Brattleborough, Vermont.

MR. E. WALFORD has lately reprinted at his own cost fifty copies of the old Charterhouse Play, which has been handed down among the boys of that school in MS. from the days of Thackeray and Leech, along with other school-boy folklore in verse and prose. The play is not for publication, but may be had by "Old Carthusians" on application to Mr. Walford, at 2 High Park Mansions, N.W.

ON attaining the completion of its tenth year of existence, the Société des Anciens Textes Français, in the *Bulletin* just issued to members, gives a three-fold index to the valuable short notices of scattered and not easily accessible manuscripts which have appeared from time to time in the pages of the *Bulletin*. Occasionally isolated pieces are also thus published, but the principal object is to collect indications of the materials for the elder French literature which lie in libraries elsewhere than at Paris. In these useful notices and reports the labours of the indefatigable secretary, Prof. Paul Meyer, are the most frequent. The society has issued twenty-eight volumes of texts, and has about twenty more in preparation.

THE Boston *Literary World* states that the *Princeton Review*, which died a lingering death not long ago, will be revived, and that Presi-

dent McCosh of Princeton College will assume a prominent position in the management of the periodical. It is not proposed to make the *Review* an organ of any particular school of theological thought. The field which the *Princeton Review* would naturally occupy, if this were the plan, is already well filled by the *Presbyterian Review*. It will print instead papers on topics of the times, in art, literature, history, and politics, and its connection with Princeton College will be more close than hitherto.

To the June number of Mr. Walford's *Anti-quarian Magazine and Bibliographer*, Mr. E. Solly will contribute an article on the "Miscellanies" of Edmund Curll, and Mr. J. H. Round will criticise Mr. Freeman's published statements as to the builder of the keep of Colchester Castle.

THE next book to appear in Messrs. Houghton, Mifflin & Co.'s "Riverside Aldine Series," will be Mr. Howells's *Venetian Life*, in two volumes.

DR. D. G. BRINTON, of Philadelphia, has in preparation a translation, with notes, of *The Annals of the Cakchiquels*, by Francisco Arana Ernantez Xahila; also an *Aboriginal American Anthology*, chiefly original material, furnished by various collaborators.

BY way of an examination of a passage in the late Thomas Stephens's *Literature of the Kymry*, the June number of the *Red Dragon* will contain the first instalment of a paper by Mr. James Harris on the alleged massacre of the Welsh bards by King Edward I. The writer maintains that Stephens has hopelessly misunderstood his authorities, and is generally most inaccurate in his treatment of this and other Welsh subjects, historical and literary.

M. EDOUARD LOEWENTHAL, of St. Denis, is about to publish the first number of a periodical, to be called *Le Monde de l'Esprit*; *Annuaire international des Sciences et des Belles-Lettres*. It will contain articles on scientific subjects, a review of contemporary literature in the principal countries of the world, biographical and bibliographical notes relating to persons of scientific and literary celebrity in all nations, reports on legislation relating to the press and to copyright, obituary notices, &c.

THE recourse of students to the University of Zürich shows a gradual increase. The present number of matriculated students is 326. The theological faculty has 83, a larger proportion than in any other European university; the legal, 55; the medical, 85; and the philosophical, 103.

MR. JOHN SULLIVAN, proprietor of the *Jersey Observer*, is about to publish by subscription a biography of General Don, who was Governor of Gibraltar from 1806 to 1809, and one of the greatest benefactors of the Island of Jersey. The volume, which will be issued on the day of the unveiling of Gen. Don's statue in the Royal Parade, will contain a coloured portrait, and subscribers will receive a presentation plate of the monument.

M. EDMOND HUGUES, the author of the *histoire de la Restauration du Protestantisme en France au XVIII^e Siècle*, is publishing by subscription *Les Synodes du Désert*, a collection of the Acts of the Synods held in France from 1515 to 1793. The work will consist of three volumes, large octavo, excellently printed on good paper. The price is 100 francs for the whole. Only 162 copies will be printed. Subscribers' names to be sent to the author, 9 Rue Solférino, Paris.

MESSRS. GRIFFITH, FARRAN & Co. send us an abridged edition of Books II.-VI. of their *Standard Authors' Readers*, a series which its original form was highly commended in the ACADEMY. The books, in their abridged

form, have all the merits of the former issue, both with regard to type and illustrations and to the selection of lessons, while they have the additional advantage of answering to the requirements of the Educational Department with respect to the quantity of matter they contain.

THE site selected for the American Exhibition in London next year is at Earl's Court.

THE Rev. C. Taylor will give the first of two lectures at the Royal Institution on Saturday next (May 30), on a lately discovered document, possibly of the first century, entitled, "The Teaching of the Twelve Apostles," with illustrations from the Talmud.

MR. MANVILLE FENN is engaged in writing a new serial story for *Cassell's Saturday Journal*, which will appear early next month, under the title of "A Thief in the Candle."

AT the concluding meeting of the Institution of Civil Engineers, for the session 1884-5, held on Tuesday, May 19, it was announced that during the past twelve months there has been an increase of 70 members, 135 associate members, 6 associates, and 69 students, while the honorary members remain the same, making an aggregate gain of 291, and bringing up the total to 4,890 of all classes.

THE second meeting of the Huguenot Society of London was held on Wednesday, May 13, at the Criterion, Piccadilly, Col. Sir Edmund du Cane, one of the vice-presidents, in the Chair. After the by-laws which had been prepared by the council had been discussed and, with slight alteration, adopted by the meeting, a paper was read by Mr. W. J. C. Moens on "The Registers of the French and Walloon Churches established in England, with some Suggestions for the Editing and Publication of the same." Mr. Moens' paper dealt with the history of the registers of the various French churches in London and the provinces, as well as with other important sources of Huguenot information. The author also described the work done by the Commission des Eglises Wallonnes in Holland, and suggested that the rich mine of historical and genealogical material which exists in England might be worked with equal success by the Huguenot Society. An interesting discussion ensued, and the meeting adjourned until June 10, when the president's address will be given.

A TRANSLATION.

THE BATTLE OF MALDON (ll. 2-184).

He gave the word that every man should let his good steed go,
Should drive him far away and march afoot to meet the foe,
And hand to hand should strive the strife, and valiant heart should know.

The son of Offa knew the earl would brook no coward blood;
He loos'd his hawk and let him fly, the dear hawk, toward the wood.

Out stept the young man to the fight, and well it might be seen
No weakening would he prove him there, as he gript his weapons keen.

And fain was Eadric by his lord to stand in fight that day;
By his prince's side, and forth he bore his spear unto the fray;
Stout heart he had while he could hold the shield and good broadsword;
He made his vaunting true, in van of battle by his lord.

Then Byrhtnoth gan array his men; he rode and gave the rede,
He shewed the fighters how to stand and keep the place at need,
Fast with their hands to hold the shields, nor be afraid indeed.

Then, when that host of his was set in order fair and due,
He 'lighted where it pleas'd him best, where his own true-men he knew.

The vikings' herald stood on shore, and threaten-ingly and loud
He gave the earl upon the bank the seafolk's message proud.

"The swift seamen have sent me here, and bid me say to thee

Full quickly must thou send them rings, in safety wouldst thou be;
And better 'tis for you buy off this onset of the spear

With tribute, than that we should deal so sore a combat here.

We need not spill each other's lives if ye make fast aright

A peace with us; if thou agree, thou, here the most of might,

Thy folk to ransom, and to give the seamen what shall be

Right in their eyes, and take our peace, make peace with told money,

We'll haste to ship, we'll keep that peace, and go upon the sea."

Then Byrhtnoth spake, he rais'd his shield, he shook the slender spear,

Angry and steadfast spake in words, and made him thus answer:

"Dost hear, thou dweller on the sea, what this my people saith?

Their tribute is the spear, the sword, the arrow tipt with death;

War-harness that for you in fight full little profiteth.

"Now, herald of the sea-folk, take this message back, and say

Thou bearest them an ill tidings, an evil word to-day;

Say that amid his host an earl undaunted here doth stand

For his own soil, his prince's earth, the people, and the land.

In battle must the heathen fall; too shameful, in my thought,

Ye went with tribute forth from us unto your ships unfought,

Now ye are hither come so far into our land unsought.

And think ye not so lightly ye shall treasure win this day,

For sword and blade shall us atone ere we will tribute pay."

Then did he bid them bear the shield; he bad the men a-rank

March on, till all were standing there, upon the river-bank.

Now host might not with host contend, the tide was at its height;

After the ebb came flowing flood, the lake-streams linkt their might:

Too long it seem'd to wait until the spears might clash in fight.

Then Pante's stream they did beset with all their strong array,

The forefront of the East Saxons, and the sea-folk's host that day.

No one could hurt another there, save by the arrow's flight.

The flood went out, the seamen stood all eager for the fight.

Then did the Shelter of Heroes give the word the bridge to hold

To Wulfstan, him to war inured, by race a warrior bold,

(He was the son of Ceola), and his ready spear out-leapt

To smite who, boldest of the foe, first on the bridge had stept.

With him the undaunted mighty twain, Aelfhere and Maccus were,

These from the ford not fain to flee, but steadfast-handed there,

Defended them against the foe, while weapons they might bear.

Then when the foe began to see, and know full certainly

The keepers of the bridge to them right bitter ones would be,

Dissemble did these loathly men, begg'd the approach indeed,
That they might pass over the ford, their troops across might lead.
Too much the earl in his disdain to that ill folk gave heed.

Then gan the son of Byrthelm call across the cold water
(The warriors hearken'd while he spake), "Now is your way made clear;
Come straightway on to us. Advance, men, to the fight" (he said),
"God only knoweth which of us shall keep the battle-stand."

The wolves of slaughter strode along, nor for the water car'd,
The host of vikings westward there across the Pant's far'd;
O'er the clear water bare their shields, their bucklers to the land,
Where, ready for the foe's coming, with his men did Byrthelm stand.

He bad with shields the war-hedge make, to keep them 'gainst the foe;
The glory of battle, the fight was nigh, now must the doom'd lie low.
Then rose a cry as round and round the ravens wheel'd in air;
The erne, all greedy for his prey; a mighty din was there.

Then from their hands the file-sharp lance, the keen-ground spear, they sent,
The shield receiv'd the dart's onset, the bows full busy went.
Oh, bitter was the battle-rush, the rush of war that day;
Then fell the men; on either hand the gallant young men lay.
Then Wulfmaer took the wound of death, the battle-bed he won;
Full sorely pierc'd and hewn with swords was Byrthelm's sister's son.

The vikings had their due; I have heard that Eadward mightily
With his good sword slew one of them, nor from its swing stay'd he,
So that the doomed warrior fell down straightway at his feet;
His prince gave him, his chamber-thane, thanks when the time was meet.

Fast stood the strong-soul'd youths in fight, full eager in the strife,
Who first with weapon-point should take the doomed foemen's life.
Then slaughter was upon the earth: they stood all steadfastly,
And Byrthelm set them in array, and every thought had he
Of every youth be set on war, who would the victory.

Then one in battle rage went forth, aloft he rear'd his shield,
His covert buckler, striding there against our chief in field:
So went the earl full resolute against the churlish foe;
Each all intent on other's ill, to work him bale and woe.

The seaman sent a southern dart, it struck the chief amain,
He thrust with shield and shiver'd it: back sprang that spear again.
Then raged the fighter, with his dart that viking proud pierc'd he,
That gave the wound; he pierc'd his neck with javelin skilfully,
He guided well his hand that so might death the scatter see.

Then swift he thrust another one, through shatter'd corslet prest
The spear that bare the mortal wound, the death-stroke through the breast.
The blither was the earl for that, out laugh'd the warrior grim,
Thankt God because of that day's work, which God had given to him.

Then from his hand one sent a dart, from his grasp to fly amain,
That all too quickly did it pierce Æthelred's noble thane.
Beside him stood a lad ungrown, a boy! the field; no fear
He knew, but from his lord's body drew forth the bloody spear.
'Twas Wulfstan's son, the young Wulfmaer; that sharp spear on its way
He sent a-travelling back again to pierce that foe in fray
Who erst had sorely hit his lord, that on the ground he lay.

Then went an arm'd man to the earl, his jewels would he claim,
The warrior's garments and his rings, and fretted sword of fame;
Then Byrthelm drew a sword from sheath, broad, brown of edge and hard,
And smote upon his corset so to deal him his reward;
Too soon a seaman hinder'd him; that good arm's strength he marr'd.
He let it drop and fall to ground, his sword with hilt of gold,
He could not wield the weapon more, the keen-edg'd falchion hold.

Yet spake the word that warrior hoar, the young men's hearts he cheer'd,
Bad the good comrades forward go, nor ever be afraid.

No longer could he firmly stand on 's feet; to heaven lookt he—
"Thanks, Lord of hosts, for these world-joys thou here didst give to me;
Now merciful Creator, now, I stand in deepest need
That thou should'st grant my spirit good, that thus my soul indeed
Fare forth to thee, travel with peace, O King of Angels, so;
I pray Thou that the hell-spoilers nor work her hurt nor woe."

The heathen varlets smote him down, and those that stood him by,
Ælfneth and Wulfmaer, by the side of him in death did lie.

EMILY H. HICKS.

OBITUARY.

"HUGH CONWAY."

ONE day last week there died at Monte Carlo—whither he had resorted in pursuit of an intention to see the world of men and women as extensively as might be—the very able writer and much esteemed man who, under the pseudonym of "Hugh Conway," had during the last fifteen months enjoyed such a phenomenal success. Mr. Fergus was but about thirty-eight years old, and he had followed literature as a profession only since the extraordinary reception bestowed upon the tale in which he dealt so skilfully with the supernatural. For many years Mr. Fergus practised as an auctioneer in Bristol, where the firm, which consisted of members of his family, had long been known as the Christie & Mansons of the district. Only Mr. Fergus's intimates were aware, until comparatively lately, that his taste—and a great talent to confirm his taste and to justify it—lay in the direction of what used to be called "polite letters." His verses had poetical merit, and the still greater merit—in the eyes of the musician—that it was possible to sing them; but it is very doubtful indeed whether poetry was his real vocation. He was a man—if the distinction may be apprehended—perhaps not so much of imagination as of indefatigable invention. For the exercise of that gift, prose romance, and even sensational prose romance, was the proper field. He found such a field in *Called Back*. But *Called Back*—crowded, as it was, with the signs of the ability of a Wilkie Collins—showed no symptom of the presence of a gift of style or of a gift of

humour. Yet in his more private moments Mr. Fergus put into the neatest words the quaintest and quickest observation, so that no one who knew him with any degree of intelligence could doubt but that faculties of which his great sensational success had shown no trace would sooner or later betray, in his work, their abundant presence. To these persons, of course, the dry and tranquil humour of *A Family Affair*, and its greater crispness of writing, came as no surprise. Their appearance had been looked for, and—unless he had elected to suppress himself, his better self, most carefully, for the benefit of that public which could only understand *Called Back*—it is not too much to say that their appearance was inevitable. What yet further faculties Time might have developed it is idle now to conjecture. I should suppose, many. But the busy head, which, in these last years especially—since fame was well within sight—laboured so diligently, "without haste, without rest," has spun its last web of intricate and ingenious fiction; and a man who, in his own measure, was certainly a genius, has left us with suddenness, with too many hopes unrealised, and too many plans never to be fulfilled.

FREDERICK WEDMORE.

JULIANA HORATIA EWING, who died last week, has left a reputation which will be associated, like that of Mr. Fergus, with the Christmas season of 1884, for it was then she published *Jackanapes*, by far the most successful of a long series of children's books. From her mother, Mrs. Alfred Gatty, she inherited the difficult art of writing stories which please the fastidious taste of the young, and at the same time satisfy the severer judgment of their elders. Her earliest literary ventures appeared, as was natural, in *Aunt Judy's Magazine* some ten or twelve years ago, and at once attracted attention when reprinted in volume form. Three of the most popular of them—*A Flat Iron for a Farthing*, *Jan of the Windmill*, and *Mrs. Overthway's Remembrances*—were reissued only last month in a cheap edition by Messrs. George Bell and Sons. But it was in *Jackanapes*, published by the S. P. C. K., that Mrs. Ewing reached her highwater mark. Power of description, sympathy with children, keen sense of humour, are here joined with a pathos that is almost overwrought. *Jackanapes* was followed last winter by *Daddy Darwin's Dovecot*, which is not less true as a picture of life, while less painful to read. The last thing of hers that we have read is a story in the May number of the *Child's Pictorial*, a coloured magazine issued by the S. P. C. K.; but we observe that the same publishers announce a new volume from her pen, to be illustrated by Gordon Browne. Mrs. Ewing has ever been fortunate in her illustrators. Some of Mrs. Allingham's most charming pictures of children may be found in the early volumes above referred to. *Jackanapes* and *Daddy Darwin's Dovecot* owe part of their success to the pencil of Randolph Caldecott. And we must not forget to mention a set of "Verse Books for Children," for which Mrs. Ewing wrote the rhymes and R. André furnished the drawings, both of which are exceedingly clever. In her own peculiar genre Mrs. Ewing has left no rivals but Mrs. Molesworth and Miss Alcott, the American.

MR. CHARLES WELFORD, of New York, of the publishing firm of Scribner and Welford, died at his residence in London on Monday afternoon, May 18, after a lingering illness, from heart disease. The interment took place in Highgate Cemetery on May 21.

ANOTHER of the troop of German scholars who found a city of refuge in Zurich, after their participation in the political storm of 1848 and 1849, has just died in that city. Marschall von Biberstein, of Dresden, became

a thorough Switzer, and did not join in that return to the German fatherland which followed the establishment of the Empire. He was for some time editor of the *Schweizerische Handelszeitung*, and afterwards of the *Tagblatt der Stadt Zürich*.

MAGAZINES AND REVIEWS.

Brain continues to show a creditable amount of industry among English workers in neural pathology. The care with which clinical observations are recorded, as well as the excellence of the illustrations, must make the journal invaluable to every pathologist. One cannot help remarking, however, the very small show of contributions to the *physiology* of the nervous system made by English investigators. Considering the extent and variety of experimental research into the functions of the central nerve-organs as well as the peripheral sensory and motor organs which is now being carried out in Germany, it seems regrettable that a journal of neurology should be almost exclusively made up of pathological studies supplied by medical men engaged in professional practice. If an argument is still needed for the long-neglected endowment of scientific research in this country, a perusal of a number or two of *Brain* would furnish it. The student of nervous physiology who goes to it for the latest results of investigation in this intensely interesting field must content himself for the most part with short *résumés* of articles by foreign workers printed at the end of the journal under the head of "Abstracts of Journals." At the same time, to do *Brain* justice, the pathological articles are often so wide in their scope and so philosophical in their spirit that no attentive reader can fail to be instructed by them. An excellent example of such an article appeared in the January number on "Aphasia," by Prof. A. Lichtheim. The manifold diversity of the disturbances of the speech-faculty (with which the writing-faculty is closely connected) has led this latest writer on the subject to distinguish between seven types of disease answering to different regions of the central nerve-structures supposed to be involved. This line of pathological research followed out by Broca, Kussmaul, Wernicke, and others, has illustrated in a very interesting way how the pathology of the nervous system supplements and aids the physiology. And even the psychologist may gain a deeper insight into the complexity of speech by noting on how many different sides it may be impaired. Prof. Lichtheim manages by the help of some good diagrams to make the topography of the subject, as he conceives of it, plain to all his readers. In the current April number of the journal, again, there is the first instalment of a systematic classification and review of "Central Affections of Vision," by Dr. W. J. Dodds, which very happily illustrates the suggestiveness of the pathologist's point of view and method to the physiologist and psychologist. Dr. Dodds appears to hold all subjective observation of psychical phenomena as worthless. Of course nobody can logically maintain this position, since without some amount of subjective observation the doctors would have no psychical functions to investigate. And it strikes one that the essayist would have profited by a little more training in psychological analysis. For instance, among the visual reflexes or organised reactions on visual impressions which he here considers, he regards those occurring in walking as less simple and less deeply organised than reactions on objects having painful associations (e.g., shrinking back from the fire). It may be safely maintained that the latter (excepting blinking and any other inherited reflexes) are distinctly more complex and less deeply organised than the former.

THE *Revista Contemporanea* for April contains a notice by J. Ugarte de Nuñez de Prado's translation of "Byron's Giaour," "Bride of Abydos," and "Parisina," with a prologue by the Premier. Byron has had far more influence in Spain than any other English poet, though it may not have been altogether a beneficial one. The other poetical piece in these numbers, Capalleja's "Ode to the Heroes of Independence" is almost too vaunting in its patriotism. In science there is an eloquent protest against materialism by Señor Vela y Heranz, "Solar Warmth and Life." Díaz Sánchez continues his alphabetical list of the visitors who have consulted the Archives of Simancas: few have made more use of them than Gachard; precedents were sought herein by García Hernández in the ambassadorial quarrel with Bulwer; the name of Gayangos appears a little lower down; Dr. Justí consults documents on the history of the Fine Arts; Kervyn de Lettenhowe those on the affairs of Belgium; the ill-fated Louis Lande was working on the *Armada* and Modesto Lafuente has been a most diligent student. We can only mention, of other articles, the continuation of "The Extreme East" by Soler Arqués, and the conclusion of the chapters on Military Law by Peña y Cuellar.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BRUNSWICKER der Gebrüder (Grimm m. nördischen Gelehrten. Hrg. v. E. Schmidt. Berlin: Dümmler. 8 M.
GRAND-CARTIER, J. Les Mœurs et la caricature en Allemagne, en Autriche, en Suisse. Paris: Westhauser. 36 fr.
GUILFRIED, J. Inventaire général du mobilier de la couronne sous Louis XIV. (1668-1715). T. 1. Paris: Rouam. 50 fr.
KELL, R. Wieland u. Reinhold. Leipzig: Friedrich. 6 M.
MARIONNEAU, C. Une visite aux ruines du château de Montaigne. Paris: V. Moquet. 5 fr.
MONTAIGU, E. Breviaria moderna de l'Angleterre. 1^{re} Série. Paris: Hachette. 8 fr. 50 c.
TEN BRINK, J. Dr. Nicolaas Heinsius junior. Rotterdam: Elsevier. 3 fl. 90 c.
WIMMER, J. Historische Landschaftskunde. Innsbruck: Wagner. 8 M.
WOLZOGGEN, E. v. Wilde Collins. Eine biographisch-krit. Versuch. 2 M. 80 Pf. George Elliot. 3 M. 40 Pf. Leipzig: Unfied.

HISTORY, ETC.

- ACTA imperii inedita seculi XIII. et XIV. Urkunden u. Briefe zur Geschichte d. Kaiserreichs u. d. Königreiche Sicilien in den J. 1198-1400. Hrg. v. E. Winkelmann. 2. Bd. Innsbruck: Wagner. 40 M.
BIOLLEY, L. Etudes économiques sur le XVIII^e Siècle. Le Pacte de Famille; l'Administration du commerce. Paris: Guillaumin. 8 fr.
HOFMANN, F. Kritische Studien im römischen Recht. Wien: Manz. 6 M. 60 Pf.
HOSAWITZ, A. Eramiana. IV. Aus der Behdigerana zu Breslau. 1890-98. Wien: Gerold's Sohn. 1 M. 80 Pf.
INSCRIPTIONES Clemeniales ex libris judicibus palatinis Craconensibus. Collect et ed. B. Ulanowski. Krakau: Friedlein. 10 M.
LUTHI, E. Bern's Politik in der Reformation von Gent und Waadt. Bern: Fiala. 1 fr.
PHEW, S. De ornamentis triumphalibus. Berlin: Calvary. 3 M. 50 Pf.
PHEW, L. et G. MAUGRAS. La Vie intime de Voltaire aux Délices et à Ferney (1754-78). Paris: Calmann Lévy. 7 fr. 50 c.
PUNTSCHART, V. Die fundamentalen Rechtsverhältnisse d. römischen Privatrechts. Innsbruck: Wagner. 9 M. 80 Pf.
QUINER, E. Lettres d'Exil. T. 2. Paris: Calmann Lévy. 3 fr. 50 c.
SCHNEIDER, K. Magister Johannes Nider aus dem Orden der Prediger-Brüder. Ein Beitrag zur Kirchengeschichte d. 15. Jahrh. Mainz: Kirchheim. 7 M.
SCHNEIDER, Th. Revals Bekehrungen zu Riga u. Russland in den J. 1488-1506. Reval: Kluge. 2 M.
SCHLITZER, H. Die Beziehungen Oesterreichs zu Amerika. 1. Thl. Die Beziehungen Oesterreichs zu den Vereinigten Staaten (1778-87). Innsbruck: Wagner. 4 M. 40 Pf.
SEELIGER, G. Das deutsche Hofmeistertum im späteren Mittelalter. Innsbruck: Wagner. 3 M. 60 Pf.
TOMASCHKE, W. Zur historischen Topographie v. Persien. II. Die Wege durch die persische Wüste. Wien: Gerold's Sohn. 2 M. 40 Pf.
WIKENHAUSER, F. A. Molda od. Beiträge zur Geschichte der Moldau u. Bukowina. 2. Bd. Zernowitz: Pardini. 2 M. 55 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BLUMBERG, C. Die Erzlagerstätten d. Harzes u. die Geschichte d. auf denselben geführten Bergbaues. Wien: Holder. 3 M.

- BRAUN, M. Physikalische und biologische Untersuchungen im westlichen Theile d. finnischen Meerbusens. Dorpat. 3 M.
DREHER, E. Ueb. den Begriff der Kraft m. Berücksichtigung d. Gesetzes v. der Erhaltung der Kraft. Berlin: Dümmler. 1 M.
EUCKEN, R. Prolegomena zu Forschungen ü. die Einheit d. Geisteslebens in Bewusstsein u. That der Menschheit. Leipzig: Veit. 3 M.
GROTH, P. Physikalische Krystallographie u. Einleitung in die Krystallograph. Kenntnis der wichtigeren Substanzen. Leipzig: Engelmann. 18 M.
SIMONY, O. Ueb. zwei universelle Verallgemeinerungen der algebraischen Grundoperationen. Wien: Gerold's Sohn. 1 M. 60 Pf.
TOULA, F. Ueb. Amphipyon, Hyamochus u. Rhinoceros (Aceratherium) v. Görlich bei Turnau in Steiermark. Wien: Gerold's Sohn. 1 M. 20 Pf.
WERNER, E. Entwicklungen zum Lagrange'schen Reversionstheorem. Wien: Gerold's Sohn. 2 M.

PHILOLOGY, ETC.

- AUSGABEN u. Abhandlungen aus dem Gebiete der romanischen Philologie. XXV. XXVII-XXXVI. Marburg: Elwert. 24 M. 10 Pf.
ILLING, C. Ae. De antidosi. Berlin: Calvary. 1 M. 80 Pf.
LANGE, A. R. De substantivis femininis graecis secundae declinationis capita tria. Leipzig: Fock. 1 M.
MEUSEL, H. Lexicon Caesarianum. Fasc. 3. Berlin: Weber. 2 M. 40 Pf.
REINISCH, L. Die Quasprache in Abessinien. I. Wien: Gerold's Sohn. 3 M. 60 Pf.
SCHNEIDER, A. De Ovidiana Pythagorae doctrinae adumbratione. Berlin: Weber. 1 M. 20 Pf.
SCHMIDT, J. Ulixes posthomerus. Pars I. Berlin: Calvary. 4 M. 50 Pf.
STAPPERS, H. Dictionnaire synoptique d'étymologie française. Brussels: Muquardt. 7 fr. 50 c.

CORRESPONDENCE.

WATERS'S "INHABITANTS OF MELBOURNE" (1695).

Carlton Club: May 11, 1895.

In the *ACADEMY* of March 21 there appeared a letter from Mr. A. D. Morice on "The Aberdeen Poll-Book," pointing out that in your review of Mr. Waters's *List of the Inhabitants of Melbourne* (1695), it is wrongly "referred to as the first of such lists that has been printed," since the above poll-book gives a similar list of the same date for Aberdeenshire. No one, however, appears to have noticed that lists of similar value for an estimate of the population were compiled in other years, both earlier and later, in the course of William's reign. One such list, dealing with the parish of Shenstone, in an adjoining county, was printed so far back as 1794 by the Rev. H. Sanders, in his *History and Antiquities of Shenstone* (J. Nichols), which will be found in vol. ix. of that well-known work of reference, the *Bibliotheca Topographica Britannica*. It is there headed:

"A list of the INHABITANTS of Shenstone that paid Poll-tax in 1692, in the reign of King William III. Each paid one shilling, even servants."

At the close we read:

"This list and assessment was signed April 4, 1692, by the King's Commissioners—Henry Gough, John Whitwick, Michael Brandreth, and Rowland Fryth, Esquires."

We learn from this list that neither children nor servants were exempt from the tax in question.

It was, it will be remembered, at the beginning of this year that this obnoxious tax was introduced. Bonnet's description of it is worth quoting. He speaks of it in his Reports (19-29 January, 1692) as

"un Poll ou un impost par teste, qu'on levera 4 fois dans un an, et par quartiers, en faisant payer 1 Livre chaque fois à tous ceux qui prennent la qualité de Gentleman, qui est icy d'une étendue fort générale; 10 shillings à ceux qui auront 300 L. vaillant, et 1 shilling à tout le reste du peuple, ce qui sera un peu rigoureux, si on l'étend à tous les enfans de ceux-cy. Quoy que le produit de cette sorte d'impost soit fort incertain et variable, à cause de la faveur des collecteurs, et de la bonne ou mauvaise intention des contribuans, qui en sont crûs sur leur parole, on estime que celui-ci estant répété 4 fois, produira un Million tous frais faits."

It will be seen, therefore, that there must

have been compiled many lists during the reign of William of great statistical value. I think, however, that Mr. Waters is, perhaps, too hard upon Macaulay in criticising him for not having made use of these important materials. For, in the first place, Mr. Waters cannot tell us whether they are still available in the Public Record Office; and in the second, it should be remembered that even Gregory King, when preparing, in 1696, his elaborate estimate of the population, made no use of these lists that had been prepared only the year before. This was, probably, for the excellent reason that in their actual form, as given by Mr. Waters, it would be necessary to count up, one by one, the entire population of the kingdom.

I entirely agree, however, with Mr. Waters that an act (or, I would say, acts) which "excited so much discontent in the community" (a discontent characteristic enough of the descendants of those who so bitterly resented the Conqueror's survey) "ought not to be ignored (as it is) in Macaulay's history of the period." But may not that brilliant though unscrupulous partisan have purposely suppressed these unpleasant reminders of the price that had to be paid for the foreign policy of Dutch William and his Whigs?

J. H. ROUND.

"MOUSTACHES DOWN TO THE KNEES."

Dumfries: May 16, 1885.

Can any of your readers explain this passage from Arrian's *Discourses of Epictetus*, bk. iv., chap. xi., 28: *μὴτακα ἔχον μὴ καὶ τὰν γυνάτεον*? Epictetus is inveighing against the uncleanness of some of the young Stoic philosophers of his time, and says, "If a man comes to me begrimed with muck, dirty, and with a moustache down to his knees, what can I say to him?" The word *μὴτακα* is explained by Hesychius: *αὐτὸ τὸ ἄνω χεῖλε· τριχὺς*. It is evidently the origin of our word *moustache*. But how could a man have a moustache reaching down to his knees? Nothing is said upon this subject by Upton, Schweighauser, or any other commentator on Epictetus, nor is any allusion to it made in the *Index Graecitatis*. It has struck me that the words *τὰν γυνάτεον* are an error of the copyist, and that Arrian must have written *τὰν γυνάτεον* or *τὰν γυνάτεον*, the cheeks. Theocritus, in his 14th Idyl, represents a Pythagorean philosopher as lean, with a large moustache, squalid ringlets, pale, and unshod.

EDWD. J. CHINNOCK.

HARROW SCHOOL.

Heathlands, Bournemouth: May 19, 1885.

Regarding Harrow School, Mr. Charles J. Robinson writes in the *ACADEMY* of May 9 as follows:

"Looking through Prof. Mayor's List, we do not find the admission of a single Harrow boy into St. John's, Cambridge, from 1629 to 1665."

This is, however, to be explained by the fact that a close connexion existed between Harrow and Caius, which commenced, strange to say, before John Lyon founded the present institution in 1571.

Not only (according to the Caius entries) did the Gerards of Flambarde—lords of the manor at Harrow—utilise these two places of education before that period, but the stream of such scholars was constant during the seventeenth and eighteenth centuries. The writer has seen this recorded in the Harrow School archives; but a list just completed by Mr. Edward Scott, of the M.S. department, British Museum, for the Harrow School governors is the source now referred to.

The main object of this letter is to justify

a former assertion of mine made to the *ACADEMY*, and inserted there in a literary note, which a reader of Mr. Robinson's remarks might conclude to be inaccurate. I asserted, after satisfying myself that the archives bore me out in such statement, that a school existed on the hill before 1571, and as you gave prominence to the fact, I now feel bound to justify my veracity. Mr. Robinson dates

"the history of Harrow as an educational institution from 1571, taking no notice of the above-named early connexion with Caius College, Cambridge."

Neither—and this is most important—does he say that Queen Mary sent two orphans of position, children of the ranger of Hyde Park, to school at Harrow during her own reign, which closed in 1558.

I have some diffidence in asking you to publish this, because the facts in question occur in a work of my own; but the historical importance of the matters at issue must serve as my excuse.

PERCY M. THORNTON.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 25, 3 p.m. Linnean: Anniversary Meeting.

TUESDAY, May 26, 3 p.m. Royal Institution: "Digestion and Nutrition," by Prof. Gamgee.

WEDNESDAY, May 27, 4 p.m. Hermetica.

8 p.m. Literature: "Some Traits in the Character of Lady Macbeth," by Mr. J. Foster Palmer.

8 p.m. Geological: "The so-called Diorite of Little Knott, with further remarks on the occurrence of Piorites in Wales," by Prof. T. G. Bonney.

"Sketches of South African Geology—No. 2, A Sketch of the Gold-fields of the Transvaal," by Mr. W. H. Penning; and "Some Errata in the Boulder-Clay of Cheshire, &c., and the Conditions of Climate they denote," by Dr. Charles Bickel.

THURSDAY, May 28, 3 p.m. Royal Institution: "Poisons," by Prof. C. Meymott Tidy.

8 p.m. Telegraph Engineers: "Ship-Lighting by Glow Lamps, embodying Results of Trial for Economy in H.M.S. *Colossus*," by Mr. B. I. Farguharson; and "Electric Lighting at the Forth Bridge Works," by Mr. T. N. Shoolbred.

FRIDAY, May 29, 9 p.m. Royal Institution: "Mechanical Production of Cold, and Effects of Cold on Microphytes," by Mr. J. J. Coleman and Prof. J. G. McKendrick.

SATURDAY, May 30, 3 p.m. Royal Institution: "The Teaching of the Twelve Apostles—an Ancient Document—with Illustrations from the Talmud," by the Rev. Dr. C. Taylor.

SCIENCE.

A Short History of Greek Mathematics. By James Gow. (Cambridge: University Press.)

WHETHER it be considered a compliment or a reproach that this country "is usually the last to enter into the general movement of the European mind," it is, at all events, the case that we are only now beginning in earnest to follow the example set us by France, Germany, and Italy, and to extend to the exact sciences the historical research in which, as a people, we are not deficient. As regards the history of Greek mathematics—for with respect to certain later developments of the science we are perhaps less in arrear—it is somewhat mournful to contrast the few results we have to show with the continental affluence of histories, historical monographs, editions, and translations of the texts of the Greek mathematicians. Mr. Gow instances De Morgan's biographical articles in the cyclopaedias, and Dr. Allman's papers in *Hermathena*. The merits of the former are well known, and the latter, if now and then a little fanciful, are exceedingly valuable contributions to our knowledge of Greek geometry. Lastly, and embracing a still wider scope, we have Mr. Gow's own work, which is evidently the production of a

scholar, and the result of years of laborious research.

Mr. Gow divides his history into three parts. The first treats of the decimal scale and Egyptian arithmetic, the second and third parts are concerned with Greek arithmetic and geometry. In the chapter on the decimal scale the author adduces the evidence for thinking that three or four was once the limit of Aryan counting, and endeavours to trace a connexion, in the Aryan languages, between the words which denote the succeeding natural numbers up to ten and the gestures used in counting with the fingers, or the actual names of the fingers. The short chapter on Egyptian arithmetic is taken up with an account of Ahmes's book, which was written some time before 1700 B.C.

Greek arithmetic is discussed under the twofold division of Logistica and Arithmetica, which correspond respectively to the art of calculation and the theory of numbers. In the chapter on Logistica a succinct account is given of the finger-symbolism which was long used in Greece, Italy, and the East (this would have been clearer if diagrams had been added, as in Lealie's *Philosophy of Arithmetic*, p. 101), as well as of the various forms of the ancient abacus. Every one, of course, knows that the Greeks employed the letters of their alphabet along with three Semitic letters—episema, koppa, sampi—as symbols for numbers; and it is a commonly received opinion that this use of the alphabet was, like the alphabet itself, derived from Semitic sources. Mr. Gow, however, gives reasons for believing that alphabetic numeration was first employed in Alexandria in the third century B.C., and that the Jews received it from the Greeks; and he suggests "that the numerical alphabet was settled not casually and by local custom, but deliberately and by some man of learning." Whatever view be taken of this suggestion, there will probably be no one to question Mr. Gow's remark that the alphabetic numerals were a fatal mistake, and that for every purpose except quick writing the Herodianic signs were preferable. The specimens of multiplication and division quoted from Eutocius and Theon show what an advantage it is in calculation, even of the most elementary kind, to be in possession of a good numerical notation.

The Greek theory of numbers, which begins with Pythagoras and his school, is further developed by Euclid, by Eratosthenes (the inventor of the sieve for discovering prime numbers), and by Hypsicles (who added the fourteenth and fifteenth books to Euclid's *Elements*), attained no very lofty stage of advancement prior to the commencement of our era. Though it was closely connected with geometry, from which it borrowed many of its technical terms, yet it would seem that the two branches did not progress uniformly together. What development arithmetic might have received at the hands of Archimedes had the Greeks possessed a better notation has been a frequent subject of speculation to every reader of the *Aræmarium*. With Diophantus, the last of the great Greek mathematicians, algebra may be said to begin, and, as far as the Greeks are concerned, to end.

The largest part of Mr. Gow's history, and that which will probably be the most interesting to the general mathematical reader,

is justly devoted to geometry; for it is in this department of mathematics that the acuteness of the Greek mind is most conspicuously seen, and that the continuity of mathematical discovery can be more fully traced. It would exceed the limits of our space to give even a mere synopsis of the contents of this part, and it is the less necessary since many who know nothing at all of Greek arithmetic are pretty well acquainted with Greek geometry.

The principal objection that can be urged against the author's treatment of his subject has been met in the title-page. He calls his book a *short history*, and he elsewhere says that the utility of it will no doubt vary as the brevity. Acting on this belief he has, it seems to me, been rather too concise in his accounts of some of the principal writers—for example, Archimedes, Apollonius, and Pappus. He says in his preface "wherever a subject is introduced, but inadequately treated, I have at least given references to sources of fuller information, if any such exist to my knowledge." It is due to him to state that he has been as good as his word, and that his references are nearly always ample, precise, and to the point.

Pappus has been named as one of the writers who have been summarised rather concisely. It may be mentioned, for the sake of English readers, that a good account of his *Mathematical Collection* will be found in Traill's *Life and Writings of Robert Simson*. The printer surely must be responsible for the omission of Pappus's name from the index.

The interesting character of the notes is quite a feature of the book, which is in this respect distinguished from all the histories of mathematics, with perhaps the exception of Charles's *Aperçu Historique*. The notes of the *Aperçu*, however, are too long, and form a second text. To one of Mr. Gow's notes (p. 211) special attention should be drawn. The meaning of the phrase *ὁ τόπος ἀναλυόμενος* (store-house, treasury, collection of analysis), the title given to a series of geometrical treatises, is here, as far as I know, elucidated for the first time. All the historians and commentators on Pappus from Commandine downwards have rendered it, when they have given a rendering, by *locus resolutus*, *le lieu résolu*, or *der aufgelöste Ort*.

Before terminating this notice of what must be to all students of mathematics a most welcome and instructive volume, two or three trifling matters may be adverted to. In the lettering of his diagrams Mr. Gow has not cared to preserve uniformity, employing sometimes Greek letters, small and capital, sometimes Roman letters. Nothing probably would be lost, and something would be gained, if Roman letters were used throughout. Mr. Gow says (p. 222) that Marcellus raised to Archimedes a tomb bearing the figure of a sphere inscribed in a cylinder, and that Cicero had the honour of restoring this during his quaestorship in Sicily. This is rather more than Cicero himself claims credit for, unless restoring means restoring to light. The statement (p. 255) that Euclid vi. 27 is the first known proposition in which a maximum is found is hardly accurate. A maximum is found in Euclid iii. 15, and both a maximum and a minimum in Euclid iii. 7, 8.

J. S. MACKAY.

CORRESPONDENCE.

LATIN I. FOR D.

Oxford: April 23, 1885.

The letter *d* was variously maltreated by the Italian tribes. The Oscans and Sabellians, the Latins, and the Romans till after the beginning of the literary period, preserved the original letter (Samnite *Akudunnia*, Sabine *Digentia*, Sabellian *Ladinum* and *Novesede*, Oscan *Sidiki-nud*; Praenestine *medidies*; Livius Andronicus *dacrimas*); while (1) the Umbrians wrote it when initial as *t*, when medial or final as *r* (also written *d* or *ŕ*); which in later Umbrian, the dialect of the two last of the Eugubine Tables, become respectively *d* and *rs*. In the inscriptions of Ameria and Tuder this *r* is used also as initial; which seems to disprove Schleicher's theory that it was pronounced like French *rg* in *berger*, while Bréal's idea that it resembled our soft *th* fails to account for the substitute *rs*.

(2) In some words, as *ar-* and *tertu*, the Eugubine Tables give now *r* now *t*; and it was perhaps through Umbrian influence that the Romans wrote *r* for *d* in *ar* till Cato's time (and always in the legal terms *arbitr* *arcesso*, and, I would add, the agricultural term *ar-ista* awn, "on the ear" of corn, cf. Gothic *aste*, branch) and in *meridies* (derived, I would suggest, not directly from *medius*, but—like *quotidie* from *quotus*—from a simpler form **medius* or *merus*, "simple, essential, central"). Festus adds *apor* for *apud*; *peres* and *Siricinum* belong to the late Latin. I would add (1) *hara* ("containing") and *herēs* ("seizing" the estate) from the root of *χαραδρα* and *pre-hendo*; (2) *mas* ("mar-s) from *madoe* (see Skeat under *ox*), and so *masculus*=**mad-culus*; with *muria* from a by-form of the root, cf. *μῦθος*; (3) *mereo* from *modus*, and so *mōs* ("mōr-s, cf. Umbrian *mers* justice); (4) *querquedula* from *cerceris*, whatever this may mean; (5) *rārus* "thin" from *rādo*; (6) *sēria* "jar" from *sedeo* (Persius's "sessilis obba"); and so perhaps *serēnus*, "settled," of the weather; (7) *sērius* from *sēdulus*; (8) *turio* "sprout," Eng. *stud*, from a by-form of the root of Eng. *stand* (here representing original *dh*, as in *meridies*); (9) *vireo* akin to *vitrum* wood (**vid-rum*, see below), green and blue being confused as in Welsh *glās*. So, to avoid double *l* (as in Greek *λεπίων* for **λελιον*, Persian *lāla*), *Larinum* and *glārea* (*χληῖρος*); and, I would add, *plōro* from *plōdo* "beat" the breast (cf. *explōro* "beat out"), akin to Lithuanian *spriaudziū* "press in."

(3) The Romans, from about 240 B.C., in some sixty words reduced *d* to *l*; both in foreign proper names—Greek *Ulixes*, Samnite *Aquilonia* (the modern L'Acedogna keeps the original letter), Sabine **Ligentia* (as deduced from the modern form *Licenza*), Sabellian *Novensides*, and occasionally Oscan *Silicino*—and in native words. Final *d* never became *l*, nor, of course, the *d* in *quadra* and its compounds.¹

The Latin grammarians give by-forms with *d* of *lacrima* *lautia lingua* (Stokes, *ACADEMY*, No. 610, p. 32), and recognise the connexion in *oleo* (odor) and *solum* (sedeo); Festus adds *cassilam delicare impelimenta reluvium*, in which the literary language retained the *d*. In Cato *medipontus*, a rope, is also read *melipontus*: can

¹ In other words the combination *dr* is curiously avoided. Old Latin has *Alicentrom*=Alexandrum, *Casenter*=Casandra; *citrus* is older than *cedrus*; and, I would add, *atrox*, *nutrix*, *vitrum*, for **adrox* (Anglo-Saxon *atol* horrible, cf. Lat. *odium*), **nudrix* (Gothic *niutan*, enjoy), **vidrum* (for **visdrum*, Gothic *visdri* wood, Eng. *wood*), with *ator*, *iterum*, *taster*, *tiler*, *uterus* from the stems **adro-* (Lithuanian *j-ūdas* black), **idro-* (Anglo-Saxon *ed* back, Eng. *eddy*), **taedro-* (*taedoti*), *ūdro-* (Lithuanian *ūda* skin), **ndro-* (*ndreps* for **nd-reps*, Sanskrit *nd* out, Eng. *out*). So *rustilus* must be for **rud-lus* (*d-pud-pōs*).

it mean "made at Metapontum" (like Vergil's "Amerina retinacula"), *Μεταποντιον* ("in the midst of the sea," i.e., at the central point of the Tarentine Gulf) being then a "folk's-etymology" of a native name **Medipontum*? Modern etymologists have added *consilium*, *consul*, *consulo* (sedeo), *larix*, *laurus* (*δρῦς*, see Stokes as above), *larva* (*δέρμα*), *levir* (*δαφρ*), *lignum* *lia* (Sanskrit *dah*, "burn"), *mulier* (*mulda*), *silua* (*idh*=**idh*), *solum* (*idēs*); and, with *l* from *dh*, *pol-lingo* (*θρυγδω*), from *zd* *mālus* (Eng. *mast*), *miles* (*μῆδης*). Doubtful instances are *baliolus* (*badius*? or *βαλῖς*), *columba* (Sanskrit *kādamba*, "goose"? or *κολυμβάω*, cf. Eng. *dove* from *dive*), *salor* (*sēdo*? or *salvus*), *proles* (Gothic *frasts*, "child"? or cf. sub-oles); while *Dius Fidius* of course means "god of faith" (not "son of Zeus"), *lapsilis*, "slippery," can have nothing to do with Plautus's *dapalis* (*δραψαλῆς*), *litterae* is not from *διδάσκειν*, but (as I have suggested) akin to *lis* and *littus* "cutting," *uligo* is not directly from *ūdus*, but (I would suggest) from a form **ūvilis* (like *fūligo* from **fūvilis*, *fū-mus*). I would add *filix* (*findo*), *fūm* (*σφιθῆν*), *lanista* (*δανειστής*, "money-lender," as a slang term applied by gladiators to their trainer), *lanius* (Welsh *danas*, "deer," Lat. *dam-ma*, cf. Eng. *butcher* from *buck*), *laridum* (*δρημῖς*=**δρα-μῖς*), *luma*, "thorn," and *lustrum* "forest" (*dūmus*=**dus-mus*), *miluus* (Eng. *smite*), *mōles* (*modus*, "measure, extent," see mereo above), *palear* (*pendeo*), *pālor* (Sanskrit *pad*, "go"), *polio*, "rub" (*σποδῖς* beat), *praelium* (Anglo-Saxon *plātan*, "strike"="splātan), *sileo* (*sedeo*, "settle down," and so *sili-cernium*, "feast at which they eat"), *soleo* (*idēs*, "go one's way," cf. *sodalis*), *squlor* (Sanskrit *chad*, "cover"), *volo* fly (*vādo*): also, with *l* from *dh*, *dē-leo* (= **dē-dēvo*, Gothic *divan*, "die"; and so *lētum*=**dēvitum*, Gothic *dauthus*, "death"), *ligo* maddock (Anglo-Saxon *dician*, "dig"), *lolium* darnel ("stupefying," akin to Eng. *dote*, as Eng. *darnel* to *daze*), *ludo* (*τῶδῶς* mock=**θουδ-δῶς*), *pāla* (*σπᾶδῆν*), *valeo* ("have backers," *vades*); and from *zd*, *bēlua* and *fāles* (*bestia*, which must belong to a different dialect).

The converse change, from *r* or *l* to *d*, is always due to popular etymology: *caduceus*=*καρποκείων* (quasi *cadūcus*, a stick of "fallen" wood), *adeps*=*ἀλειψαρ* (quasi *adipiscor*, "making" flesh), *ador*=*ἀλειψωρ* (quasi *edo* "eatable") *medica*, guinea-hen=μειταγῆς (quasi "Median"). Of course *auris-audio* is no instance, the latter being for **aus-dio*, "give ear"; and *meditor* is connected with *medeor*, not with *μελεῖν*. The forms *cadamitas*, *Capitodium*, *vodeba(m)* belong to late or vulgar Latin.

For most of the following parallels to these changes I am indebted to friends:

1. *D* becomes *r* in Eng. *Earwaker* from Ead-wacor, *errish* (aftermath) from eddish, *porridge* from poddish; Welsh *Jorwerth* from Eng. Eadweard (?); Armenian *Mar*, "Mede." In dramatic Prakrit *d* often becomes *r*, *Gaikwar* is for *Gaikwad*, Dravidian *d* sounds to us like *r*, Sanskrit *d* is also pronounced *r* (cf. *βήρυλλος* from *vaidūryas*). In vulgar Assyrian *idin*, "he gave," is written *irin*. May Lat. *patagium* and *paragau-da*, "fringe," point to a Persian form **padaga*?

2. *D* becomes *l* in Eng. *Merlin* (Welsh *Merddin*), Welsh *Cynddylan* (Anglo-Saxon *Condidan*), French *lilles* (Aegidius), Spanish *Madrieno* (**Madrideno*), Italian *polizza*, "bill" and Eng. *policy* of insurance (*ἀποδείξις*), Portuguese *Malagasy* (Arabian *Madagascar*); Arabian *balaksh*, "ruby" (Persian *badakhshi*); Hebrew *Zebulon* (*zebed*, "give," Gen. xxxii. 2). The change, according to Darmesteter, is normal in Afghan, and occasionally found in Persian. Sanskrit *d* and *l* often interchange.

3. Conversely *r* becomes *d* in Eng. *hedlock* (charlock) and *paddock* (Anglo-Saxon *pearroc*). In Italian *brado*, "bull" (Lat. *barbarum*, from a

shorter form *barbum come bravo and Eng. brave), *rado*, "rare" (Lat. *rārum*), *chiedere*, "ask" (querere), *fedire*, "strike" (ferire), the change is due to dissimilation. *L* becomes *d* in Lithuanian *sidabras* (German *silber*), Aethiopic *aspadātos* (ἄσπιδας, itself apparently Egyptian). In the Melanesian and Malayo-Polynesian languages *r* and *l* become *d* apparently through intermediate forms *dr* and *dl*.

E. R. WHARTON.

THE OLD-IRISH GLOSSES ON THE ST. GALL PRISCIAN.

Leipzig: 27 April, 1885.

Thanks to Prof. Krehl, the head of the University Library, I have been enabled to examine, during a fortnight, the Old-Irish glosses on the ninth-century codex of Priscian belonging to the Chapter of St. Gall. Many of these glosses were printed by Zeuss in the *Grammatica Celtica*: more were published by Count Nigra in his *Reliquie Celtiche*, 1872; but the first complete, or nearly complete, edition has been given by Prof. Ascoli, of Milan, in the *Archivio Glottologico Italiano*, vol. vi. I found, as I expected, that Ascoli had done his work with remarkable learning and accuracy. But, favoured as I was by exceptionally clear weather, I discovered a few glosses which he overlooked, and I succeeded in deciphering several words which he read either wrongly or incompletely. The omitted glosses are as follows:

- 17a, l. 23, *digam l. dasien* (gl. aspirationis).
 30a, l. 14, *circumflex* (gl. qualis).
 49a, l. 3, *dinu* (gl. agna).
 59b, l. 18, *bladnide* (gl. anniculus).
 62a, l. 35, *na herbind immomnacha* (gl. timidi . . . damae).
 105a, l. 24, *eross* (gl. puppis).
 147a, l. 5 from bottom, *absque diuisione s. fudb* (gl. simplici in eo uoce utuntur).
 187b, l. 31, *acht aiebant* (gl. Stoici enim quomodo articulum et pronomen unam partem orationis accipiebant).
 193a, l. 14 from bottom, *adaas* (gl. quamuis).
 211b, l. 8 from bottom, *ol* (gl. quod: "et quod in amplioribus solet dici").
 218b, l. 8 from bottom, *as quo* (gl. quo).

Of these, three had been published by Zeuss.

Of the corrigenda the following are the most important:

EDITION.	CODEX.
1a, 4, r: : : : hēssū	ro(s)echestax som.
1b, 1, cimsamtar	o(s)jussamtar.
4b, 1, sit	xl.
6a, 12, anāmtar	āramtar.
9a, 22, raigoil	riagoil.
n: : : t	ucut.
28a, 18, l: : ps	la Priscien.
29a, 3, asb'ar	asंबरar.
33a, 22, frias trebdacha	fri aistrēbdacha.
46b, 12, esc: : : t	escu(n)g.
59a, 10, sairreth	sainreth.
67a, 7, benamuir	benm mair.
67b, 11, beura	beuru.
70a, 16, ciad cholū	fiad cholum.
90b, 8, o: : : ta	octea.
92b, 6, inasair fesin	innasaires sin.
7, s: : : ibar	scibar.
195a, marg. diarréis	diarnis.
197a, 1, anme diles	anne dilis.
12, manudhinn	marudhinni.
204b, foroid: : :	forōida r(o)es.

I shall publish a complete list of the corrigenda in the *Berichte* of the Royal Saxon Society of Sciences.

WHITLEY STOKES.

SCIENCE NOTES.

THE fifty-fifth Annual Meeting of the British Association will commence at Aberdeen on Wednesday, September 9, when the president, Sir Lyon Playfair, will deliver his address. Discourses by Prof. W. Grylls Adams, on "The Electric Light and Atmospheric Absorption,"

and by Mr. John Murray, director of the Challenger expedition, on "Great Ocean Basins," are announced to be given during the week of the meeting.

M. FOUQUÉ has recently read before the French Academy of Sciences an important paper on the earthquake which occurred in Spain last December. He shows that the epicentre—that is to say, the portion of the surface vertically above the centre of disturbance—was situated between Chorro and Zafaraya, in the Sierra Tejeda. In seeking to determine the depth of the seismic focus, or subterranean centre from which the earthquake shocks were propagated, M. Fouqué rejects the famous method of Mallet, which was applied to the Calabrian earthquake of 1857, and also that of Seebach, applied by Von Lasaulx to the disturbance at Herzogenrath in 1873. In place of these he suggests a new method of extreme simplicity, and requiring for its execution no other instrument than a seconds' watch, by which the interval is observed between the subterranean sound and the shock which follows it. In explaining the origin of the Andalusian earthquake, M. Fouqué inclines towards the old volcanic hypothesis, and rejects the supposition that it was connected with any shrinkage consequent on secular cooling of the earth's crust.

PHILOLOGY NOTES.

ALL scholars will be glad to hear that Prof. Munro's *Lucretius* is at length to be reprinted. Some additional notes were found among his papers, and these are now being incorporated into the work by Mr. J. Duff, Fellow of Trinity College, who will superintend the printing of the new edition. It will be published, as before, by Messrs. Deighton, Bell & Co.

AN important publication is announced from Germany under the title: *Handbuch der Klassischen Altertums-wissenschaft in encyclopädischer Darstellung*, to be issued in volumes, each dealing with a special department of classical study. Among the contributors are Profs. Autenrieth, Brugmann, Busolt, Christ, Hübner, Jordan, Schanz, and Ulrichs, and the whole will appear under the general editorship of Prof. Iwan Müller, of Erlangen. Subscriptions are received by Mr. D. Nutt, from whom a full prospectus may be obtained.

A NEW philological review, entitled *Racy Filologiczne* (philological essays), has made its appearance at Warsaw under the editorship of Baudoin de Courtenay and others. The articles treat of philology in general, and that of the Slavonic languages in particular. In a notice of the "Slavic and Latin" of Dr. Carl Abel, published in this country, Dr. Hanusz shows into what serious mistakes his slender acquaintance with the Malorussian language has led the author.

DR. WILHELM MEYER has recently found in Cod. Lat. 14846 of the Royal Library at Munich a number of Celtic words, some Breton, others Irish, which Prof. Thurneysen, of Jena, has edited. They are glosses on a collection of *sortilegia*, copied, apparently, in the eleventh century. Some of the Breton words—*is bulch* (he is harelippped), *g[a]lanasoc* (gl. vir sanguinosus), *barb-melin* (yellow-haired), are copied rightly. Others are corrupt—e.g., *tuhenuhel*, which Thurneysen reads *[a]tu hen uhel* "von Seite eines hohen Ahnen" but which rather seems to stand for *lechen uhel* (in a high place *lech*), and to gloss the words "locus alt[us] . . . in quo." Many of the Irish words are also corrupt. But the following are clear enough: *glashuad* (better *-lath*); *tene-folt* (gl. rufus), lit. "fire-hair"; *dubkonn* (gl. discolor), better *dubthonn*, "dark-skinned"; *hulach* (gl. sepul-

crum), leg. *hulath*; *dorochoir iflacli*, leg. *doro-chair in iflacli* (the tooth fell out); *foli tiug air fair* (thick, long hair upon him); *finobuide*, leg. *findbuide* (yellow-haired); *promath ina celle* (leg. *celle*, the proving of the sense).

THE second fasciculus of vol. ii. of Thilo and Hagen's edition of Servius's Commentary on Vergil has recently appeared. It contains the part relating to books ix. to xii. of the *Aeneid*. At x. 497, where for the corrupt "multis aduotus contumeliis" Thilo proposes "multis adrosus," or "uiolatus," or "adfectus c.," a reviewer (A.R.) in the *Literarisches Centralblatt* for May 16 ingeniously suggests "multis admotus contumeliis."

PROF. WASSERCHLEBEN is about to issue a new edition of his *Irische Kanonensammlung*. The corrupt note at the end of the collection of these canons in the Codex Sangermanensis Paris lat. 12021 (which Kunst attributed to the eighth century, but Maassen to the tenth or eleventh)—*Hucusque nuben & cv. cuimniae. & du rinis*—has recently been explained as *Hucusque Ruben et Cu-cumniae et du [Dai]rinis*, that is, "so far (wrote) Reuben and Cúchumne, and of Dairinis (were they)." Here *Cu-cumniae* is, or is identical with, the name of a naughty Irish saint, whose flirtations are mentioned in the *Liber Hymnorum*, ed. Todd, pp. 139, 143, *and the *Four Masters*, ed. O'Donovan, † A.D. 742, and who composed a Latin hymn to the Virgin Mary. And *Dairinis* ("oak-island") is the name of a monastery at a place near Youghal, now called *Molanna*, after the patron's name *Moelanfaidh*.

PROF. BRUGMANN, the leader of the so-called Junggrammatiker, has just published a reply to Curtius's criticisms on the new philology (*ACADEMY*, March 7, 1885, p. 173), and is engaged on a compendium of Indo-European linguistics, which is to take the place of Schleicher's well-known work.

IN view, we presume, of the Italian colonisation schemes on the African shore of the Red Sea, Prof. Guidi is giving in the University of Rome three weekly lectures on Amharic.

MEETINGS OF SOCIETIES.

SOCIETY OF ANTIQUARIES.—(Thursday, May 7.)

DR. EVANS, President, in the Chair.—Admiral Spratt exhibited a photograph of a torso of the youthful Dionysos, which has certain characteristics of the school of Praxiteles, and is probably a copy of one of his works. The god is clothed with a fawn skin, and holds a bunch of grapes in his hand before his chest. This work of art was found built into a wall at a village on the Meander. Admiral Spratt also read a continuation of his paper of last year on the Dorian gulf and the promontory of Cnidus.—Dr. Freshfield exhibited a Greek baptismal badge of copper. On one side was represented Christ on a throne, an angel on one side, an eagle on the other, with the sun and moon above, and below an animal trampling on a human body; on the other side was a figure of horseback piercing a dragon, and an angel. Also a gold baptismal token, of modern work, which was sent over with coins to be sold during the late Russo-Turkish war. It was ornamented with representations of the Star of Bethlehem, the Three Kings and the Shepherds, and Christ in the Manger, and on the other side the Baptism of Christ.—Canon Cook exhibited a photograph of an oak bench from the church at Cornelly, which is a hamlet of Probus, Cornwall. There is carved on it an angel clothed in alb and amice, standing on clouds. The work is of the sixteenth century.

PHILOLOGICAL SOCIETY.—(Anniversary Meeting, Friday, May 15.)

THE Rev. Prof. Skeat, President, in the Chair.—The meeting unanimously voted a congrats

* Here for "women" read "nuns" (*cuillecha*).
 † Here for "hags" read "nuns."

tulatory address (drawn up by Dr. Clair J. Grece) to the society's honorary member, Dr. E. Mäzner, of Berlin, in anticipation of his attaining the age of eighty years on May 25. It also voted thanks to University College for the gratuitous use of the college rooms for the society's meetings. —The president read fresh notes on the etymology of the following words: barge, bat, battlement, beef-eater, bewray, blue, bressomer, bull (a jest), catgut, charter, cypress (lawn), dolmen, gallow-glass, glands, hurdygurdy, jereed, Jew's-harp, junk, kilderkin, limehound, loom, menial, occamy, ornithology, rivulet, soy, tassal, tattoo, yankee; also on the etymologies of some English words of Peruvian and Brazilian origin: Brazilian—jaguar, ipecacuanha, tapioca, tapir, toucan; Peruvian—condor, alpaca, guanaco, guano, jerk beef, llama, oca, pampas, puma.—Thanks were returned to the president for his services, and the council for next session was elected.

ROYAL ASIATIC SOCIETY.—(Anniversary, Monday, May 18.)

SIR W. MUIR in the Chair.—The following were elected officers for the current year.—President: Col. Yule. Director: Sir H. C. Rawlinson. Vice-Presidents: Sir Barrow Ellis, James Fergusson, Arthur Grote, and Sir W. Muir. Council: Cecil Bendall, E. L. Brandreth, Sir T. E. Colebrooke, F. V. Dickins, J. F. Fleet, James Gibbs, Gen. Sir F. Goldsmid, Gen. Keatinge, H. Morris, Gen. Sir Arthur Phayre, Sir W. Rose Robinson, T. H. Thornton, Sir T. Wade, M. J. Walhouse, and C. E. Wilson. Treasurer: E. Thomas. Secretaries: W. S. W. Vaux and H. F. W. Holt. Hon. Secretary: Robert N. Cust.

FINE ART.

THE GROSVENOR GALLERY.

II.

THE picture called "Love and Life" (30) shows that in imaginative design as well as in portrait Mr. Watts still well holds his own. Although the face of Love is not quite satisfactory, and one could be content with a less marked cavity beneath the breast of Life, the conception of the group is a noble one. The timid but trusting steps of the girlish figure, the winning confidence of the winged youth, express clearly the idea of the painter; and the picture, though scarcely to be reckoned among the artist's greatest achievements, rises high above most modern treatments of the nude no less by the largeness and simplicity of its design than the true elevation of its thought. He alone almost among modern English artists is able to touch, if somewhat timidly, those higher chords of line and colour which can move the spirit through the sense of vision. By its perfect ease and freshness, the figure of "Miss Rachel Gurney" (62) is scarcely less distinguished from ordinary work; and if less charm of colour and simplicity of arrangement mark the bust portrait of "Mrs. F. Myers" (140), it has also qualities both of feeling and workmanship which show the hand of a true painter. Less rich and large, but refined and captivating, is the work of Mr. W. B. Richmond, capable at times of reaching much sweetness of colour and delicacy of texture, as in the portrait of "Miss Lettice Wormald" (160), with all her youthful glory of fair skin and sheeny hair, but sometimes falling into paintiness and hardness in works which we shall leave the reader to discover for himself. Of these even there is scarcely one which is not distinguished by its style and its sympathetic rendering of character. The portrait of "Lady Loyd Lindsay" (174) is admirable in its sweet dignity, and the anonymous portrait (110) is full of life and delightful individuality. It has pleased Mr. Herkomer to paint Mr. C. Villiers Stanford, or Ir. C. Villiers Stanford to be painted by Mr. Herkomer, in an attitude and with an expression more unaffected than agreeable. The same

distinction may be applied to the colour of this portrait, which is nevertheless a confident, forcible work. Mr. Herkomer also sends a large landscape, called "The First Warmth of Spring" (105), conspicuous for the absence of any kind of warmth, but yet a striking scene, showing us, not without power, the shady side of a hill, covered with masses of grey rock, and the light of a cold spring sky. Though Mr. Herkomer does not always give the same degree of pleasure, his work is never wanting in the interest attaching to a lively intellect and a dexterous hand. He is more unequal and less thorough than Mr. Holl, but he is never so dull. Mr. Holl's portraits of Mr. W. T. Palmer (28) and the late Lord Overstone (33) are wrought with care and skill, but they are depressing.

Among artists there will always be a certain number who fail to see the true field for the exercise of their powers. Miss Dorothy Tennant is happy in this, that she keeps within her natural limits. Able to give pleasure both by choice little poetic visions and by careful studies of current life, she can be an "old master" or a modern master on a small scale, and present the glimmer of a nymph in the glade, or the glow of a child on a blanket. There are charming specimens of her art of both classes here. The "Cupid Disarmed" (25) and "Truth at the Well" (30) of the one and "Dawn" (167) of the other. Mr. J. M. Strudwick also succeeds in his aim, and the strain of sweet melancholy in his figure labelled "The Tuneful Strings wake Memories" (75) is well in keeping with its sober harmony of ivory and bronze. Mr. Spencer Stanhope also seems more successful than usual in realising his vision. His "Birth of Venus" (130) is but a feeble rendering of its subject; but it is consistently pretty and rosy throughout. A nobler work is Mr. E. J. Poynter's version in small of the "Diadumenè" (139) at Burlington House. To be accepted only as essays in movement and in decorative effect, Mr. Albert Moore's pastels "Roses" (82) and "Crocuses" (114) have much charm, and Sir Frederick Leighton's "Study" (80) of the back of a girl's head in a hat is refined and masterly. Several other artists, such as Mr. H. Schmalz, Mrs. Alma Tadema, Mr. Menpes, and Mr. J. M. Rooke, show no signs of misdirection; but the same cannot unfortunately be said of Mr. Walter Crane, Mr. P. R. Morris, and several others, who with different themes have proved themselves capable of giving much pleasure. Before definitely leaving "figure" for "landscape," a few more works deserve to be noted. Mr. Van Haanen's "Death of Juliet" (94), which does not seem to be a recent effort, is a terribly realistic version of its subject. Few artists have dared to bring us so completely into the presence of death. The parted lips, the ashen face with its dark shadows heightened by the masses of coal-black hair, are unflinchingly realised. The type of face is strange and beautiful, and thoroughly dead and impassive though it be—a mere socket of life—it recalls the youth and passion that once burnt within it. We wish that Mr. John Reid would moderate the smudginess of his execution; but his "Mermaid" (13) and "Seed Time, Cornwall," are full of fine and rare qualities. To Mr. W. H. Bartlett and the true glitter of his sea in "The First Sprats of the Season" (91) allusion has already been made, but something must be said of the fine studies of natural attitude and expression which distinguish his "Practising for the Swimming Match" (189). It reminds us of Frederick Walker's famous picture of bathers, and though not so poetical, it is very welcome for its vigour and its freshness. Mr. G. Clausen is another artist of much power and sincerity. His "End of Winter's Day" (182), with its ruddy-faced old woodman and his son trudging

home laden with firewood, is more perhaps to be respected than admired; and one is inclined a little to resent the artistic artifice by which the light shining through the white stubble of the old man's face is made of so much value to the picture; but it is a serious and manly work, free from any affectation, except, perhaps, that of ugliness.

Of the landscapes and seascapes by English artists, none is more important and masterly than Mr. Henry Moore's moonlit sea, "Queen of the Night, arise unveil!" (120) in which the water seems to move and the light to creep over its surface. The sense of still solemnity which such a scene awakes is also given with great truth. Not so impressive, but admirable for the drawing of its turning wave, and subtle as usual with the artist in its pearly colour is Signor Costa's "Sea Shore" (40). The touch by which the foam is rendered is a little monotonous, but nothing else mars the charm of the picture. Mr. Eugene Benson has dared too greatly in his vivid attempt to render "Cumuli Clouds and Venetian Lagoon" (156). The clouds look like stacks of curds, solid and incapable of motion, and the splashes of paint which are meant to indicate the unreflecting sides of waves in the foreground seem to have been placed at random. He is less ambitious and more successful in a smaller work, "Castle of the Queen of Cyprus" (124). Mr. E. Napier Hemy, who has so often delighted us with his bold green English seas and animated shipping has, in going to Venice, changed neither his spirit nor his sky. His "Grey Venice" might he in England but for its buildings and craft, and is certainly not marked by either poetry or refinement. Italy, like other countries, is best painted by a native. Signor Signorini's "Environs of Siena" (77), though scarcely a picture to attract the eye, is painted with great skill and is authoritative as a likeness. Mr. Arthur Lemon has dwelt so long in Italy and studied its features so carefully that his "In Tuscany" (96) may be trusted for its truth as well as admired for its beauty. He has caught the white glow of the poplar bark, the gold of its faded leaf, the cool grey of the olive, and knows by heart the slouching gait of the white oxen. His English landscape, "On the Cliff" (90), is overstocked. Though the beasts are well drawn and painted, the composition would be greatly improved and the landscape relieved by the removal of the foremost one. Charming in feeling and colour are two little scenes on Scotch rivers by Mr. Boughton; and Mr. Leslie Thomson, Mr. W. M. Loudan, Mr. Jay, Mr. Mark Fisher, Mr. Corbett, Mr. A. Parsons (with a delightful figure), Mr. E. Parton (with a figure also, and a pleasant one), and Mr. J. W. North deserve to be recorded as contributors to the pleasure of this Exhibition.

Though the works of sculpture are few fine small, several are of true inspiration and and quality; notably Mr. Thornycroft's "Bronze Head" (496), full of style and force; Mr. E. Roscoe Mullins's "Conquerors" (408), a very original and beautiful group of boys fighting with walnut shells; Mr. Amendola's lively and graceful "Statuette" (407), and last but not least Mr. Onslow Ford's bust of a boy (400), which for its natural grace and fine modelling reminds one of the best work of the Renaissance.

COSMO MONKHOUSE.

EGYPT EXPLORATION FUND.

MR. R. S. POOLE, Hon. Sec. of the Egypt Exploration Fund, communicates to us the following letter which he has received from the eminent German Egyptologist, Dr. Ebers:

"DEAR MR. POOLE,—
"You ask me my opinion of the results of

M. Naville's excavations, and whether I am inclined to regard Tell-el-Maskhutah as the site of the Pithom of Exodus. At the same time, you have kindly enclosed a copy of the *Athenaeum*, No. 2994, in which some anonymous criticus negativus, with great zeal and little success, endeavours to discredit the discoveries of our Genevese colleague. Now I have, attentively and impartially, studied the inscriptions excavated by M. Naville, and fully discussed them in the 'Wissenschaftliche Beilage' to the Munich (formerly Augsburg) *Allgemeine Zeitung*, after having gained the firm conviction that Tell-el-Maskhutah is the site on which, in the time of Rameses and subsequently, there was a city called by the sacred name of Pi-Tum, i.e. Pithom, and by the profane one of Thuku-t, being, doubtless, the same as Succoth. Although now I am fully sensible of the fallibility of my own opinion—but here I break off the sentence, for the critic of the *Athenaeum* might use it as an argument against me, in the same way as he has turned M. Naville's modest 'I well know how much is conjectural' against him, as if he had thereby confessed that for him the situation of the Biblical Pithom was by no means a settled point.

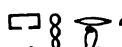
"Of a piece with this mode of warfare it must be pronounced that the said critic mentions in terms of praise M. Naville's highly meritorious collection of texts from the Theban 'Todtenbuch,' but only for the purpose of depreciating his translation of the difficult Ptolemaean inscription, which, considering the defective condition of many lines, had to be dealt with most cautiously. Whoever wishes cleverly to discredit his opponent, let him begin with praise, followed by a 'but,' and then proceed to censure him. The criticus negativus of the *Athenaeum* seems to be well acquainted with this rule of combat. I found nothing remarkable in his paper except the circumstance that it should have been inserted in so carefully edited a journal as the *Athenaeum*, in which, formerly, I found many an excellent article. My private character is less known in England than in Germany; hence I beg here to state that I am not of a contentious disposition. You yourself, dear sir, will scarcely have found me severe, and certainly never acrimonious in any of the reviews I have published in the Leipzig *Literarisches Centralblatt*, or other papers on Egyptological works; but the article here referred to rouses my ire, and calls for a peremptory rebuke, seeing that its writer does not care for the truth, but evidently aims only at disparaging a highly meritorious enterprise, and, *à tout prix*, supporting a preconceived opinion against its obvious refutation.

"The gravity of these charges renders it incumbent upon me to substantiate them. For this reason I shall go through the paper in question *seriatim*, and, while showing its argumentation to be untenable, attempt to assert my own views. The question as to what may have induced the writer to oppose M. Naville's results with so much animosity I must leave undecided. I could have sooner understood him if he belonged to that extreme German school which tries to deny the sojourn of the Jews in Egypt and their exodus as an historical fact, and declares it an absurd attempt to seek after a Pithom, the geographical situation of which has the same value in their eyes as the *Νεφέλοκοκκυρία* of Aristophanes; but M. Naville's opponent, as appears from the whole tenor of his paper, is a man who by no means doubts the reality of the sojourn of the Jews in Egypt. That M. Naville's admirable discoveries contain excellent arguments against the seriously meant denial of the historical truth of the Exodus does not seem to enter his mind, because he has neglected to acquaint himself with the labours of the German and Dutch Biblical critics, who, however, I must

add, in this case seem to me to have shot beyond the mark.

"Our critic having given a somewhat ironically tinged account of the foundation and transactions of the Egyptian Exploration Society, and, in doing so, paid a compliment to M. Naville, immediately afterwards casts blame on him for the late appearance of his work, and makes a remark running as follows: 'But there is very little in the volume which has not been printed or said before,' and concludes with the words: 'The Pithom of the Exodus is apparently as far to seek as ever.'

"The former of these remarks contains so malevolent and unjust a judgment, that, for the sake of the writer's honour, one would fain believe he has either not read or not understood M. Naville's book; for even if we leave Pithom quite out of the question, the excavations of the Egyptian Exploration Society have brought to light highly important monuments, which are of the greatest service not only to Biblical, but to profane geography, and, moreover, to the history of the Hellenistic time of Egypt and that of the civilisation of the period. Had our critic some arcanum at hand by which to decide the much-discussed and momentous question where Heronopolis was situated, so that he could venture to assert M. Naville's indisputable discovery of its site was not new to him? or had he already previously heard of the Latin inscription excavated out of the ground of the ancient Ero (Heronopolis) to the effect that this town was situated within nine miles of Klysma? or is he in possession of a secret museum in which he preserves a duplicate of M. Naville's tablet of Pithom? If not, it must needs have been new to him, and the inscription of twenty-eight lines covering this stele is of such paramount importance to the history of the Ptolemies, that all historians will hail it with joy. Is it of no consequence whatever, I ask again, to have discovered the monumental corroboration of an interesting statement made by Strabo? or is a great enrichment of ancient geography quite worthless? Our critic, again, must be in spiritualistic rapport with the tax-officers of the Royal house of the Ptolemies, or how otherwise is it to be explained that the various statements regarding the taxes to be paid in the time of the Ptolemies, their form, &c., are no novelty to him? Whence did he obtain a knowledge of the new words and names which this precious monument contains, and which he mentions in an ironical tone, before they had been excavated by the Egyptian Exploration Fund? Would it not be interesting if in the hieroglyphic

 Pikeheret, the long sought for

Pihachiroth of Exodus had been found again? If the critic was not already familiar with all these things, whence does he derive the courage to say of the work of the diligent Egyptologist it 'has caused some disappointment,' and that 'there is very little in the volume which has not been printed or said before'? Is that a fair criticism? or is it not rather calculated to excite the indignation of reasonably-minded readers?











"Not a whit better is his assertion that the site of the Biblical Pithom 'is still as far to seek as ever.' It is true, as is stated in the paragraph devoted to the support of this assertion, that Sir Gardner Wilkinson, Dr. Lepsius, M. Maspero (and, permit me to add, myself as well) have regarded Tell-el-Maskhutah as the site of the Biblical Ramses; after the appearance of M. Naville's book, however, there will scarcely be found a single Egyptologist who will still adhere to this view, and refuse to look upon Tell-el-Maskhutah as the site of an Egyptian town which bore the sacred name of Pithom and the profane one of Thuku-t. If

anyone, surely I, his disciple, friend, and biographer, am quite ready to acknowledge the merits of our Lepsius, and averse from contradicting him without necessity; but when, in his last paper on this subject in the *Zeitschrift für ägyptische Sprache und Alterthumskunde*, he pronounced for Tell-el-Maskhutah-Rameses, he was not yet acquainted with the decisive newly-excavated inscriptions and M. Naville's arguments; and I am quite sure that had they been known to him, and had he read the Appendix I. of the work now occupying us, he (who always cared for the truth only) would have at once abandoned his long cherished view.

"Our critic asserts: 'On the monuments found there M. Naville read the name of the god Atum or Tmu (commonly Tum); and, as Rameses II. is always called the "friend of Tmu" in the inscriptions upon them, he concluded that the city was dedicated to this god.' This statement I must, however hard it comes to me to make use of so strong an expression, designate as a gross misrepresentation of the truth. Even without the monument of Rameses II., M. Naville would have been justified in maintaining he had discovered the site of Pithom; and he states expressly on p. 15 that in face of the monument of Rameses II., he had only 'formed the opinion' that Tell-el-Maskhutah might be the site of the ancient Pithom, but that the first object confirming this view had been the inscription on the statue of the prophet of Tum of

Theku ?  Mes ? pa Isis (Pa-mes ?-Isis),


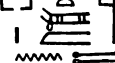

which had its origin in the XXVIth Dynasty. Of the fact that it is the very Ptolemaean stele referred to from which M. Naville's conjectures have derived their best confirmation, our critic has not the faintest idea, or, which would be worse, he has purposely overlooked it, although M. Naville has translated the seventh line of the inscription completely and in such a way that not a syllable requires alteration. It runs there as follows:

		
When under his Royal Majesty	it was pro- claimed	that comple- ted is
		
the sanctuary of	his father	of the good
	Tum	god
		
on the third Athyr	then went the King himself	
		
the district	(in the presence)	of his father
of Heronopolis		Tum.

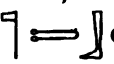
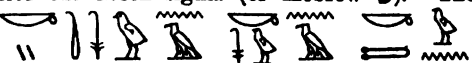


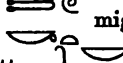
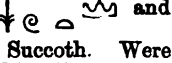
"When under his Majesty it was proclaimed now the sanctuary of his father Tum of the good god of Thekut was completed, on the third of the month of Athyr, the King himself came to the district of Heronopolis (in the presence or into the house) of his father Tum, &c."

"Ought not this sentence to have taught our critic that there was at Theku and Heronopolis two places whose identity even the stoutest sceptic would not venture to dispute, a sanctuary of Tum? And if his Egyptological knowledge was not sufficient to enable him to translate the text of the Ptolemaean stele himself, why does he suppress M. Naville's statement (p. 31) that he had discovered the name of the district in which the town in question was situated, its profane name

 and 
i.e., Theku and Theku-t, and, in addition, if



sacred name,  Pi-Tum? Let me tell him, then, that here every statement is correct, and, further, that there was scarcely any town in Egypt which did not, in addition to its profane name (here Thuku-t), bear a sacred one (here Pithom). The monument of the time of Rameses II. proves nothing at all; but the above quoted names on the other inscriptions, and these latter themselves, render it so certain that Pithom and Thuku-t are one and the same town, and that both were built on the site of the modern Tell-el-Mashkutah, that we might dispense with the following notice contained in the Anastasi papyrus (vi., p. 4). Here King Merneptah (very probably the Pharaoh of the Exodus) states in writing his having permitted the Schasu (Beduins) of Atumä (Edom?) to cross the fortress bearing his name, which was also called Theku, in the direction of the ponds (barakabutha) of  Pithom of the King Merneptah,  which is, or is called, Theku.

"What shall the better informed reader, after this, say when our critic asserts 'The truth of the matter is, that the site of the Pithom of the Bible is unknown'? When he next, after having briefly touched upon the various opinions as to the site of this place, says Dr. Brugsch has come to the conclusion that M. Naville was right, he states the truth, and he will yet live to see all well-informed and critical Egyptologists and Biblical students, in consequence of the work which he would fain declare to be worthless, follow in Dr. Brugsch's wake and adopt the same opinion. I have had, as you, dear sir, are aware, many a scientific controversy with my erudite countryman (Dr. Brugsch), and by no means always agree with him; but, on hearing a writer like our critic speak of the founder and indefatigable elaborator of Egyptian geography in a slighting tone with regard to those very geographical labours, my patience is exhausted. Are we to charge this courageous man, whose boldness I certainly do not envy, with ill-will or with levity when he states it to be impossible, on phonetic grounds, to regard Thuku-t and Succoth as identical names? That the Egyptian *th* can become the Hebrew *o* he denies, concealing the fact that M. Naville has already refuted this opinion on p. 6.

"He quotes here, as a striking example, the well-known  Thebnuter, which in the mouths of the Greeks has become *Teβννυρος*, the *th* having been commuted into the Greek sigma (or Hebrew *o*). The  among the cities of Palestine conquered by Thutmes III. (Mariette, *Listes géographiques*, p. 13, No. 4) offers, whether it be taken for Kischjon (*קִישְׁיוֹן*), the Levitic city in the territory of the tribe of Issachar or for whatever else, at all events, as Mariette has already discerned, the various readings  = ; our  might, therefore, have also been written  and

that would then be exactly Succoth. Were I not at this moment prevented by illness from freely availing myself of my library, I could soon collect a whole series of similar instances. Least of all, however, should an Englishman wonder at an *s* being substituted for a *th*. The

only Latin character of the fricative division which might be applied to the English strong

th is *s*, and for the soft sound *f*. If  could be interchanged with  it must, like

the English *th* and the modern Greek *θ*, have had about the same sound as our *s*.

"In what follows we hear that 'Succoth means tents or booths, while Thuku-t does not,' which is both universally known and correct enough; but probably the similarity of the Hebrew word implying 'tents' to the Egyptian name Thuku-t, living in the mouths of the people, induced the subsequent recorder of the passage in question in Exodus to write it Succoth, and in this form, then, it passed into the list of stations in Numbers. Like our critic, we are here on conjectural ground; but, at all events, we have the written records of the Egyptians themselves on our side, and they teach us—we are referring to the above-mentioned passage in the papyrus Anastasi VI.—that under Merneptah the region of Pithom-Succoth swarmed with Semitic nomads (Schasu). These probably made common cause with the Jews, and to them the words in Exodus xii. 35, 'and a mixed multitude went up also with them,' may be assumed to allude. Pithom was a store-city and a fortress, and M. Naville's discoveries have proved it anew to have been so. The latter circumstance could not but intimidate the emigrants, while the former must have attracted them. Combined with the Schasu, however, they could easily overpower the fortress on the frontier; and so we find, too, in Exodus xiii. 18, 'And the children of Israel went up harnessed out of the land of Egypt'; and xiv. 8, 'And the children of Israel went out with a high hand.' What does that imply but that the emigrants at first had to force their way out, and in this effort the provisions in the large stores of Pithom must have been of advantage to them.

"Why, let me ask again, has our critic concealed the fact that M. Naville discovered on the site of Pithom the only thing that one might expect to find of the days of Exodus—viz., the storehouse itself, and, indeed, in accordance with the Septuaginta, the fortified storehouse? Everyone must regard these chambers, having no communication with each other, and to which access could be had only by the roof, as magazines, for their construction answers exactly to the effigies of the Egyptian corn magazine found on the monuments.

"An animosity so openly exhibited, so intentional a suppression of all that makes in favour of the opponent's view, benefits only the cause which it is intended to discredit. An Arabian proverb says, 'The cats don't die from being cursed by the dogs.' In concluding, our critic is not afraid to reproach M. Naville with having taken too little pains with his translation of the Ptolemaean stele, a reproach which will and must fill every Egyptologist with indignation. The inscription in question, as has been already mentioned, is written with extreme carelessness, and is effaced in many places. All that it was possible to restore and to decipher has been done by the diligent Genevese with all the caution and accuracy peculiar to him, and I should like to see the colleague who should be able at present to furnish a better and more complete rendering! The reproach, however, has once been uttered, and, unjust as it is, still its author may, on the ground of the proverbial *semper aliquid haeret*, hope, successfully too, having been permitted to do so in so respectable a journal as the *Athenaeum*.

"When our critic's *negativus* demands of the members of the Egyptian Exploration Fund to 'do something towards saving their own reputations,' we would reply they have done so

already in an ample measure by the splendid results of the excavations of Tell-el-Mashkutah. If there can be any question here of an imperilled reputation, it can be only that of the writer who has made so groundless and odious an attack on a meritorious scholar and a good cause. The Palestine Exploration Fund has rendered eminent services to science, but what has been brought to light by M. Naville's excavations under the auspices of the Egyptian Exploration Fund is not far inferior to the best annual yields of the former. England may be proud and science glad that both societies co-exist, and one can only wish the Egyptian Exploration Fund may continue as successfully as it has begun.

"This, dear sir, is what I have to say in reply to your question. I judged it necessary to express myself plainly and unreservedly in a cause which is understood by but few, and may be but too easily compromised and injured if it be allowed to be assailed, without meeting with an earnest and decided protest, in a respectable paper in so confident a manner and with the intent to discredit.

"Please dispose at your own discretion of these lines dictated by just indignation, and believe me, dear sir,

"Yours faithfully,

"GEORGE EBERS."

NOTES ON ART AND ARCHAEOLOGY.

THE best performance of *tableaux vivants* ever seen either publicly or privately in London was assuredly that which was given on Tuesday night at the Prince's Hall, under the management of the Institute of Painters in Water Colours. The spectacle was in all respects a brilliant one, for all the guests—some five hundred in number—were in more or less appropriate fancy dress, and many royal persons added at all events a social lustre to the scene. There were about seven *tableaux*, each one of which was taken charge of by one or two artists specially qualified in the knowledge of the period it was to illustrate: thus Mr. Walter Crane grouped the Florentines, and was himself Cimabue; Mr. Linton grouped the greater Germans, though he was himself Veronese; Mr. E. J. Gregory, we believe, grouped the Venetians, though he was himself Albert Dürer; Miss Lehmann was a fair and calm Beatrice—the Beatrice of Dante; Miss Stillmann and Mrs. Walter Crane, Mrs. Haynes Williams, and Mrs. Fulleylove, were among the other ladies in the various groups; Miss Galloway was a young Venetian lady of noble bearing and dress; Miss Alma-Tadema impersonated Angelica Kaufmann. If we add that Mr. Hall painted the scenes from designs provided by the artists who arranged the grouping, that the wigs were Clarkson's, some of the dresses May's, and the rest it would be impossible to say whose, we shall have entered into details which the practical love, in part for their future guidance. Between the *tableaux*, Mr. Forbes Robertson recited, somewhat nervously, we thought, and by no means always with appropriate emphasis, the dexterous and graceful lines of a "Masque of Painters," which Mr. Edmund Gosse had written for the occasion, and which deserved a more complete delivery.

A SOCIETY, entitled "The Society of Medalists," has been formed with the object of encouraging the art of making medals. The committee consists of the Hon. C. W. Fremantle, President, the Slade Professors of London and Cambridge, the President of the Royal Academy and other Academicians, the Engraver to the Mint, Prof. Chandler Roberts, and others. The honorary secretaries are Mr. R. S. Poole and Mr. H. L. Grueber, of the British Museum. Space in the International Inventions

Exhibition, South Kensington, having been granted to the Society for the exhibition of some modern machinery and other appliances used in the production and duplication of medals and coins, it is proposed to illustrate their use by the display of a limited series of medals made by living artists, whether British or foreign. Preparations are being made in order that the exhibition may take place as soon as possible.

M. MARIUS, the well-known actor, has for some time past been at work in the studio of one of our sculptors. His initial exhibition work, "Snowdrop," the bust of a young girl, a study from the life, is now on view at the Salon Parisien, Bond Street. M. Marius is also modelling a more important conception, a group of a woman and child, which he proposes to name "Bo-peep."

THE Press view of Messrs. Cassell's Black and White Exhibition will be on May 29, and will be open to the public on June 1. Drawings by Albert Moore, F. Barnard, M. L. Gow, Alice Havers, G. L. Seymour, L. J. Hennessy, A. Stocks, P. Tarrant, and many other well-known artists, will be included.

THE Spanish Government has lately purchased the Museum of Antiquities of the deceased D. Manuel de Góngora y Martinez. It consists of 1,500 articles; among them an undeciphered inscription of Castulo, a female statue of good workmanship discovered in the Vega of Granada, and many prehistoric remains and Arabic inscriptions.

INSCRIBED stones have lately been discovered at San Esteban de Gormaz, province of Soria. Copies of these inscriptions will shortly be published by the Academy of History.

To mark the holiday season the management of the Savoy Theatre are issuing a picture programme of Messrs. Gilbert and Sullivan's operettas. The designs, which have been made by Miss Alice Havers, depict some of the leading scenes in "Patience," "Iolanthe," "The Pirates of Penzance," "Princess Ida," &c., including portraits of many of the leading actors and actresses.

THE new "Zwingliedenkmal" in Zürich is to be unveiled on June 25.

THE STAGE.

MR. IRVING is running rapidly through a series of revivals—each piece being played for a very few nights—and we shall shortly have occasion to criticise what is intended to be the one important production of the present season, the new version of Mr. Wills's "Olivia." Mr. Wilson Barrett has, likewise, lately been bent upon revivals, and to-night the "Silver King" will be succeeded at the Princess's by the "Lights o' London." Prudence dictates, it seems, in many quarters an abstention from the enterprise of new pieces. For "Ours," when it is withdrawn, as it will soon be, from the boards of the Haymarket, will be followed by a whole group of more or less familiar pieces: Mr. Gilbert's "Sweethearts"—the play in which this rather dry satirist permitted himself to deviate into pathos—will be performed along with the older "Good for Nothing," while Garrick's version of "The Taming of the Shrew"—a farce, almost, though it has something of Shakspeare in it—will likewise again see the light. Meantime, the production of new and original works—even those of which the "newness" is limited to England, and of which the "originality" consists in the fact that they are now for the first time conveyed from the French—is confined very much to those afternoon performances which members of the profession, with the afternoon to spare,

are fond of resorting to, but which the literary playgoer does well to avoid.

THE literary playgoer is, perhaps, just the one who will most enjoy the highly finished performances which a little group of players, headed by Mr. W. Poel and Miss Grace Latham, are giving in the drawing-rooms of what are called "good houses." One night next week, however—on the 28th we think it is—these artists will abandon the "good house" for the Suffolk Street Gallery, and there, on a stage to be erected, doubtless, within view of Mr. Whistler's portrait of Sarasate, the fiddler, they will perform—"twere good they did so much for charity"—two or three little pieces such as "The Spark of Love" ("L'Étincelle") and the "Cosy Couple," which Mr. George Henry Lewes adapted from the French a good many years ago.

MUSIC.

RECENT CONCERTS.

MDME. FRICKENHAUS and Herr J. Ludwig commenced a series of chamber concerts at Prince's Hall last Thursday week. Kiel's pianoforte Quintet in A (op. 75) was admirably interpreted, and Madame Frickenhaus especially gave a brilliant rendering of the showy pianoforte part. The work is clever and pleasing; and, if not great, is a good specimen of modern German musical art. Madame Frickenhaus selected as solo Schumann's "Etudes Symphoniques." The lady was not at her best. Some of the variations were somewhat inexact, and some were hurried; and if in others she made amends for these faults, the performance as a whole was scarcely satisfactory. Madame Frickenhaus generally plays with great neatness and intelligence, so that any departure from her habitual style naturally becomes all the more noticeable. Everyone present cannot have been of our opinion, for at the close she was much applauded. The programme included Rheinberger's Sonata (op. 57) for piano and violin, and Beethoven's Quartet for strings in F minor. Herr Ludwig played some violin solos with success, and Miss Phillips and Madame Fassett contributed vocal duets accompanied by Miss M. Carmichael. There was a very good attendance.

Last Saturday Mr. C. Hallé gave his second chamber concert. The programme was one of exceptional interest. First came Dvorák's grand pianoforte trio in F minor (op. 65), Madame Norman-Néruda, Herr F. Néruda, and the concert-giver exerted themselves to the utmost to do justice to this remarkable work, and the fine performance was evidently much enjoyed. Mr. Hallé played Schumann's "Scènes Mignonnes." It was the first time that we heard him in these characteristic pieces. We were delighted with his rendering, and, all the more, because in almost every number he strongly reminded us of Madame Schumann. There were two exceptions: "Coquette," which he took slower, and "Aveu" much faster than the eminent player just named. Mme. Néruda performed with fine tone and purity of style Handel's violin Sonata in D. The concert concluded with an interesting Serenade for piano, violin and violoncello (op. 126, no. 2), by Herr C. Reinecke. It opens with a dainty "Tempo di Marcia," to this succeeds a clever and tuneful canon in the style of Schumann's "Duet" in the Phantasistücke. Then comes a lively "Humoreske," and some graceful variations on a theme elegant, but very Schumannish in character. The piece concludes with the opening "March" movement.

The fourth Richter Concert took place last Monday. One of the promised novelties, Mr. E. d'Alber's new overture, has been postponed, and was replaced by Weber's overture to "Oberon." The other was Liszt's Hungarian Rhapsody,

No. 4. As music it is far more interesting than those already performed by Herr Richter. The general tone of the piece is weird and sombre, the form is clear and simple, and the orchestration is effective and singularly free from eccentricity or vulgarity. The writer in the programme-books very aptly suggests that the Rhapsody is really meant to be an elegy on the death of some gipsy chief. The introduction to the third act of "Die Meistersinger" was beautifully played. A season or two ago the conductor would have accepted the encore, but now he has wisely determined not to yield to the public taste. In Schumann's "Manfred" overture and Beethoven's "Eroica," neither conductor nor players were up to their usual standard of excellence.

At the sixth Philharmonic Concert, last Wednesday evening, Herr Moszkowski's symphonic poem, "Jeanne d'Arc" was performed for the first time in England, under the composer's direction. This work was written about seven years ago, when the author was not much over twenty years of age. Schiller's play of "The Maid of Orleans" inspired him to write his symphony. In the first movement he attempts to depict Joan's pastoral life. There is one phrase which, if not strikingly original, represents fairly well the lonely and pensive maiden; but some of the strains little accord with what historians tell us about the desolate and miserable state of the French peasants at the time when Joan tended her father's flocks. The movement, too, is needlessly spun out, and there is not sufficient variety of colouring in the instrumentation. The *Andante* entitled "Inner consciousness" appears to us the most interesting and most picturesque of the four movements; and if one phrase reminds us very strongly of a passage in the "Redemption," we must not forget that the symphony was written first. In the third movement we have the procession of conquerors to Rheims. It bears traces of the influence of Meyerbeer, and the showy instrumentation of Liszt. The March is, however, vigorous, and, in its way, effective. In the finale, "Joan in prison, her release, triumph, death, and apotheosis," the composer seems too much occupied with his programme: as abstract music it lacks charm and interest. This first and early orchestral work from Herr Moszkowski's pen is too long, but decidedly clever, and higher results may be expected from a composer showing so much earnestness and ability. The symphony was much applauded, and the composer recalled. Herr F. Rummel played Beethoven's "Emperor" concerto—the first two movements well, but the Rondo somewhat tamely. Mr. Santley was the vocalist. Sir A. Sullivan conducted with his usual care and intelligence.

J. S. SHEDLOCK.

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LITERATURE.

The Holy Bible, containing the Old and New Testaments translated out of the Original Tongues, being the Version set forth A.D. 1611 Revised. (Oxford: University Press.)

(First Notice.)

It is with some reluctance that I approach this subject. One has a strong feeling that it would be unjust as well as ungracious to refuse a considerable meed of praise to scholars and divines who have at least acquitted themselves meritoriously in grappling with the difficulties of an unusually arduous enterprise. If it be not exactly true to say that an ideal has been achieved, neither is it false to assert a degree of approximation thereto, such as can be fairly estimated by few save those who have had long experience in similar endeavours. Clearly a great work has been accomplished: great, not only in point of bulk and cost of production, but also in respect of the unique public interest which has followed the undertaking from first to last in the long history of its execution; great also in respect of the fact that to an appreciable, if not a sufficient extent, it constitutes an abstract and summary of the progress of Hebrew scholarship since the days of 1611. Still, as I have said, there is the feeling that the ideal is not yet attained; and for reasons more special than the universally applicable reason that no ideal is in the nature of things attainable. From the outset one could not but question the wisdom of entrusting the work to a large committee, in which all denominations were more fully represented than mere scholarship. To be plain, it was not manifold theology that was wanted, nor was it a demonstration of the beautiful co-operation possible among the thousand and one sections of "our common Christianity" that the world asked for just then; but simply a corrected Bible in which gross perversion of meaning and gross lack of meaning should no longer distract the scholarly reader, and bewilder with superfluous enigmas the mass of uninstructed piety. It is natural to suspect that if scholarship had been the sole criterion of selection, many corrections now relegated to the margin would have been honoured with a place in the text.

I think, too, that the rules imposed on the revisers were the fruit of an unreasonable timidity. One remembers the aphorism about sewing a piece of new cloth upon an old garment; and the question occurs whether the literary instinct is so dead among us that it is impossible to produce good prose translations of Hebrew authors in this nineteenth century. We do not turn to the Elizabethan age for good translations of Homer, or Virgil, or Thucydides, or Tacitus.

To the lay mind the thing to be done was

simple enough. Those who knew all about it were charged with the easy task of evicting ancient blunders, and establishing the correct renderings in their places. But the Authorised Version is not like a mosaic, the pattern of which has been marred by the ignorant insertion of a few incongruous tesserae, which have only to be plucked out by the proper hands, and replaced by pieces in harmony with the original design. If, as the revisers put it, the Authorised Version has for more than two centuries and a half held the position of an English classic, does not any tampering with the language of it fall under the same condemnation as attempts to modernise the text of Shakspeare or Milton, or any other classic of their periods?

The revisers tell us that they have altered the existing text in respect of "obscure and archaic expressions," and also, where it was necessary, for the sake of uniformity to render such parallel passages as were identical in Hebrew by the same English words, so that the English reader might know at once, by comparison, that a difference in the translation corresponded to a difference in the original. But even when "the expression of such alterations has been limited, as far as possible, to the language of the Authorised Version, and earlier English versions," the result seems open to the kind of objection so strongly urged against mock antique additions to ancient cathedral churches. The thing before us is in fact no longer the old fabric that has withstood the stress of centuries. It is a patched and piebald structure, a Bible masking in motley. But perhaps in an age when laboured mimicry of the past is the vogue, motley is the only wear. These remarks may be thought unduly severe, considering the extreme care with which the substitutions have been made in the text of the Authorised Version; but what man of letters would feel justified in altering the text of an English classic? Who would venture beyond the process of hedging it in with marginal notes and glosses? The revisers must have felt this, as is evident from their freer use of the margin, and their freer innovations in the text, as compared with predecessors of the New Testament company. But to my mind they have innovated either too much or too little: too much, if the Authorised Version be indeed an English classic; too little, if their object was to present the public with a faithful reproduction of the meaning of the Hebrew original. Apart from these considerations, it may be freely admitted that an inspection of passages will make it evident that many stumbling-blocks have been cleared from the path of the ordinary reader; that light has been thrown upon many obscurities; and that the changes introduced have been carefully worded so as not to shock the nerves of sensitive readers by too great violence done upon familiar texts. Many of the alterations, while improving the sense or connexion, and bringing a passage into closer conformity with the original, are such as would escape the notice of all but professed students, or of that less regarded, but perhaps more numerous class of religious readers, to which almost every line of certain portions is as familiar as a thrice told tale. It would be easy to

this we reserve for a future occasion. It is not now proposed to enter into any detailed criticism of the revision; but attention may be called to such general features of the work as meet the eye upon a first glance. A great improvement in external form is gained by the simple device of arranging the text, after the Masoretic model, in paragraphs, whose extent is determined by the sense. The old uncritical chapter-and-verse arrangement is literally put on one side, as in the Revised Version of the New Testament; and the English reader may now open his Bible with the certainty of finding as much help from arrangement and punctuation as he would find in a novel or a newspaper. Better still, the poetical books, and the isolated poems and fragments of poems scattered throughout the Old Testament, are arranged according to that parallelism which is a chief characteristic of Hebrew poetry, and which so often serves as an unerring guide to the understanding of the text.

An internal improvement of great value hinges upon what may almost be called the modern discovery of the true significance of the Hebrew tenses. It used to be supposed that Hebrew had only two tenses—the preterite and the future (both misnomers depending upon misconceptions)—and that it was destitute of anything worthy of the name of syntax. The labours of Ewald and subsequent scholars dissipated this extraordinary illusion, and the delicacy and complexity of Biblical syntactic construction have become the despair of translators. In this direction, however, the revisers exhibit a studied moderation. They have abstained from seizing every opportunity of evincing their own perception of minute shades of meaning, to the expression of which the forms of the English verb are so little adapted; and in this respect, at least, their work is safe from the charge of being a monument of the pedantry of pedants. I regret the retention of the abnormal form "Jehovah," familiar as it has become to English eyes and ears. Can the magic of custom consecrate a demonstrably modern mistake? It is not as if the English public had no inkling of the truth. The multitudinous translations of foreign theological works must have exercised some influence in the direction of informing at least the educated classes upon this point. The use of J to represent the Hebrew *yod* should certainly have been abolished in the spelling of the Tetragrammaton, and other proper names. If the capital Y be thought unsightly, might not the transcription be *Iahweh*? In the case of proper names that have been freely adopted by our own people, the forms with J might pass muster as Anglicisms. The revisers have, indeed, allowed themselves a certain amount of liberty in dealing with proper names, but only to the extent of endeavouring to make the Authorised Version more self-consistent, while disclaiming all attempts at rigid uniformity. We must be thankful for small mercies. The ordinary reader will be rather more certain about the right sound of Mahalaleel, when he finds that it stands for Mahalalel, though Māhalal-el would have been more helpful still. The reader who is conscious of Hebrew will be spared such double plurals as Cherubims and Seraphims, Lubims and Anakims. But was it the

analogy of Authorised Version Asshur that necessitated the marginal *Ishah* instead of *Ishahah*, thus obscuring the play on *Ish* (marg. Gen. iii. 23; cf. *hash-Shahar*, Ps. xxii. 1, title)? The corrected "Nazirite" may assist some readers to the perception that "Nazirite" has nothing to do with Nazareth. But if Methusael must be read Methushael, why not Methushelah instead of Methuselah? And have not Chanoch, Lamech, Sheth, been long enough familiar in the old margin to warrant their reception into the text, especially as Kenan is substituted for Cainan in the same list?

It remains to notice one or two important changes to which the revisers themselves invite attention. The somewhat cumbrous and seriously misleading "Tabernacle of the Congregation" has everywhere given place to the more concise, but not wholly satisfactory, "Tent of Meeting." Perhaps this is better than Prof. Robertson Smith's "Tent of Tryst," which inevitably suggests a rendezvous; but the revisers' phrase is itself liable to ludicrous associations—it smacks of the "meeting-house," the "camp-meeting," "going to meeting," and so on. The original terms, of course, suggest the sacred tent in which Iahweh meets his earthly spokesman; and a marginal note to this effect might have been added along with the references to Exodus xxv. 22, xxix. 42, xxx. 36. The necessity of the change from "meat offering" to "meal offering" seems questionable, considering that the most illiterate would hardly suppose that the familiar "Grace before meat" implied that saying grace was superfluous for vegetarians; or that "meat and drink," "sitting at meat," and similar expressions implied a wholly carnivorous fare. The term is used too often in the sense of food in both Testaments to leave its meaning doubtful to the dullest of Bible readers. And what about the popular proverbs in which "meat" denotes not "flesh," but food? At the same time, there is both a material fitness and a phonetic coincidence in the substitution, which reminds one of similar things in Chronicles and the Targum.

The addition of a single letter in the word "peoples" for "people" where the Hebrew text has a plural term is in its way as vital to the sense as the addition of the iota in *ῥημοσύνη* as compared with *ῥημοσύνη*. The gain is undoubted, as may be seen by reference to the passages quoted by the revisers (Ps. lxxvii. 3; Is. lv. 4). The term *gōyim*, "nations," is rendered in the Authorised Version some one hundred and forty times by "heathen," and about thirty times by "Gentiles." In many instances the revisers substitute "nations," not always with advantage. Who, for instance, would suppose that in Gen. x. 5 the word "Gentiles" had a moral, or any other than an ethnic connotation? On the other hand, Lev. xxv. 44, "heathen" seems more appropriate than "nations," as suggesting the essential difference which morally sanctioned their servitude. A marginal "nations" (as in Ps. lxxix. 1) would have safeguarded the interests of exact knowledge. In Obad. i. 2 the change was necessary; in Jer. x. 2 it seems infelicitous. In 2 Cron. xxxiii. 2 the term is allowed to stand, in v. 9 it is rejected, although the reference is in both cases to the dispossessed Canaanites. As

regards *Shē'ol* or Hades, the unseen world of the departed, there are no doubt grave objections to the ordinary treatment of the term in the Authorised Version, where it is variously translated as a common noun. Of the Authorised Version equivalents "hell" was the best, so long as it retained its original meaning of "Hela's gloomy realm," the shadowy home of disembodied spirits. But as hell has come to mean, in common speech, "the house of woe and pain," the revisers have very properly replaced it by the original term Sheol in the poetical books. In Isa. xiv. 9 the archaism of the Authorised Version no doubt contributes to the sublimity of the effect. Still, "Sheol beneath is moved for thee . . . He stirreth up the shades for thee" is perhaps nearly as effective. Such changes will help to free the national mind from the delusive impression that ancient Hebrew thought and religion were simply modern English thought and religion miraculously anticipated in the distant past. A new translation would of course do more in this direction by giving the proper names Elohim, El, Eloah, El Shaddai, Iah, Iahweh in the text.

Job xxvi. 6, "Abaddon," as parallel to "Sheol," has rightly dislodged "destruction"; although the illiterate reader will probably think of the fiend so-named in the *Pilgrim's Progress*—a rather absurd consequence, when "hell" has been banished from the previous line in order to avoid a similar misunderstanding. In Job xxviii. 22, and elsewhere, the revisers rightly signalise the prosopopoeia by the use of capitals: "Destruction and Death" is probably better than "Abaddon and Death," although both the Hebrew terms are personifications. It is well that Asherah and its plurals have taken the place of the senseless "groves," which have so long misled English readers, not to speak of commentators—e.g., Dr. Bissell in Lange's *Apoecrypha* (1880) on Judith iii. 8.

The thoroughgoing substitution of "its" for "his" in connexion with neuter nouns seems rather inconsistent with the general conservatism of the revisers. In cases where the change appeared necessary for the avoidance of obscurity, "its" might have been placed in the margin, or even adopted in the text. But if the curious expression "bolloed" was retained (Exodus ix. 31) partly on the ground that it is known in provincial dialects, it might have been considered that "he" and "his" are pretty generally used by the people in connexion with "purely inanimate objects"; while as a feature of the ancient language "his" = "its" is certainly picturesque. Where male animals are in question (Exodus xii. 9, xiii. 13) the alteration seems needless, if it does not "impoverish the language."

C. J. BALL.

Sappho. Memoir, Text, Selected Renderings, and a Literal Translation. By Henry Thornton Wharton. (Stott.)

In this very attractive volume Mr. Wharton has for the first time brought within the reach of English readers a complete collection and translation of what remains of the incomparable poetry of Sappho. The work includes every line and word of the fragments which in the course of twenty-five centuries have

been barely saved by an ancient criticism or quotation, or have escaped by some other accident the destruction which Byzantine zeal prepared for the poetry of paganism. It is prefaced by a carefully-written introduction containing almost all that can be known or reasonably conjectured as to the life of "Fair Sappho" and her friends in the "exquisite gardens" of Mitylene. The frontispiece contains a medallion engraved from Mr. Alma Tadema's well-known picture, and the beautiful face may be accepted as a true representation of the poetess if the ancient descriptions are correct. We are told that she was "small and dark," with bright eyes and long flowing hair, and with a sweet and mild expression in her countenance. Her statues and portraits have long been lost; but there are coins still extant which bear a conventional representation of her figure, and a vase was dug up at Agrigentum, in 1822, which bears what professes to be a picture of Sappho. This vase, however, is believed to be in the museum at Vienna, and we are not afforded the opportunity of comparing the ideal portraiture of the medallion with the work of the ancient artist. There is a medal, which was also found in 1822, which bears the head of "Sappho of Eresus," which was probably struck in honour of the poetess, in imitation of the similar coins at Mitylene. Some, however, have thought that it belonged to "the second Sappho," on whom have been fathered a great number of old calumnies intended originally for the "Ninth Lyric and Tenth Muse," of whose memory certain dramatists were jealous. Mr. Wharton is probably right in rejecting the notion of a double Sappho. It may be doubted, however, whether he is not too sceptical in dealing with the legend of Sappho's love for Phaon and her death by suicide at the Lover's Leap. There seems to be no reason for disbelieving the statement of Palaephatus that she composed many songs about her love for the handsome ferryman. We have for the suicide the authority of Menander, who wrote about the beginning of the fourth century before Christ. It is true that many authors have described the suicides at the Leucadian Rock without specially naming Sappho; but, on the other hand, we know that a great number of people killed themselves there, in the fashion so inimitably described in the *Spectator*, and Sappho may have started the fashion.

The time at which the great poetess lived can be determined with tolerable accuracy. According to Suidas, she appears to have been at the height of her fame about the year 612 B.C., and this agrees with the tradition that one of her poems was written in answer to a message which Alcaeus had addressed to the "pansy-weaving, pure, sweet-faced Sappho." We learn also from Herodotus that her brother was bitterly ridiculed by her for spending his money in procuring the freedom of Rhodopis; and this, if we can trust the historian's chronology, would show that she was still writing in 572 B.C.

The world has freely granted a literary supremacy to Sappho, which has been rested on different grounds, according as her critics have turned their attention to the tenderness and rapture of her feelings or to the unerring beauty of her style. These opposite views are expressed in two of Plutarch's essays.

The gossips of Helicon compare Sappho to the fire-breathing giant, and talk of her as of one possessed, like the prophetess raving at Delphi; but the wise Serapion, discoursing to his guests at Athens, contrasts her sweetness and dignity with the rambling passion of the oracle. Longinus seems to have taken the right view when he selected her "Ode to the Beloved" as an example of the sublime in poetry. "This is not one passion," he said, "but an assemblage of all the passions," and he notes with what power she seizes on their contradictory effects and brings them all into harmony. The ode cannot be turned into English without the loss of its original charm. Mr. Swinburne has said of the celebrated imitation by Catullus, that "a more beautiful translation there never was and will never be; but compared with the Greek it is colourless and bloodless, puffed out by additions and enfeebled by alterations." Mr. Gladstone has translated the translation, and his version at least holds its own among the "diluted and dilated" imitations of the present collection.

"Him rival to the Gods I place,
Him loftier yet, if loftier be,
Who, Leebia, sits before thy face,
Who listens and who looks on thee:

"Thee smiling soft. Yet this delight
Doth all my sense consign to death;
For when thou dawnest on my sight,
Ah wretched! flits my labouring breath.

"My tongue is palsied. Subtly hid
Fire creeps me through from limb to limb:
My loud ears tingle all unbid:
Twin clouds of night mine eyes bedim!"

The hymn to the "beautiful-throned immortal Aphrodite" appears in several versions, of which the translation by Mr. J. A. Symonds and Mr. Swinburne's paraphrase are the most striking in their different ways. The same remark applies to their renderings of the lines to Sappho's enemy, who must lie in the grave forgotten "for want of the roses of Pieria." The fragments in which the bride is compared to the quince-apple on the bough, and some lost love is likened to the wild-flower trodden down in the woods, were combined by Rossetti into a fine double stanza, which may have found a place in one original wedding-song:

"Like the sweet apple which reddens upon the
topmost bough,
A-top on the topmost twig—which the pluckers
forgot somehow,
Forgot it not, nay, but got it not, for none could
get it till now.

"Like the wild hyacinth flower which on the hills
is found,
Which the passing feet of the shepherds for ever
tear and wound,
Until the purple blossom is trodden into the
ground."

We owe to Lord Byron the best imitation of the graceful lines to Hesperus, "the bringer of all good things," and to Moore a pathetic rendering of the song in which a girl complains that "now her spinning is all done." The fragment describing the Nymphs' Garden is translated as if the lines referred to "cool water gurgling through apple-boughs"; but Mr. Wharton's later suggestion that the words refer to the breeze whispering in the orchard, will be preferred by most of his readers. David seems to have interwoven into "Sappho's Epistle to Phaon" one or two passages from his piece, as well as from those in which Sappho imitated the song of Itys, and praised

the nightingale as the herald and harbinger of the Spring.

The songs of Sappho were full of the radiance of the spring, of golden flowers and the melody of singing-birds and the lustre of the halcyons on the summer sea. Her bright-eyed dancers are crowned with green wreaths of parsley or garlands of larkspur. She delights in the blossoming orchard and the trailing tendrils of the vine. "She loved the rose, and always crowned it with her praise, and she compared it to the beautiful arms of the Graces." This remark of Philostratus has caused some commentators to include among her works the "argument" in praise of the rose which is found in an ancient novel. A translation in the form of a song has been contributed by Mr. J. A. Symonds; but Mr. Wharton is no doubt right in rejecting the original from his collection. A reference to the novel itself will place the matter beyond doubt, for the author only professes to give the general meaning of Leucippe's song, stripped of all its musical forms and turns. "If the gods gave a queen to the flowers, the Rose would be their queen"; and he quotes a few scattered phrases in addition, without adhering to the form of the poem. The rose is "the blush on the glade," the "very eyes" of the flowers, a "lightning-gleam of beauty," the last phrase being very characteristic of the style of the novelist himself.

It must be remembered that Sappho wrote for music, and that the greater part of her poems were sung as wedding-marches or as hymns to Aphrodite and Artemis. There is a passage in the life of Apollonius which throws some light on the character of this music, and its connexion with the "Pamphylian mode," which was introduced into Aeolian art by the united efforts of Sappho and her friend Demophyla. Mr. Wharton appears to identify this with the "mixed Lydian mode," or the scale of G minor, which by the early Church is called "the angelic mode," or the seventh of the Gregorian modes. The whole passage is worthy of the close attention of all who care for the difficult subject of the ancient metres and music and musical instruments of the Greeks. The favourite metre of "the poetess" cannot be better illustrated than by the passage which has been selected from Mr. Swinburne's *Sapphics*:

"Songs that move the heart of the shaken heaven,
Songs that break the heart of the earth with pity,
Hearing, to hear them."

Himerius, who lived about a thousand years after Sappho, has left a criticism on her wedding-songs, which is interesting as being the last certain reference to her works by one who had actually read them. It was in his time that the writings of the Greek lyric poets were burned in order to replace them, for the benefit of law and order, by the poems of Gregory Nazianzen. Sappho dances in before the maidens, with the Graces and Venus in her car and a crowd of smiling Cupids;

"she touches their curls and wings with gold, and marches them in procession before the chariot, as they wave the torch on high; she binds her hair with hyacinth-flowers and lets her tresses wave in the wind, all but the locks that fringe her brow."

The world can judge of the nature of these songs from the imitations by Horace and Catullus. The burlesque and satirical songs, which would be more interesting to the modern world, appear to be lost irrevocably, except for a fragment here and there, a jest on Andromeda's clumsy friend, or a laugh at the rustic wedding and the loutish porter at the gate, whose boots would "take ten cobblers to make out of five bulls' hides." It is a pity that the scholiasts did not preserve more touches of this kind, for which we might have spared some of the stock images of the rosy-ankled Muses, and Apollo with his swans, Aphrodite with her golden locks, and Cupid in a flame-coloured cloak.

CHARLES ELTON.

The Art of War in the Middle Ages, A.D. 378-1515. By C. W. C. Oman. With Maps and Plans. Lothian Prize Essay, 1885. (Fisher Unwin.)

IN Arnold's fourth lecture on Modern History, he discusses the question whether any one who is not himself a soldier can write on the art of war. The question may even be generalised. Can any one write on matters out of his own profession? It has been answered on the other side that you do not need to be a carpenter to say whether a table is a good table or no. Arnold's solution is that the unprofessional writer fails in knowledge of details, and a common sergeant knows more of the matter than he does; but that in proportion as we recede from these details to more general points, to the higher tactics and to strategy, to the general conduct of a battle or a campaign, the unprofessional student may be a competent judge on military matters, and a better one than the serjeant. Certainly the sergeant who wrote the history of Caesar's campaign in Spain did not succeed in giving a clear account of the war. But it is to be noticed that officers of the highest skill have given the layman the benefit of their professional knowledge, and we are not deluded in supposing that we understand the principles laid down by Napoleon or by Napier or by Jomini.

Mr. Oman's essay is limited to the period of the Middle Ages, and he discusses mainly the feudal art of war, "the rise, supremacy, and decline of heavy cavalry as the chief power in war." In the great period of Greece and Rome the infantry decided the fate of battles, and the phalanx or the wedge formation of the legion broke the onset of the barbarians. But when the Roman empire was thrown on the defensive, cavalry in larger numbers was required to intercept the German raids. The barbarians, too, were now much better armed. Things became worse when the Goths, during their sojourn in the steppes of South Russia, became a nation of horsemen. The charge of the Gothic knights on the flank of the Roman legions at the battle of Adrianople (A.D. 378) forced the left wing in on the centre, the troops were driven into a helpless mass, and a massacre followed like that of Cannae. Theodosius could only restore the army by enlisting the war-bands of Teutonic chiefs wholesale. The same was done in the West, and the barbarian chiefs soon became lords of the empire. It is true that the Franks, Saxons and other nations of the North-West

were at first mainly infantry; but the Franks under Charlemagne's family had to rely on cavalry when they, too, like the Romans, were reduced to the defensive, and had to guard their frontiers from the Northmen and the Hungarian horse archers and the Saracen pirates. They succeeded in keeping off the invaders till the Northmen became a Christianised and settled people. The Norman cavalry, fighting with the lance overhand (as we see in the Bayeux tapestry), and supported by archers, destroyed Harold's steady infantry at Hastings. For a long time after this Europe was so covered with feudal castles that comparatively few battles were fought, but there were many sieges. The invasion of France by Edward III., and the hundred years' war that followed, led once more to great campaigns in which the English archers proved more than a match for the French knights, but it was long before the prestige of feudal chivalry wore itself out. The feudal knights by their want of discipline lost all the great battles of the next century—Crecy, Poitiers, Najara, Agincourt, Aljubarota, Nicopolis. Gen. Hamley well points out how they threw away their chances. Before Poitiers the mere approach of the French army had forced the Black Prince to concentrate his force, he could no longer forage far and wide, and in a week he must have been starved out. But the French knights insisted on fighting. The main merit of feudalism lay in its capacity for success in battle, and that capacity it had now lost. It failed still more utterly against the Swiss pikemen, who broke the feudal array, first of the Austrians and then of Charles the Rash of Burgundy, in pieces in a series of battles which made the Swiss infantry be thought invincible. The old proverb that "God was on the side of the Confederates" rang ever in the ears of the German and Italian mercenaries, and they shrank from the shock of the phalanx of pikes. Mr. Oman's maps and plans of the great battles are of much service and his descriptions in the text very clear. Francis I. may be taken as the last representative of the old system, and when the true-hearted chevalier, Bayard, fell in protecting the retreat of the French from Italy it was evident that the knightly sword and lance had failed as against the musket and pike. A modern reader is surprised to see how slowly the introduction of gunpowder affected the fortunes of war, but the cannon and musket were too cumbrous at first and too slow in their discharge to have much effect. Stone shot were used at first for the cannon, and the Turks still employed them when the English fleet under Duckworth passed the Dardanelles in 1807. The French were the first to improve their artillery, and these new weapons largely helped in the expulsion of the English from France, for the walls of the old feudal castles crumbled down fast before the heavy iron cannon balls. The musket needed a rest on which it was poised and aimed, and it was fired by a slow match. It was one of Gustavus Adolphus's improvements to give his men light and handy muskets, and to attach light cannon to each regiment. In Henry VI.'s time the French generals had learnt the lesson of the English tactics, and the English rule in France became hopeless. The success of Henry V. and his

brother Bedford had been largely due to the alliance of Burgundy. They fought one half of France with the help of the other half. The moment France was at unity with itself, the superior resources of that great kingdom made themselves felt. The Wars of the Roses which followed in England, largely as a consequence of the French war, are so badly reported by the chroniclers that we can derive little military instruction from them. The headings of the scenes in the play of "Henry VI.," "alarums, excursions, retreats," and the confused changes of fortune noted in that play, well represent the chaos of civil war in which the feudal baronage destroyed itself. But Edward IV. showed generalship, and he cast a special train of brass cannon which proved very effective. The new standing army created in France by Charles VII. made the French monarchy an overmatch for the barons, and the reign of feudalism came to an end. It had done good service to Europe at first in defending it from invasion when Charlemagne's dynasty became incompetent to maintain the central government, but it gradually lost its military efficiency and its heroic spirit: its last age was one of sham chivalry in all senses. There is a kind of epic completeness in the history of feudalism, in its social, and political, and literary, as well as in its military aspects, and Mr. Oman's essay does full justice to it. Such an essay must be an abridgment of history, and this essay has the distinct merit of keeping a proper proportion in the parts, and laying due stress on the events according to their relative importance. Military history is so interesting in itself, as well as in its influence on politics, that we are sure students will find this little book of great help in giving them clear and definite ideas on the subject, and we hope Mr. Oman will some day give us the history of our modern infantry as a companion sketch to his history of the feudal cavalry.

CHARLES W. BOASE.

Story of the Life and Aspirations of L. R. Koolmans Beynen. By Charles Boissevain. Translated by M. M. (Sampson Low.)

THE name of the gallant young officer whose life forms the subject of this memoir has hitherto been little known in this country except to those who are interested in polar research; but the story of his endeavours and aspirations will be read with sympathy and interest by all who appreciate self-sacrifice and single-hearted devotion to duty. It is seldom, indeed, that so bright an example is set by one so young, and it is well that the memory of his enthusiasm and patriotism should be kept green by this touching narrative of his brief but glorious career.

Laurens Koolmans Beynen was born at the Hague on March 11, 1852, and from an early age the history of his fatherland, and especially the achievements of the famous old Dutch "sea fathers," were his favourite studies. After completing his education at the naval college of Willemsoord, young Beynen made his first voyage in a man-of-war in 1872, and in the following year joined the second expedition to Sumatra, where he saw some hard service with the naval brigade on shore in the operations against the

Achenese. Shortly after his return to Holland, Lieut. Beynen obtained leave to join the *Pandora*, with a view to acquiring experience in ice navigation under Sir Allen Young, to whom the English version of his life is dedicated, and he soon won golden opinions from his commander and shipmates. During the following winter and spring, he studied hard to render himself thoroughly at home in Arctic geographical knowledge, and also edited, and wrote a learned introduction to, the second edition of Gerrit de Veer's *Narrative of the Voyages of Barents* for the Hakluyt Society. His letters on this subject to Mr. Clements Markham (extracts from which are given in an appendix), not only show his ardent love of research in the cause of his country's history, but contain really valuable information and suggestions. In 1876 he joined the *Pandora* for the second time, and wrote a graphic account to Commodore Jansen of Sir Allen Young's resolute and persevering attempt to penetrate up Smith Sound. On his return from this voyage, Sir Allen Young both wrote and spoke in such warm terms of the young Dutch lieutenant who had rendered such good service as a volunteer that many people in England learned to know him, and he gained friends wherever he went by his unaffected modesty and amiability. The return of the English expedition gave a fresh spur to the interest already taken by the Dutch in northern exploration, and they resolved that an effort should be made to induce their countrymen to enter upon the work of Arctic research, and to emulate the deeds of their ancestors in that glorious field. Commodore Jansen took a leading part in this movement, which resulted in the well-known and useful voyages of the *Willem Barents*; and among his most active supporters was Lieut. Beynen, who spent the winter of 1876-77 in travelling, like another Peter of Amiens, through the whole country, striving to win adherents for the cause which he had at heart. His natural, unstudied eloquence made a deep impression on all who heard him, and, as a Middelburg paper remarked at the time,

"It was indeed a wonder that so young a man should be able to animate with his own enthusiasm and love of adventure grey-headed flag officers, grave statesmen, and thoughtful scholars."

The secret of his success lay in his intense earnestness; and the enthusiasm that filled him made words for itself if the right ones did not come readily.

"C'est cette voix du cœur qui seule au cœur arrive,"

but just because he used no art, and literally gave himself, this incessant public speaking wore him out, and the fire he communicated to others exhausted him so much, that it is doubtful if he ever quite recovered from the strain. After he had finished his lectures he was appointed to the training brig *Zeehond* for a voyage in the North sea, and while so employed the Arctic sub-committee of Utrecht sent him a gold chain in memory of his lecture in that town, and he also received the English Arctic medal. During the winter of 1877-8 he worked hard at his Arctic studies to prepare himself more thoroughly for the expedition which was then being organised,

and to which he looked forward with the fullest confidence. This confidence was well-founded, for the voyages of the *Willem Barents* have borne good fruit, and the useful and patriotic enterprise which he did so much to promote has been carried on since his lamented death with a steadfast perseverance which commands the respect of all civilised nations. But Beynen himself did not live to see the full fruition of his hopes. When he returned home after the first voyage of the *Barents*, of which a very interesting account is given from his report and letters, it was evident to his friends that his health was failing, and he was therefore urged to ask for leave of absence in order to obtain the rest which his nervous system required. He considered, however, that it was his duty to return to India, as it was his turn for foreign service, and, after a short cruise in a North Sea fishing aloop, he again sailed for Batavia in the early part of 1879. Here the illness from which he had already suffered much while serving in the tropics—an affection of the brain—returned with greatly aggravated symptoms, and, just as his friends were calculating that he must be rejoicing over the news that the *Barents* had made her second voyage with brilliant success, they received the terrible tidings of his untimely death. He had sacrificed his life for the honour of his country, and he has left “a mark behind” which will be recognised in other countries besides his own.

“Brief, brave, and glorious was his young career.”

There is naturally much in such a life which makes a knowledge of it useful, and no one who knew Beynen, and the untiring zeal with which he studied everything connected with his profession, will need to be told that his letters home contain much that is worthy of serious attention. His remarks, for instance, on the causes which led to the present condition of the Dutch Navy, on the value of Arctic voyages, and on the importance of the North Sea fisheries as a reserve of hardy and courageous seamen, are both instructive and suggestive; and the account of his fishing cruise on the Dogger Bank, which is given in his own words, is exceptionally good. It is fortunate that such materials have fallen into the hands of a biographer so sympathetic and so competent as M. Charles Boissevain; but the story of Beynen's life would still have been a sealed book to English readers if Mrs. Clements Markham had not given us this admirable translation. All who read it will feel grateful to her for having enabled them to do so; and by no means the least result of her labour is that it forms a really valuable addition to the list of books that are especially suitable for the libraries of our men-of-war and training-ships.

GEORGE T. TEMPLE.

The Veil of Isis. By Thos. E. Webb. (Dublin: Hodges, Figgis, & Co.; London: Longmans.)

PROF. WEBB gives the name of the *Veil of Isis* to a “series of essays on Idealism” in order to indicate in a figure the impotence of philosophy to penetrate into the “mystery of existence.” These essays are a continuation of his *Intellectualism of Locke*, and to judge

from the *résumé* of that work which he gives at the end of this, his point of view remains unchanged. His object there was to show that Locke and Kant said pretty much the same thing. Here he tries to prove that this is true also of Hume, and that in general all philosophers largely agree and their differences are unessential.

In many respects Dr. Webb's book deserves unstinted praise. It is a history of philosophy from Berkeley to Hegel, and if ingenuity in discovering points of resemblance between different systems, and a genial and attractive style, together with undoubted learning, were enough to make a historian of philosophy, he would be a very good one. His knowledge, indeed, is unequal; the essay on Hegel is so inadequate as to convey no idea of the man or his work. But minute as Dr. Webb's knowledge is of the English philosopher and Kant's Critique, we seem to miss two indispensable qualifications of a historian of philosophy. These are, first, some definite principles of criticism by which to measure the results of philosophies, and, secondly, that power of appreciation which is able to mark off essential differences of thought in spite of apparent, or even verbal, identity. These two qualities seem to distinguish the historian from the antiquarian of philosophy. However, it is not so much the fault of any one individual as of the time, if he treats facts as curiosities.

As to the first point, Prof. Webb's own view of philosophy may be stated in a few words. He regards it as an irrepressible instinct to guess at the truth of things: it yields much the same result always and is never able to raise the veil. The upshot is that it helps us, because it teaches us we cannot know, and the uncertainty it leaves us in is of unimportance, because it does not affect our practical beliefs. We are left with the interesting employment of collating these guesses in a “Kritik of Systems” which shall supplement our “Kritik of Reason” (p. 311). This “new Kritik” occupies the last essay, and it is an ingenious and readable attempt to exhibit idealism as an evolution. But evolution is not the same as succession, but implies that each member is connected with what precedes by a necessity of thought, and of this there is in Prof. Webb's Kritik no trace.

This ironical view seems to be a *reductio ad absurdum* of philosophy. Is the new Kritik to end now, or are philosophers to go on guessing in order to furnish more material for some future New Kritik? In any case the result is one—that we can know nothing about existence, and this is not a philosophy at all, because, though philosophy begins with wonder, it ought not to end in bewilderment. If we are to be ignorant, we want to know why, and what the limits are which are set to our knowledge. But Prof. Webb marks no limits and gives no reasons. Hence, for instance, he can condemn Berkeley only by the unphilosophic test that his conception is too vast to realise, as if philosophies were a matter of imagination. He suggests, indeed (Pref. p. viii.), that we may arrive at a well-attested psychology; but this does not avail him: first, because he has not shown what it is, and secondly, because one of the questions at issue is whether philosophy is

not at one time identified with psychology, tracing the history of the individual mind, from which it emancipates itself later to become rational, discovering the essence of knowledge.

If we turn to the history itself, the interest centres upon the affiliation of Hume and Kant. Prof. Webb's method is to take passages in Hume which seem to be anticipations of Kant, and he concludes that the two philosophies are not different. Some of the results of this method are striking and interesting, but they gratify only an antiquarian curiosity. If it is meant to blur the difference between the two men, it is simply misleading when it is said that Kant's success is due to his having invented a barbarous terminology for truths which others discovered. Many will regard this as playful, though they may think that Hume was on the verge of making Kant's discovery. Kant himself plainly thought there was some difference between himself and Hume. He thought that causation with Hume was merely a “subjective necessity.” By this he meant that Hume reduced it to an affair of the individual mind or subject. Kant's achievement was to deprive it of its subjective character. As a form of the mind, it is with him not a form of any one mind, but of mind as the logical condition of objectivity, as that in reference to which objects as such existed, and by whose forms they were constituted. The inability to appreciate this has led Dr. Webb to regard Kant's anticipation of experience as nothing but “beliefs,” and therefore identify him with Hume (p. 207). It has even allowed him to regard Hume's assertion that “the idea of existence is the very same as the idea of what we conceive to be existent,” as identical with the famous theory that Thought is Being (p. 90). In this latter doctrine, whether it is true or not, thought is not that which Hume means by it, but what Kant means by it is universal thought. It is quite true that, as Dr. Stirling has shown with great force in his *Text Book of Kant*, Kant is always speaking a subjective language; but philosophy is always moving on higher levels parallel to its former courses. It is possible, to use the language of the schools, for an objective theory to take a subjective shape, and this is the defect of Kant. The advance he made in thought is not therefore annulled.

In a history of idealism one naturally turns to the chapter on Kant; but to find that out of seventy pages only half a page (half of p. 193) is devoted to the Transcendental Deduction is apt to shock persons who have been taught to regard this as the centre of the Critique. One suspects that the writer does not see all the parts of the system in their proportion, and this is confirmed by the place which Prof. Webb assigns to the Transcendental Object. Mistaking the nature of Kant's achievement, it is not surprising he should think that the thing in itself was, in Kant's view, the key to the great puzzle how phenomena can correspond with our thought. When Kant says, in the passage quoted on p. 198, that to “this Transcendental Object we may attribute the whole connexion and extent of our possible perception,” he does not say we *must* do so. The thing in itself is expressly declared to

be problematical, and whatever view may be taken of it, it certainly is not the source of reality; it is only a *correlatum* of sense. Indeed, the great difficulty of the Critique consists in this—that while phenomena are declared to be objective, as existing in reference to the understanding, they are spoken of as if only reclaimed from a still wider expanse. Hence Kant is perpetually speaking of them as actually objective, and yet in contrast with things in themselves as only phenomena. And this has misled Prof. Webb, on p. 221, in the matter of Kant's "raindrops," which are asserted to be existing in the mind only in contrast to things *per se* outside of any mind. In fact, if you are to understand Kant, you must regard his many assertions from the point of view of his central thought; and, while Dr. Webb's chapter explains the simpler portions of the Critique clearly, it fails to put this central thought in the only light in which it can be seen to have a connexion with what preceded and succeeded it in the history of philosophy. S. ALEXANDER.

NEW NOVELS.

George Donnington; or, In the Bear's Grip. By C. H. Eden. (Chapman & Hall.)

Morning Grey. By G. M. (Ward & Downey.)

Cara Roma. By M. M. Grant. (Chapman & Hall.)

Mrs. Keith's Crime. (Bentley.)

False Steps. By Douglas Dalton. (Tinsley Brothers.)

The Face at the Window. By Esther Carr. (Griffith, Farran & Co.)

Serapis. By G. Ebers. Translated by Clara Bell. (New York: Gottsberger. London: Trübner.)

BARONERS are looking up, morally speaking—a piece of intelligence gratifying to all who have been saddened by the moral delinquencies of the order in recent fiction. We have ourselves never believed that the baronet, whatsoever the failings on his part, was quite such an abandoned character by birth and necessity as the British novelist prefers to represent him, and a conviction of injustice seems to have forced itself on the British novelist himself. Of some four or five baronets before us only weakness, hardly any wickedness, can be predicated, and George Donnington, who, owing to the death and foolishness of his father, becomes an impecunious member of the order at an early period, is very nearly, if not quite, a model character. He drops his "Sir," sets to work to restore his family and fortune, displays much ability and industry, and comes victorious, though not undamaged, out of the bear's grip. As a very acute reader may possibly guess beforehand, the bear has something to do with Russia. Siberia, Nihilists and the Third Section play a great part in the book. A wicked Russian nobleman, to gain his private ends, procures the arrest and banishment of George to the mines in the place of a Nihilist suspect. But the same reasons (and others) enlist the secret societies in his favour, and he escapes in a very exciting manner. The whole action of the book goes trippingly off. There is not too much parade of acquaintance with Russia or with Nihilism, and,

though the Nihilists certainly have the *beau rôle*, there is no political propagandism. Mr. Eden may be congratulated on having produced a very readable book as well as on having rehabilitated the character of an unjustly traduced class of British noblemen.

That an English novel ought to be written in English is, perhaps, a proposition which now holds good only in Arcturus or Orion; yet by it we mean to stick. We therefore find an initial difficulty in criticising *Morning Grey*. For instance, "in the morning she receives gifts, which, being of an acquisitive disposition, is a highly congenial employment," is a sentence which we regret to say we cannot construe. An employment which is of an acquisitive disposition is something too wonderful for us. Some extracts on a fly-leaf tell us that a former book of the author's reminded someone of "Miss Broughton at her best." The only possible reminder that we can see is that "G. M." has striven to write in the present tense. Her natural incapacity to manage the English language in any form, has, however, added a new terror even to the present tense, for she occasionally breaks away in the middle of a sentence into the usual historical tenses with an effect unspeakably bewildering. Through all these difficulties we seem to see that *Morning Grey* is a dull book; but its author has contrived to make it so difficult to interpret that we really are not sure.

The cleverest character in *Cara Roma* speaks, without rebuke from the author, of "that poem in prose, Ouida's lovely *Ariadne*," and the judicious reader will observe that this surprises a good deal by itself. Indeed, except that Miss Grant's passions, as well as her style, are but lilyish and languorous compared with the rosy raptures of her whom men read from Tobolsk to Tangier, *Cara Roma* might be said to be "after" Ouida. It is, however, a long way after, and we cannot say that we are sorry for it. It tells the story of a man whose early love had been carried off by Another, and who then took to the Rosetta stone for consolation, and was constant to it for about twenty years, and then met his early love's niece, with the result that all was well. We have a perhaps prudish dislike to the persons who are consoled by their early love's daughters, but there can be no conceivable reason against consolation by an early love's niece. The story is varied by a great deal of learned and aesthetic conversation, liberally seasoned with Italian and Latin names, which sometimes seem to have got a little mixed. It is quite harmless, and the heroine's mother, Lady Daring, despite her rather disproportionate estimate of the "prose poem," is a good character.

The author of *Mrs. Keith's Crime* wishes apparently to impress her readers with the idea that Mrs. Keith's crime consisted in something like that of Medea. This, however, is a mistake. Mrs. Keith's crime consists first in having written a book in the present tense; secondly, in having depended for pathos in her pathetic passages on the simple expedient of interposing exactly three points (. . .) between her phrases as thus: " . . . she is dead . . . dead . . . dead . . ." Now, of course, our author is not the first to take this dangerously mechanical means of

representing emotion. But we do not remember anyone else who dealt out the points in regular threes, and the effect is indescribably irritating and absurd. It may be added that we have little more admiration for the idea of the book than for its execution. The earlier and lighter parts are not so bad as the close, and show some narrative power, but not much.

The baronet in *False Steps* is not so good a baronet as the baronet in *George Donnington*, but he is rather unwise than anything else. The interest of the story turns on the fate of his daughter, who is subjected to machinations. The book also deals at considerable length with the fortunes of the baronet's cousin, a bad young man, who gambles, and that not fairly. The author is probably a young hand at novel writing, and may improve, though he has a good deal to learn both in literary and other respects. A club established "for the association of those amphibious beings, one-third actresses and two-thirds courtesan, with which every theatre abounds" is an institution not only shocking to the moral sense, but also slightly puzzling to the intellect.

Miss Esther Carr has told a ghost story (which the skilled in ghost stories may perhaps construct roughly out of the title), not without success, in a little volume which is rather a pamphlet than a book. When they found out the secret they buried the ghost's bones. This is said to have been done with good effect at Chillingham, in the case of the Radiant Boy, but we are not sure that it is sportsmanlike.

Herr Ebers's *Serapis* exhibits its author's usual fault of subordinating true narrative effect to (we shall not say a display of erudition, which would be unfair, but to) a certain mint and cummin of correct but otiose detail. The holding of the Serapeum—almost the last fight of Paganism—is an excellent subject, but it requires a power of story-telling and character-drawing which the German novelist scarcely possesses. We have only to add that the present translation in Mr. Gottsberger's handy pocket series has all the usual merits of the translator's work.

GEORGE SAINTSBURY.

CURRENT LITERATURE.

Woman in the Past, Present, and Future. By August Bebel. Translated by H. B. Adams-Walker. Vol. I. (The Modern Press.) The first volume of the new International Library of Social Science is a treatise by Herr August Bebel, the well-known Socialist Deputy and writer in Germany, the subject of which is sufficiently explained by the title. Though there are abundant hints in the writings of Karl Marx and elsewhere on the position which woman is to assume in the new social order, this may be regarded as the first authoritative exposition of Socialistic doctrine on the matter. With Bebel "the women's question" is only one side of the whole social question. Its solution is an inevitable corollary to the practical answer of the larger problem independently of which it has no meaning. Herr Bebel starts with three fundamental propositions. In the past woman was physically and mentally man's equal. By taking advantage of her occasional incidental helplessness during the struggle for existence man reduced her to the position of a slave, and religion has lent its

powerful sanction to this usurpation. In the present, this despotism is moreover supported by traditional education, by social opinion, by arbitrary marriage laws, and, above all, by the unequal distribution of wealth with its concomitant of local over-population. With a truer education, with an equal distribution of wealth, with the dangers of over-production removed by state regulation, this artificial inferiority will cease. General over-population is a baseless apprehension. The right for either party to withdraw from the marriage state—and the marriage state is declared physiologically necessary for both sexes—on the ground of incompatibility of temper, will confirm woman in her position of equality. From the foregoing summary it may be gathered that Herr Bebel's sketch indulges in those large generalisations which are peculiar to Socialistic doctrine. Socialism, indeed, takes little account of history, and seldom cares to advance painfully line upon line. The first and weakest point in the logical structure of the argument is the assumption that woman, from having been man's equal, was at one time or another in virtue of her natural inferiority reduced into a condition of artificial dependence. Herr Bebel's method here suggests the *Contrat Social*, and is vitiated by the same defects as all that order of historic imaginings. He supports his belief in the primitive equality of the sexes by a very liberal interpretation of ancient writers (the Amazons playing a conspicuous rôle) and by the evidence of certain savage tribes in the modern world. But he also admits that with civilisation the difference inevitably tends to become more marked, and socialism is the final development of civilisation. Is it then possible to preserve civilisation and yet eradicate this tendency it produces? Herr Bebel himself would answer yes. Apart from the flaws in the argument there is much that is valuable in the book. The author has collected some interesting information about the social history of the Middle Ages and about the status of women in various countries at the present day, though here he is obliged to draw largely upon *Das Capital*. And his chapter on over-population is a pertinent and searching criticism of Malthusianism in its later forms. The work of translation executed by Dr. Adams-Walker, of Frankfurt-on-Main, is unusually well done. She has succeeded in making Bebel eminently readable in English. There is not a trace of "Germanisms" throughout, and her notes are very useful and to the point.

Register of the University of Oxford. Vol. I. (1449-63, 1505-71). Edited by Rev. C. W. Boase. (Oxford Historical Society.) This list of Oxford graduates, edited by Mr. Boase with unwearied search after perfect accuracy of detail, will form the foundation of that history of the University which will probably be published by some industrious member of the next generation. A perfect catalogue of Oxford students can never be supplied, for, in consequence of the incurable carelessness of many of the registrars, there are numerous omissions of grades and degrees; and at all periods in the history of our two great universities many youths have matriculated on the Cam or the Isis and left without passing through their full course. But within the compass of the covers of this volume are now preserved for all ages the fullest particulars of the Oxford graduates which the official records could afford—particulars which up to this time might have been lost for ever through accident or neglect. Mr. Boase has wisely refrained from adding much extraneous information to his catalogue. Such a labour, if prosecuted to its fullest extent, might have been protracted for years, and might never have been finished at all. Now that the contents of these academic records have passed from MS. to the more

enduring pages of print, it is open to any antiquary to undertake the labour which the present editor has put on one side. Not that Mr. Boase has had the courage entirely to abstain from annotating the names which he was abstracting from these perishable documents. Such a spirit of reserve does not lie within the powers of any enthusiastic student of the past, and Mr. Boase has added to his extracts many brief references to Wood's *Athenae* and the other principle authorities connected with the University of Oxford, as well as to a few other volumes in which Oxford men are largely commemorated. For the literary and the ecclesiastical history of the fifteenth and sixteenth centuries these pages will be found of the highest utility; and for the labour which Mr. Boase has spent upon them the warmest thanks of all students should be laid at his feet.

Home Letters written by the Late Earl of Beaconsfield in 1830 and 1831. (John Murray.) As the plums of this entertaining volume have been diligently picked by the daily newspapers, we will content ourselves with indicating some of the new information it yields for the private life of Lord Beaconsfield. How entirely unknown that private life has hitherto been is evident on referring to the pages in Mr. Hitchman's well-known book which purport to describe this very tour in the Mediterranean. We there read

"he had for travelling companions his sister and a gentleman named Meredith. . . . Leaving London early in the autumn of 1829, the party went direct to Constantinople. . . . Mr. Meredith and the sister returned to England, and, before they could be married, the former died. . . . When at Janina, the Albanians broke out into revolt, and it was with difficulty that he could extricate himself from their midst. At Jerusalem he attempted to penetrate the mosque of Omar, and was rescued from the infuriated Moslems under circumstances of extreme danger."

Almost every one of these statements can now be proved to be erroneous. The tour began, not in the autumn of 1829, but in June, 1830. Constantinople was not reached until December of the same year, after much time had been passed in Spain, Malta, and Greece. Meredith was, indeed, his travelling companion, but he died at Cairo. So far from his sister accompanying him, the very first letter and several of the others are addressed to "my dear Sa"—Sarah. The visit to Janina is here described at considerable length and with prodigious vivacity; but the worst that was suffered from the Albanians was lionising. Of the sights of Jerusalem all that is recorded is "visited the Holy Sepulchre of course, though avoided the other *coglionerie*"; the House of Loreto is probably to them, but the Easterns will believe anything. . . . Made an immense sensation. . . . Never more delighted in my life." It is needless to add that these letters, written to the family circle at home, reveal the mind and character of the writer with absolute truth. One other matter only need be mentioned. In a letter to his father, written from Prevesa in the Ambracian Gulf, he says: "Before me is Olympus [!], whose austere peak glitters yet in the sun"; and in the same letter he has previously told his father to follow his route on the map. Perhaps some Greek traveller will inform us if Olympus (or any Olympus) is visible from Prevesa.

In the East Country with Sir Thomas Browne, Kt. By Emma Marshall. (Seeley.) "If you call a dog Hervey, I shall love him," said Dr. Johnson. And we must confess that any literary work, of whatever quality, which bore on its front the name of the author of the *Religio Medici*, would offer a kindred attraction to ourselves. We were disposed therefore to give a very favourable reception to the present book from the first glance at the title-page, but

even without such a letter of introduction, *In the East Country* would have won its way to our hearts. It is a peaceful and pathetic story, everywhere lighted up with the gracious presence of the great physician, and full of touches reminding us of Norfolk and its broads, of Norwich and Bury, as pleasing as the cuts which illustrate the text. The whole tone of the book is pure and high and feminine in the best sense, and it will, we doubt not, become a favourite gift-book for girls. What need we add save that we have read it twice, and are by no means sure that we have finished with it yet?

Osborne Gordon: a Memoir, with a Selection of his Writings. Edited by Geo. Marshall. With Medallion Portrait. (Parker.) Osborne Gordon, we make no apology for telling readers of the ACADEMY, was an Oxford don of the old school whose life was singularly devoid even of intellectual interests. For about twenty-three years he was student and censor of Christ Church; and for as many more he was rector of a country parish in Berkshire. In both capacities he did his duty, as many others have done before and since. More than once he was chosen by his pupils and friends (several of whom have risen to high office in the State) to be a member of University Commissions; but it would be an exaggeration to say that he has left his mark on academical reform. So far as appears from the present volume, he never wrote a single line for publication. The "writings" here preserved consist entirely of sermons, with the exception of two Latin speeches, which are interesting examples (though by no means faultless) of the almost extinct Ciceronian style. We have said enough to show that the book will possess little attraction beyond the circle of Osborne Gordon's friends. To them it will be a permanent memorial of a man who exercised no inconsiderable influence in his time by what he was rather than by what he did.

African Colonies and Colonisation. With notices of Recent Annexations. By J. E. Carlyle. (Glasgow.) Mr. Carlyle is favourably known both as a colonial chaplain and a writer on missionary work in South Africa. His present pamphlet consists of an address read by him before the Glasgow Philosophical Society, to which he has added an account of the proceedings of the Berlin-African Conference. With the results of this Conference he expresses his entire satisfaction. "Few International Congresses, he writes, 'had ever more novel and difficult problems to solve, yet they have been resolved on broad and liberal commercial principles to the satisfaction of the civilised world. Would that the same benefits were extended to all Africa!'"

We can safely recommend this pamphlet to all who desire an able, concise, and comprehensive account of African colonies. It will surprise some to learn that France may justly be regarded as the greatest colonial power in Africa. The area of her territories in that continent, including Tunis, is 203,600 square miles, and the population nearly five millions.

The Story of Chinese Gordon. By A. Egmont Hake. With Portraits and Maps. Vol. II. (Remington.) Only a few words are necessary to notice the concluding volume of this biography. Its interest is very different from that of the former volume, which made a popular hit by revealing that portion of Gordon's life about which nothing was known by the public. The present volume, on the other hand, contains little that is not only too fresh in the minds of all of us. Except for an amplification of Zebuhr's relations with Gordon, we have not noticed anything that has not already appeared in print. Regarding the manner in which Mr. Hake has thought fit to

perform his task, we will content ourselves with saying it has caused us regret that he has been chosen to edit Gordon's diaries.

Charles George Gordon: a Sketch, by R. H. Barnes and C. E. Brown, with Facsimile Letter (Macmillan); and *The Life and Work of General Gordon at Gravesend*, by W. E. Lilley (Abraham Kingdon). Those who want to know what manner of man Gordon really was may be recommended to read either or both of these modest little records, in preference to Mr. Hake's pretentious biography. The one embodies, mainly in Gordon's own words, the only message that Gordon himself wished to deliver to the public, and prints some of his latest letters. The other describes, with full knowledge and equal simplicity, Gordon's work among the poor boys of Gravesend—a work that has been strangely overlooked by those who are now seeking to raise a memorial to him at Port Said. Here is a story of him worthy of Dr. Johnson: "He once prescribed for a lady friend of his 'a good long day's washing,' as a remedy for an attack of what is fashionably called *ennui*."

Gordon Anecdotes: a sketch of the Career, with Illustrations of the Character of C. G. Gordon. By Dr. Macaulay. (Religious Tract Society.) Until the Life of Gordon shall come to be written in the temper and in the style of Southey's *Life of Nelson*, we must be content to read fragments of his history in Andrew Wilson's *Ever Victorious Army*, in Dr. Birkbeck Hill's *Gordon in Central Africa*, and in the forthcoming *Khartoum Diary*. Meanwhile, there is no book which gives in brief compass so complete and so faithful a picture as this collection of anecdotes by Dr. Macaulay, who is careful to acknowledge in his preface his sources of obligation. He might have prefixed as a motto:

"Give me of 'Gordon' only a touch,
And I save it, be it little or much."

Hints to Collectors of Original Editions of the Works of Dickens. By Charles Plumptre Johnson. (George Redway.) This is a sister volume to the *Hints to Collectors of First Editions of Thackeray*, which we noticed a month or two ago. The works of Dickens, with a few notable "Dickensiana," make up fifty-eight numbers, as compared with only thirty-seven for Thackeray; and Mr. Johnson has further augmented the present volume with a list of thirty-six plays founded on Dickens's works, and another list of seventy-three published portraits of Dickens. As we are unable to detect any slips in his work, we must content ourselves with thanking him for the reticence of his annotations. It is unnecessary to repeat our praise of the elegant format of these books. We miss, however, from the second the red lettering on the title-page of the first. We know not whether Mr. Johnson intends to continue his labour of curiosity; but there are not a few of our poets who need a bibliographer.

The Worthies of Lincolnshire. By the Rev. M. G. Watkins. (Elliot Stock.) In form, not less than in substance, this is an excellent example of the modern pamphlet. The demy octavo size, the paper, the type, and the neat covering combine to distinguish it from ephemeral publications; and what Mr. Watkins has written deserves to be preserved, if merely as a prelude to a larger work. Following in the steps of Fuller, he has here compiled a list of some 110 "worthies" born in Lincolnshire, pre-eminent among whom are Newton, Burleigh, Whitgift, Wesley and Tennyson. The names of those connected with the county otherwise than by birth are less interesting, though they throw light upon its history. We hope that Mr. Watkins will be encouraged not only to make his lists more complete, but to expand his brief facts and dates to the dimen-

sions of regular biography. The task is worth undertaking, for his own reputation as well as for that of his adopted county.

Cobbett's Rural Rides. A New Edition, with Notes. By Pitt Cobbett. In 2 vols. (Reeves & Turner.) In the political history of modern England few names have a more individual sound—a more familiar smack, he would himself have said—than that of William Cobbett. His books are still to be found on every second-hand book-stall; but, with the exception of his *English Grammar*, they have not been frequently reprinted of late years. Second in perennial interest to the *English Grammar* we would place the *Rural Rides*, which is here set forth, for those who love good reading, in two handsome volumes. We regret we cannot add that the editor has done his work as well as the printer. To make all Cobbett's political and economical theories intelligible at the present day would be well nigh impossible; but very little light is thrown upon them by quoting Mr. Mulhall's statistics. Two matters, in the sketch given of Cobbett's life, seem to demand notice. He is here stated to have been born in 1762; but, according to other authorities, the true year is 1768. It is certain that he enlisted in the army towards the end of 1783 or beginning of 1784, and in these very *Rural Rides* (vol. i., pp. 50-1), under date 1821, he writes of having enlisted "between sixteen and seventeen," "about thirty-eight years ago." Our second point is to protest against the phrase, "the Baron of the Exchequer, Judge Maseres" (p. 39). Maseres is rightly described by Cobbett himself (vol. i., p. 351) as "Cursitor Baron of the Exchequer," which was a very different thing from a judge.

One Hundred Years of Publishing, 1785-1885. (Philadelphia: Lea Brothers & Co.) This is a brief sketch of the history of the publishing firm which was founded by Matthew Carey, a political refugee from Ireland, and was developed by his son, Henry C. Carey, the political economist, and his son-in-law, Isaac Lea, who still survives as the Nestor of American men of science. The business is now carried on, though confined to the issue of scientific works, by two great grandsons of Matthew Carey. For how many generations did the *Maison Plantin* continue?

Kéran the Inflexible. Part II. "Scarpante the Spy." By Jules Verne. Illustrated. (Sampson Low.) This is the conclusion of a story of which the first part appeared last Christmas. Read by itself, it is almost unintelligible; and if our memory may be trusted (for we have done our duty by giving the book away) the first part was better than the second. Still, we regard the whole as an improvement upon the stories with which M. Jules Verne has recently been endangering his reputation. The obstinate Turk and the simple Dutchman are each in their way living men; and the interest in the land journey round the Black Sea never flags. The illustrations also show more regard than usual for the truth of nature.

NOTES AND NEWS.

MR. BASS MULLINGER has been lecturing at Cambridge this term on the "History of Education," for the Teachers' Training Syndicate. The lectures will not be published, but we learn that he hopes to prepare, what is much wanted in English literature, a compendious general *History of Education*, of a character similar to the well-known works of Von Raumer, Carl Schmidt, Compayré, and other continental writers.

MR. DEMETRIUS BOULGER's "Central Asian Questions," which Mr. Fisher Unwin is publishing, will be obtainable at the libraries on

June 1. The essays collected under this title relate to affairs in Afghanistan, Central Asia, Kashgaria, China, and Tonquin, and have appeared during the last six years in the quarterlies, principal magazines, and the *Times*. The volume will contain three maps and a portrait of the author, and it is dedicated to Sir Lepel Griffin.

A NEW and cheaper edition of Mr. Mackenzie Wallace's *Russia* is in preparation, and will be published by Messrs. Cassell and Company next month.

MR. GEORGE BARNETT SMITH's *Life of Victor Hugo*, which will be issued in a few days, is dedicated, by permission, to Mr. Swinburne.

MESSRS. BELL have in the press a volume of translations from the lyrical poems of Victor Hugo, chiefly by well-known English writers, the editor being Mr. H. L. Williams.

MR. A. A. TILLEY's *Introduction to the Literature of the French Renaissance*, to be published by the Cambridge University Press, is announced as nearly ready.

The Flower of Doom is the title of Miss Betham-Edwards's new novel. It will be published by Messrs. Ward & Downey early in June.

THE title of Mr. Edmund Gosse's forthcoming book on the history of English classical poetry is *From Shakespeare to Pope*.

THE New York *Nation* expresses the hope that the recent regrettable failure of Messrs. James R. Osgood & Co. will not materially delay the appearance of their promised *Life, Letters and Journals of H. W. Longfellow*, edited by his brother, the Rev. Samuel Longfellow.

IN compliance with an unanimous desire expressed at the recent Council meeting of the Pipe Roll Society, Sir Baliol Brett, the Master of the Rolls, has consented to become the patron. This successful scheme for printing our earliest records has received the support of Prof. Freeman, and the Bishop of Chester (Dr. Stubbs) is a member of the Council of Management.

THE American edition of Mr. Wharton's *Sappho* (reviewed in the present number of the ACADEMY) will be published by Messrs. Jansen, McClurg & Co. of Chicago.

A NEW novel by Mr. George Manville Fenn, entitled *The Dark House: a Knot Unravelled*, will be published next week in a shilling volume by Messrs. Ward & Downey.

MESSRS. CASSELL & Co. have given permission to Mr. Isaac Pitman, of Bath, to reprint Mr. Charles Pebody's book on *English Journalism and the Men who have made it*, in phonography.

THE complete works of the eminent antiquary and historian, the Abate Luigi Tosti, are about to be published by subscription, in thirteen volumes, edited by Sig. Loreto Pasqualucci, who will contribute an essay on the life and writings of the author.

THE third volume of Canon Dixon's *History of the Church of England* is now in the press. This volume goes down to the end of the reign of Edward VI.

AMONG the latest additions to the Tauchnitz Collection of British Authors, are Lady Barker's *Letters to Guy*, and *Affinities*, by Mrs. Campbell Praed.

MR. TARVER, of Eton, has nearly ready for publication a little work on conversational French—not a mere school book, but a series of extracts from classical dramas suitable to his object, with a close but idiomatic English translation. The work will be published by Messrs. Williams & Norgate.

THE Comte d'Haussonville's new book, *Ma Jeunesse: Souvenirs de 1814 à 1850*, will be published immediately by Calmann Lévy.

MESSRS. D. APPLETON & Co., of New York, will issue very shortly a new novel, *Mr. Oldmixon*, by Dr. W. A. Hammond, which deals with life in New York.

AN extensive work on Africa, with many illustrations, by Prof. Annibale Giglion, is about to be published in weekly parts by Vallardi, of Rome.

MESSRS. HENRY HOLT & Co., of New York, have nearly ready *Letters of the Chevalier de Bacourt*, French Minister to the United States about 1840.

THE same publishers announce for early publication *Political Essays*, by Prof. Wm. G. Sumner; *A Student's History of the United States*, by Prof. Alexander Johnston; and *A Briefer German Grammar*, by Prof. W. D. Whitney.

THE well-known publishing house of Ginn, Heath & Co., of Boston, is henceforth to be known as Ginn & Co., Mr. Heath having retired from the firm.

IN consequence of Messrs. Pettit & Co. relinquishing the publishing branch of their business, "Pettit's Diaries" will in future be published by Messrs. Griffith, Farran & Co., who intend to increase their number still further by the addition of some known wares.

MR. EDWARD KING is about to publish with Messrs. C. A. Nichols & Co., Springfield, Mass., a book entitled *Descriptive Portraiture of Europe in Storm and Calm: Twenty Years' Experiences and Reminiscences of an American Journalist*. The work is to contain many illustrations by Félix Régamey.

MESSRS. GRIFFITH, FARRAN & Co. are publishing at once a little shilling book, by the author of "How we managed without Servants," entitled *How we did without Lodgings at the Seaside, saved our Money, and doubled our Pleasure*.

AN article on "General Gordon's Theology," by the Rev. H. Carruthers Wilson, will appear in the *Expositor* for June, based on three years' intimate personal intercourse with General Gordon.

THE *Nuova Antologia* says that Prof. Alfonso Cerquetti has in the press a critical essay on the text and interpretation of the Odes of Giuseppe Parini, with reference to the recent editions by Profs. Demattio, Salveraglio, Michelangelo, D'Ancona and Finzi.

Wrong on both Sides, by a new author, Vin Vincent, is the title of a story in one volume to be published immediately by Messrs. Griffith, Farran & Co.

THE June number of *Sunday Talk* contains the opening chapters of a story by a new writer, Miss M. C. Partridge, entitled "Sylvia Clifford." It also contains a poem by Dr. Thomas Gordon Hake.

MESSRS. HARPER & BROTHERS, of New York, have commenced a weekly series of books in biography, travel, history, fiction, and general literature, bound in paper covers, and sold at about 25 cents. The volumes that have appeared are *That Terrible Man*, by W. E. Norris, and *London Society*, by a Foreign Resident.

THE Annual General Meeting of the members of the London Library was held on May 28. The report of the Committee stated that during the year ending April 30, 226 members had been added, while the losses by death and withdrawal had been 158. The financial gain to the Library was £899, the difference between £1,325 of new subscriptions to £426 of subscriptions lost. The present number of members is 1,846.

During the year there had been added to the Library by gifts and purchase 3,527 volumes and 120 pamphlets.

M. FRINZINE, of Paris, announces three new novels: *La Toque*, by Paul Lheureux; *L'Idée fixe*, by Grammont and Ginisty; and *La Course à la Mort*, by Edouard Rod.

New editions, in one volume, of Mr. Frank Barrett's *Honest Davis* and Mr. Richard Dowling's *Under St. Paul's* will be published immediately by Messrs. Ward & Downey.

Two new volumes of the Bibliothèque Charpentier are in the press: *Plaidoyers*, by Ch. Lachaud; and *Sophie Arnould*, by the brothers de Goncourt.

THE VIIth Fascicule of the Archives Historiques de la Gascogne has just appeared. It is *Les Frères Prêcheurs en Gascogne au XIII^e et au XIV^e Siècle: Documents inédits*. Par C. Douais. Première partie: Chapitres. Pp. 253. The work is interesting for the light it throws on the internal discipline of the order, and for mediæval ritual. We find, p. 29, *seq.*, the office and legend of Ste. Martha. The order for the "Officium de Corpore Christi (in 1324), attributed to St. Thomas de Aquino, *ut asseritur*." In 1307 a student is sent from Bordeaux to Oxford. Complaints from Bishops of Abuses of Indulgences by the Frères are mentioned in 1287. These are samples only of matters of varied interest to be found in these pages.

MESSRS. GRIFFITH, FARRAN & Co. will issue next week *Elf Island: a Fairy Tale*, by Capt. T. Preston Battersby.

THE Rev. E. E. Hale is preparing a book on *Franklin in France*, and is about to visit Europe for the purpose of collecting material for this work.

THE Council of the Philological Society have issued a circular inviting subscriptions to a "Murray Indemnity Fund," intended to relieve Dr. Murray from the debt incurred, and the other losses sustained, in bringing out Part I. of the *New English Dictionary*. In the agreement between the delegates of the Clarendon Press and Dr. Murray, as editor of the Dictionary, the extent and cost of the work of the editor and his assistants were greatly under-estimated, and the consequence was that Dr. Murray, in order to bring out Part I. as agreed, was obliged to advance at least £150 from his private resources, and to incur debt for an additional sum of £500. Towards this debt the delegates contributed £100, but as their expenditure had already greatly exceeded what had been originally contemplated, they did not see their way to a further contribution. Under these circumstances the Council of the Philological Society have decided to open a public subscription to defray debt and loss, and hand over any surplus to Dr. Murray. Although the delegates of the Clarendon Press are unable to contribute further in their corporate capacity, they have shown their appreciation of the editor's labours by subscribing as individuals to the fund. Contributions will be received by the treasurer of the Philological Society, Mr. B. Dawson, The Mount, Hampstead.

ON June 1 Messrs. Griffith, Farran & Co. will vacate their house at the corner of St. Paul's Churchyard, which is to be pulled down and rebuilt. This firm was established more than 150 years ago by the celebrated John Newbery, and had associations with Oliver Goldsmith, Dr. Johnson, and many other literary men of the last century. The business has been carried on uninterruptedly in St. Paul's Churchyard since the first of the Newberys founded it, and Messrs. Griffith, Farran & Co. will occupy temporary premises at 33 Paternoster Row until the new building is ready to receive them.

DR. EUGENE OSWALD is to give a lecture at the Carlyle Society on Thursday next, June 4 on "Heinrich Heine," with reference to the passage in the *Reminiscences*, vol. ii., p. 127.

THE results of the Society of Arts' examinations have just been published. There was a satisfactory increase in the number of candidates, 1,208 having presented themselves at 44 centres; whereas last year there were 991 candidates and 38 centres. Of these 1,208 candidates 953 passed and 255 failed. The number of papers worked was 1,321; of these 145 took first-class certificates, 410 second-class, and 474 third-class, while to 292 papers no certificate was awarded. Eleven of the thirteen subjects set down for examination were taken up. In two no examination was held, as the requisite number of candidates (25) did not present themselves. The largest number of papers worked (336) was in book-keeping. Other favourite subjects were:—Arithmetic, 171; English (including composition and correspondence and précis writing), 118; shorthand, 253; theory of music, 243. In French there were 96 candidates; in German only 28.

At the meeting of the Clifton Shakspeare Society on May 23 a paper, by Miss Emma Phipson, on "The Weather-Allusions in 'Henry VI.'" was read. Miss Phipson in reading "Edward III." had been struck with the number and beauty of its weather-similes, which were so noteworthy as to lead one, in attempting to solve the problem of its disputed authorship, to enquire "Who is this Out-door Man who has so noted the changes of the seasons and the sky?" The attempt to answer this question led her to examine Shakspeare's plays afresh, and as a result to claim for him that in his allusions to the weather and natural phenomena he showed himself to be the most observant reader and the most poetical expounder of Nature's infinite book. In the way in which he introduced these allusions he was quite different from his brother-dramatists. An examination of Marlowe's weather-allusions led to the opinion that it was he who wrote the "Contention" and "True Tragedy." A comparison of these with the weather-similes in "2 and 3 Henry VI." lent confirmation to the theory that in these plays Marlowe, in connexion with Shakspeare, revised, and in some cases re-wrote, his own work. Miss Phyllis Spencer read a paper on "Margaret," justifying her dramatic existence as necessary to render the otherwise wearisome "2 and 3 Henry VI." at all interesting. She can, however, excite our interest only, and not our sympathy, although in the fierce nature of this terrible Amazon there was much tenderness; and one can scarcely help feeling for her in her disappointment at her weak, irresolute husband, and in her love for her only boy, for whom she fought and suffered so much. But it is her total absence of all moral sense, and the way in which she gloats over the miseries of others, which make us turn aside from her after all in disgust. This meeting brought to an end the society's tenth session. The society has decided to add to its work some of the plays of Shakspeare's contemporaries. The list for next session is "Richard III.," "Campaspe," "Romeo and Juliet," "Loocrine," "Richard II.," "Faustus," "John," and "Edward II." The hon. sec. (9 Gordon Road, Clifton) will be glad to hear from anyone interested in the critical study of these plays, and will be grateful for Shakspeare magazine articles, newspaper scraps, or anything else to add to the society's library.

IN THE ACADEMY of May 23, p. 361, col. 3, the novel, *Lady Lovelace*, by C. L. Pirklis, was said to be published by Messrs. Hurst and Blackett: we are informed that the publishers of the book are Messrs. Chatto & Windus.

ORIGINAL VERSE.

AN OLD MYTH.

He lies upon the bare hill-side,
 A Shepherd Youth in slumber lost;
 His thoughts in dreams are wandering wide,
 Yet still by earthly trouble tost.
 How can he dream of Love and Light
 Thus lonely mid the shades of night?
 Behind a cloud enthroned on high
 Fair Dian leans in maiden thought;
 She ne'er has heaved love's gentle sigh,
 'Though by immortal lovers sought.
 But as she leaves her cloud to-night,
 Endymion's face arrests her sight.
 Was it his brow so calm and pale,
 His fair young face devoid of joy,
 That made her swift descend the vale,
 And linger by the sleeping boy?
 'Till lips that ne'er knew human bliss
 Have tasted an immortal's kiss.
 Love makes her choice, we know not why.
 True love will ever find its own;
 Whether down-leaning from the sky
 Or reaching up to heights unknown.
 Diana's vestal heart is won
 When she beholds Endymion.

I. M. ELTON.

OBITUARY.

VICTOR HUGO.

OUR readers will already have learned from the daily papers that the great poet who for many years past has held by almost universal consent the supreme position in the literature of his own country, if not in that of Europe, ended his long life on May 22. The story of his life has been told so often and with so much fulness during the last few days that we may be permitted to content ourselves with giving only a brief and rapid outline of it in this place. Victor-Marie Hugo was born at Besançon on February 26, 1802. His father, Joseph-Léopold-Sigisbert Hugo, the son of a carpenter at Nancy, though claiming descent from a noble family of Lorraine, had, in 1791 entered the revolutionary army, and had at the time of his son's birth attained the rank of major. Under the empire he rose to be brigadier-general, and subsequently, although retaining strong republican sentiments throughout his life, he accepted promotion to the rank of lieutenant-general from Charles X. Victor Hugo's early royalist views were derived from his mother, Sophie Trébuchet, who was a native of La Vendée, and who is said by some writers to have been a companion of Madame de la Rochejaquelein in the hardships so vividly described in her well-known *Memoirs*. The poet's childhood and boyhood were full of change and excitement. Before he had reached the age of fourteen he had visited Naples, Florence, and Rome, had spent a year in Madrid, and had returned to Paris; he had seen the rise and the fall of the Empire, the invasion of France by foreign armies, and the restoration of the Bourbon dynasty. These stirring surroundings exercised a powerful effect upon the development of his genius, the maturity of which was extraordinarily early. At the age of twenty, having already gained considerable celebrity by three striking poems, "*Les Vierges de Verdun*," "*Le Rétablissement de la Statue de Henri IV.*," and "*Moïse sur le Nil*," which received prizes from the Académie des Jeux Floraux of Toulouse, he published the first volume of his *Odes et Ballades*, which obtained for him a pension of 1,000 francs from Louis XVIII. In the same year he married, and in 1823 and the three following years he produced the works which are generally regarded as the first decided manifestation of the new romantic movement in French literature—the second volume of *Odes et Ballades*, and the novels, *Han d'Islande* and

Bug-Jargal. These novels, while bearing unmistakably the mark of genius, are, perhaps, still more strongly marked by that love of the fantastic and the horrible which mars the effect of some of their author's finest works. An enthusiastic band of young writers, on which one of its members, Ste. Beuve, bestowed the famous name of "*Le Cénacle*," attached themselves to Hugo as apostles of the new literary creed which he had promulgated, and which found fuller expression in his play of *Cromwell*, published in 1827, and in the spirited and eloquent preface that accompanied it. This drama has never been acted, and is, in fact, unsuitable for stage representation. Of its literary merit it is difficult for an Englishman to judge fairly, on account of the grotesque perversions of history with which the work abounds.

After several attempts to gain a hearing on the stage, which failed chiefly through objections raised by the censorship, Victor Hugo succeeded, in 1830, in having his *Hernani* produced at the Français. The fierce storm which raged at the first and succeeding representations of this play is one of the best known episodes of the history of the drama. The partisans of the poet triumphed over their adversaries, and the piece was a success. In the same year Hugo's play *Marion Delorme*, which had previously been forbidden by the censorship, was allowed to be performed; but his next dramatic work, *Le Roi s'Amuse*, was prohibited. The grounds of public morality which were alleged for this condemnation of the play were absurd enough; but it may well have been deemed dangerous to permit the performance of a piece in which royalty, in the person of Francis I., was so powerfully held up to contempt. Although Victor Hugo was still professedly a royalist, it is evident that his sentiments had already begun to undergo the change which resulted in his becoming one of the most devoted worshippers of the republican ideal. Of the series of dramatic works which followed, ending with *Les Burgraves* in 1843, two pieces, *Lucrèce Borgia* and *Ruy Blas*, attained a success unparalleled in the history of the French stage. In 1831 Victor Hugo published the romance of *Notre Dame de Paris*, which is probably his greatest work in prose fiction. In *Les Misérables*, and others of his productions, he may have drawn personages more true to nature and more attractive, he may have touched profounder springs of emotion, but the style of these later works has less of sustained fire and energy, and their impressiveness is overlaid by inartistic philosophical disquisition. If the characters in *Notre Dame* are largely unreal and the historical colouring false, if the marvellous brilliancy of the style seems to be the glow of fever rather than that of health, there is no doubt of the enthralling interest of the book, which in its own kind is a masterpiece almost unapproached.

During the years from 1831 to 1840, the publication of *Les Feuilles d'Automne*, *Les Chants du Crépuscule*, *Les Voix Intérieures*, and *Les Rayons et les Ombres*, established Victor Hugo's claim to be regarded as one of the greatest lyric poets of France. In 1841 he was received into the Académie française, and in 1845 Louis Philippe made him a peer of France. When the republic was established in 1848 Victor Hugo was chosen a member of the Constituent Assembly, and subsequently of the Legislative Assembly, where he attached himself decidedly to the democratic party. He seems at first to have entertained a favourable opinion of the intentions of Louis Napoleon, but soon became one of the President's bitterest adversaries. After the *coup d'état* of December 2, 1851, he was banished from France, and took refuge first in Jersey, and then in Guernsey, where he continued to live until the fall of the Empire recalled him to Paris.

Among the fruits of his exile may be mentioned, in poetry, *Les Châtiments*, an invective of terrible force against Louis Napoleon, *Les Contemplations*, *Chansons des Bûches et des Bois*, and the first of the three parts of that strange but brilliant collection of poems called *La Légende des Siècles*, a work which some French critics have regarded as the author's greatest achievement in verse. In prose his chief works during this period were the three novels, *Les Misérables*, *Les Travailleurs de la Mer*, and *L'Homme qui Rit*.

On his return to Paris he was solicited to enter into political life, and in 1871 was elected a member of the National Assembly, but resigned his seat after a few weeks. In 1876 he was chosen a member of the Senate, and occasionally took part in the deliberations of that body. Although more than seventy years of age, the poet did not permit himself any slackening of his accustomed industry, and the works of his old age are astonishingly numerous. Among these are *Quatre-vingt-treize*, an historical romance of 1793, the drama of *Torquemada*, and *L'Art d'être Grand-père*. On February 27, 1881, the seventy-ninth birthday of Victor Hugo was observed by the city of Paris with an unexampled display of popular enthusiasm, and each succeeding birthday has been celebrated by some appropriate public ceremony. At his funeral, which is to take place on Monday, France will offer one more demonstration of her reverence, not merely for the great poet, but still more for the patriot and the lover of humanity, who throughout his life laboured indefatigably and with pure motive, if not always wisely, to obtain justice for the oppressed and compassion for the miserable.

PROF. DANIEL SCHENKEL.

THE eminent Swiss theologian, Professor and Kirchenrath Daniel Schenkel, died at Heidelberg, after a long and painful illness, on May 20. He was born on December 21, 1813, in the little village of Dägerlen, Canton Zürich. He studied theology at Basel under De Wette and Hagenbach, and afterwards at Göttingen under Gieseler and Lücke. In 1837 he became Privatdozent at Basel, and worked in the University until 1841, when he was elected as chief Pfarrer of the Münster at Schaffhausen. In 1846 he began his great work *Das Wesen des Protestantismus*, the third and last volume of which appeared in 1851. Schenkel took his stand upon the so-called "*Vermittlungstheologie*," the *via media* between the old evangelicalism and the new criticism, and was selected as one of the contributors to Lange's well-known *Bibelwerk*. He wrote the commentaries on Ephesians, Philipians, and Colossians, and his volume passed into a second edition; but its place in the series was afterwards occupied by a commentary on the same epistles by Dr. Karl Braune. Upon the death of De Wette, Schenkel was called to Basel as Professor of Theology. He remained there two years, when the Grand Duke of Baden offered him the post of first University preacher, and the title of a grand-ducal Kirchenrath. He sided with the Liberal direction in the General Synod, and worked for the re-construction of the Hessian Church upon the basis of the Congregational principle ("*Gemeindeprinzip*"). As editor of the *Allgemeine Kirchenzeitung* he used the press to support the Liberal direction in theology and ecclesiastical constitution. In 1864 one hundred and eighteen parochial clergymen in Baden issued a protest against Schenkel's *Das Charakterbild Jesu*, four editions of which were published during the following nine years. Schenkel replied in his powerful appeal for clerical "*Lehrfreiheit*"—"Die protestantische Freiheit in ihrem gegenwärtigen Kampfe mit der kirchlichen Reaction" (1866). From 1863 he had laboured

hard at the foundation of the German "Protestantenverein." The idea and object of this important factor in the modern religious life of protestant Germany are expounded in his own *Christenthum und Kirche im Einklang mit der Kultur-entwicklung*. In May, 1867, he had the great satisfaction of hearing the new General Synod emphatically proclaim the equality of the "Freisinnig" with the "Orthodox" direction in the Church of his adopted fatherland. The list of Schenkel's writings would fill a column. His most valuable and lasting contribution to theological and biblical science is doubtless the great *Bibellexikon* upon which so many able scholars worked under his editorship, the first volume of which appeared in 1867 and the last in 1875.

MAGAZINES AND REVIEWS.

M. DE CONTADES has given in the May *Livre* a very interesting account (at just the proper length and seasoned with just the proper amount of *esprit*) of Lautour-Mézéray, a Bohemian dandy of the Louis Philippe period, of whom it is permissible to suspect that a good many Englishmen have never heard. Yet Lautour, independently of his curious character and habits (which remind the reader of a novelette of Charles de Bernard, and which, indeed, illustrate the work of that charming *nouvelliste* better than almost anything we know), was somebody. He was Emile de Girardin's second in the famous duel with Armand Carrel. He made the *Journal des Enfants* for some ten years one of the most attractive of French papers. He earned the respect of Paris by being the first man to appear every day with a camelia in his button-hole at a time when camelias cost five francs each; and he was latterly Prefect of Algiers, in which position he might apparently have died if he had not (M. de Contades puts the thing delicately, but it seems to come to this) paralysed himself by excesses. The last two years of his life (he died in 1861) were passed in a condition of semi-idiocy. One does not drop many tears over Lautour-Mézéray, who can scarcely be said to have worn the great historian's name with a creditable difference; but his story, as M. de Contades tells it, is extremely readable.

SOME of the most interesting articles in recent numbers of *Mélusine* have been those dealing with tuneful legends; for example, M. Eug. Kolland, in noticing the collection of popular songs in Ile-et-Vilaine, by M. L. Decombe, illustrates his subject by adding the music and text of many other examples from the same district (Haute Bretagne); and M. A. Loquin gives the sad and cruel fate of the constant lady, Belle Isambourg, in five or six versions of the ballad (5th May). The most notable, however, showing "le rapprochement d'un rite antique avec un rite moderne," is the account of a new interpretation by M. Edon of the disputed ancient Latin text, "Song of the Arval Brothers," a kind of incantation, by means of beans, against ghosts, which he considers to be analogous to that brought in by Ovid ("Fasti," v. 436-444), and to which he therefore gives the name of "Chant Lémural." Summing up the author's arguments by instances of similar modern practices, "This," exclaims M. Gaidoz, "is true comparative mythology. Even if the Arval's song slip from us like a ghost, we still have the text of Ovid" (March 20). We may also call attention to the study on Rhaetoromanian legends, by M. G. Decurtius, and traditions of cities swallowed by the sea. The different collections of legends connected with the sea are continued, to which is added a chapter on the queer ceremonies at crossing the line; while M. Tuchmann contributes largely to his curious store on fascination. A new

section has been begun under the title "Boeotians," to embrace all sorts of local stories of folly. Surely this is likely to become a pretty big one!

THE *Boletín* of the Real Academia de Historia for April has a paper on Recent Archaeological discoveries at Tarragona and on the Museum there, by Fernandez Sanahuja. Three family letters of Juan de Zumarraga, first Archbishop of Mexico (1539), are also printed. They give a very favourable idea of the writer's character. He was friendly with Las Casas, though opposed in opinion. On the discovery of the peninsula of California, he writes "The Viceroy wishes to send unarmed friars there in advance, and that the conquest should be a Christian and apostolic one, and not a slaughter" (*y no carnífera*). The number concludes with a curious translation into Gallegan of the "Libro IV. del Códice Calixtino," an early version of the Carolingian Legend.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ANDRIEUX, L. Souvenirs d'un préfet de police. T. 3 et dernier. Paris: Rouff. 3 fr. 50 c.
CHAMPEAUX, A. de. Le Meuble: antiquité, moyen âge, Renaissance. Paris: Quantin. 3 fr. 60 c.
DUMÉNIER, J. Der Grabpalast d. Patnamap in der thebanischen Nekropolis. 2. Abth. Leipzig: Hinrichs. 60 M.
ELES, K. A Letter to C. M. Ingleby, Esq., containing notes and conjectural emendations on Shakespeare's *Cymbeline*. Halle: Niemeyer. 1 M. 20 Pf.
EUDAL, P. Collections et Collectionsneurs. Paris: Charpentier. 3 fr. 50 c.
HAUSEGGER, F. v. Die Musik als Ausdruck. Wien: Koenen. 3 M. 50 Pf.
ILG, A. Franz Xaver Messerschmidt's Leben u. Werke. Mit urkundl. Beiträgen v. J. Batka. Leipzig: Freytag. 4 M.
LERICHE, L. Les souvenirs d'un vieux libraire. Paris: Dentu. 5 fr.
LOEBBE, H. Der Ingelheimer Oberhof. Bonn: Marcus. 15 M.
MUNTZ, E. Donatello. Paris: Rouam. 5 fr.
NEUWIRTH, J. Albrecht Dürers Rosenkranzfest. Leipzig: Freytag. 4 M.
RUBEN, F. H. Der Index der verbotenen Bücher. Ein Beitrag zur Kirchen- u. Literaturgeschichte. 2. Bd. Bonn: Cohen. 35 M.
RIVOYRE, D. de. Aux Pays du Soudan: Bogos, Mensah, Souakim. Paris: Plon. 4 fr.
WEITZ, R. Friedrich Schiller. Geschichte seines Lebens u. Charakteristik seiner Werke. 1. Lfg. Stuttgart: Cotta. 4 M.

HISTORY, ETC.

- COIGNET, Madame. François 1^{er}: portraits et récits du XVI^e Siècle. Paris: Plon.
DESTRAS, Ch. De la propriété et des servitudes en droit romain. Paris: Berger-Levrault. 8 fr.
LERNER, Grundriss zu Vorlesungen üb. Pandekten (ausser Erbrecht). Marburg: Elwert. 1 M. 50 Pf.
MUNIER-JOLAIN, J. L'ancien Régime dans une Bourgogne lorraine. Etude historique. Paris: Berger-Levrault. 8 fr.
NOSNICH, J. u. L. WIENER. Kaiser Josef II. als Staatsmann u. Feldherr. Oesterreichs Politik u. Kriege in den Jahren 1763 bis 1790. Wien: Seidel. 6 M.
SPEHRT, F. A. Geschichte d. Unterrichtswezens in Deutschland von den ältesten Zeiten bis zur Mitte d. 13. Jahrh. Stuttgart: Cotta. 8 M.
ZWIRDMER-SUDENHOFER, H. v. Die Politik der Republik Venedig während d. dreissigjährigen Kriege. 2. Bd. Die Befreiung d. Veltlin u. der Mantuaner Erbfolgekrieg. Stuttgart: Cotta. 6 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BIADRO, G. B. Monografie tecnica. Ponti in ferro ad arco, etc. Verona: Münster. 20 L.
GUERBIL, K. W. v. Geologie v. Bayern. 1. Thl. Grundzüge der Geologie. 2. Lfg. Kassel: Fischer. 5 M.
HOFFMANN, H. Resultate der wichtigsten pflanzenphänologischen Beobachtungen in Europa. Gießen: Ricker. 6 M.
KOBELT, W. Iconographie der schalentragenden europäischen Meeresconchylien. 3. Hft. Kassel: Fischer. 4 M.
KOPPE, O. Die Ausgleichsrechnung nach der Methode der kleinsten Quadrate in der praktischen Geometrie. Nordhausen: Koppe. 6 M.
ORSTED, K. Astronomische Bestimmung der Polhöhen auf den Punkten Irchenberg, Hohensteig u. Kampenwand. München: Franz. 2 M.

PHILOLOGY, ETC.

- ALT, P. Zur Quellenkritik d. älteren Plinius. Marburg: Elwert. 80 Pf.
GILBRATER, M. Philologische Streifzüge. 1. Lfg. Freiburg-L.-B.: Herder. 1 M. 60 Pf.

LEGGI antiche della Città di Gortyna in Creta, scoperti dal Dott. F. Halbherr ed E. Fabricius, lette ed illustrate da Dom. Comparesi. Tarin: Loescher. 10 fr.
STUDIEN, altitalische. Hrg. v. C. Pauli. 4. Hft. Hannover: Hahn. 8 M.

CORRESPONDENCE.

THE BARONS OF CRICHE.

London: May 13, 1885.

A letter from Mr. Pym Yeatman to the *Derbyshire Times* of April 25, contains a real genealogical discovery, which deserves the attention of a larger circle than the readers of a provincial journal.

Ralph fitz Hubert de Ris figures in Domesday as Constable of Nottingham Castle, and Baron of Criche in Derbyshire. His grandson, Hubert fitz Ralph, was owner of the barony in 1166, and surrendered half of it in 1187 to Henry de Stuteville, who is said to have married his younger daughter and co-heir. The remaining half was inherited by his daughter Juliana, the ancestress of the Freschevilles. The descent of this barony was worked out in detail by the late Sir Frederick Madden, whose corrections of Dugdale are printed in the fourth volume of *The Collectanea Topographica et Genealogica*, but he cannot be congratulated on his performance, for he repeats Dugdale's mistakes in the first and second generations, while he superadds the blunder of giving Juliana de Frescheville a sister for the purpose of accounting for the partition of the barony in 1187.

Dugdale and Madden are agreed in confusing Ralph fitz Hubert, the Domesday baron, who was old enough to act as William of Normandy's guide in 1044, with the ruffian leader of mercenaries who was hanged as a brigand at Devizes by the partisans of the Empress Maud in 1140! They are also agreed that the Domesday baron had issue a son Ralph, who married Matilda, and was the father of Hubert fitz Ralph of 1166. But they tell us nothing about Hubert's parents, except their names, and that they were benefactors to Thurgarton Priory in Notts.

Now, it will be within the recollection of some readers of the ACADEMY that I printed in *Notes and Queries*, fourteen years ago, a pedigree of the descendants of Edward of Salisbury, the Domesday sheriff of Wiltshire, by his second wife Matilda, the daughter of Ralph fitz Hubert de Ris. When I showed that Matilda's granddaughter and heir, Leonia, wife of Robert de Stuteville, recovered by legal proceedings in the reign of Henry II, the manor of Gunby in Lincolnshire, which formed part of the Domesday barony of Ralph fitz Hubert de Ris. Leonia was the mother of Henry de Stuteville, to whom Hubert fitz Ralph was compelled to cede one half of his barony in 1187; and I have never doubted that this was a partition between the heirs of two daughters and co-heirs of Ralph fitz Hubert de Domesday. This, however, remained a guess until Mr. Pym Yeatman lately discovered at Rufford Abbey, in a chartulary of Thurgarton, what amounts to be positive proof of the correctness of my conjecture. For he has found four distinct charters, proving that Hubert fitz Ralph inherited the barony of Criche from Ralph fitz Hubert de Ris, through his mother Matilda, and not through his father, who was Ralph fitz Eudo, and (as Mr. Yeatman very probably suggests) was a younger son of Eudo fitz Spirewie, a Domesday baron and ancestor of the Lord Tattershal. It appears from one of these charters that Hubert's mother Matilda married, after the death of Ralph fitz Eudo, Ralph de Aincourt, the founder of Thurgarton, which will account for Hubert's calling Robert de Aincourt his brother, which has hitherto puzzled antiquaries. In another of these ch-

ters Matilda distinctly describes Hubert as her heir, and Hubert subscribed one of Ralph de Aincourt's grants to Rufford Abbey as Hubert fitz Ralph fitz Eudo.

Mr. Yeatman deserves full credit for this discovery of the paternity of Hubert fitz Ralph, but he scarcely understands the full force of its bearing on the history of the barony of Criche, or else he would never have described as "plausible" Sir George Sitwell's "suggestion that Henry de Stuteville, the father of Robert, the husband of Leonia de Reivnes (who enjoyed the barony as if she were heiress in the time of Henry II. and John), married one Blachelle [sic], the second daughter of Hubert fitz Ralph." It is quite certain, from the lawsuit concerning the manor of Gunby recorded in the *Placitorum Abbreviatio*, p. 41, that Henry de Stuteville was the son and heir of Robert, by Leonia, who was the daughter and heiress of the younger Edward of Salisbury, whose mother was the daughter of Ralph fitz Hubert de Rie. The true story, therefore, of the Barony of Criche is now simple enough.

Ralph fitz Hubert, the Domesday baron, had two daughters who were both named Matilda. The elder Matilda married first Ralph fitz Eudo, by whom she had issue (1) Hubert, the Baron of 1166, and (2) a daughter, the wife of Geoffrey de Constantine. Matilda married, secondly, Ralph de Aincourt, the founder of Thurgarton, and had many children. Matilda, the other daughter of Ralph fitz Hubert, was the second wife of Edward of Salisbury, the Domesday sheriff of Wiltshire, and received from her father in frank marriage the manor of Gunby, in Lincolnshire. She married secondly, in the reign of William Rufus, Haseulf de Tani, by whom she had a son, Graelent. Her heir was her only son by her first marriage, Edward of Salisbury the younger, who distinguished himself at the battle of Brennule in 1119, and had the prudence to disembark from the *Blanche-Nef* on the eve of its fatal voyage in December 1120. He married the heiress of the Norman fief of Raimes, and died shortly before 1130, leaving an infant daughter, Leonia, whose inheritance was usurped by her uncle, Graelent de Tani. Leonia was in 1185 the widow of Robert de Stuteville, and, as we learn from the Public Roll of 1203, recovered by process of law from Graelent de Tani the manor of Gunby. This, however, was not the full measure of the rights of which she had been deprived, for in 1187 her cousin, Hubert fitz Ralph, was compelled to surrender one-half of the Barony of Criche to Leonia's son, Henry de Stuteville, in satisfaction of his mother's hereditary claims.

I will make no apology for this correction of the received pedigree of the barons of Criche, because it will interest genealogical readers of the ACADEMY, and the full value of Mr. Yeatman's discovery will scarcely be appreciated without it.

EDMOND CHESTER WATERS.

TYNDALE'S "PENTATEUCH."

New York: May 7, 1885.

I have read with interest Mr. Dore's notice of my edition of Tyndale's *Pentateuch* in No. 673 of the ACADEMY, and would submit, *à propos* of the alleged solution of the mystery which involves so much of the life of Tyndale, that the case does not appear to me to be as clear as he seems to think.

The dates furnished him in advance of the forthcoming publication of the "Registrum" of the University of Oxford, establish beyond all doubt that "Will Huchins vel Hychins," "Will Hychyns vel Hoochyns," took the several degrees, but do not prove that he and William Tyndale are identical. Their identity must be

established by evidence other than mere similarity of names. I have shown that there were quite a number of William Tyndales, and it is not improbable that there were a number of persons of the name of Will Huchins, &c. It seems to me that proof is required that the said "Will Huchins vel Hychins," &c., is "William Tyndale," and that proof must, among other things, contain satisfactory explanation why William Tyndale, during the time he spent at Oxford, went by the name of "Huchins vel Hychins," &c.; but perhaps that proof will be given in the promised volume.

The period covered by the given dates extends only from May 13, 1512, to June 26, 1515. If the dates relate to William Tyndale, the space of about three years is only a short and fragmentary part of the first forty years of his life, and does not necessitate a modification of the opening sentence of my biographical notice: "Obscurity shrouds the first forty years of the life of William Tyndale, uncertainty and mystery involve the remainder."

I infer, from Mr. Dore's allusions to typography, paper, binding and facsimiles, and references to Messrs. Fry, Quaritch, Sotheby, Wilkinson & Hodge, that he expresses the sentiments of collectors, and wish to say at once that I did not prepare my volume for the convenience of the few owners of imperfect copies of Tyndale's *Pentateuch*, but for the benefit of scholars and the general public, and that technical and other considerations, fully stated in the volume on pp. lxvii., lxviii., led me to adopt a form which, on the whole, seemed best suited to the purposes contemplated as given on p. lxvi.:

"The reasons which have moved me to make the present issue are these: it is designed to be a grateful tribute to the memory of the martyr-translator; to make this noble version, which, as a first translation, is not excelled by any other with which I am acquainted, generally accessible to Bible readers; to *fix* its text by actual collation with different editions; to establish its relation to the Latin and German Versions; to furnish a contemporary Commentary in the Notes of Luther and Rogers, and to enrich the Philology of the Language with a copious vocabulary."

As to Tyndale's request for his Hebrew Bible, Grammar and Dictionary, in which Mr. Dore sees evidence that he did not translate from the Hebrew, on the ground that "a man who was competent for the difficult task of making an independent translation of the Pentateuch must have already mastered the grammar of the Hebrew language," I wish to say that it is difficult to understand how he could possibly have translated without his Hebrew Bible, and I have no doubt that the most eminent Hebrew scholars whom Mr. Dore may consult in the matter will sustain me in holding that frequent reference to grammar and dictionary are indispensable to the production of an accurate rendering.

As a Roman Catholic, Mr. Dore's view of the burning of Tyndale's New Testament and of the merits of the version necessarily differs from mine, and for that reason we will agree to differ, but not without finally thanking him for calling my attention to the wording of my description of the title-page of "The fiftre Boke of Moyses called | Genesis. Newly correctyd | and | amendyd by | W. T. | M.D.XXXIII." The simple transposition of the words "ornamented border" will set the matter right. In the second edition I propose to change the sentence: "The book of Genesis in the Bristol copy bears the title:—in an ornamented border with woodcuts," &c., into "The book of Genesis in the Bristol copy bears the title:—in a border ornamented with woodcuts," &c., and thus dispose of every possible ambiguity.

J. I. MOMBERT.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, June 1, 5 p.m. Royal Institution: General Monthly Meeting.
8 p.m. Inventors' Institute.
8 p.m. Aristotelian: "The Scientific Conception of the Measurement of Time," by Mr. E. Hawkesley Rhodes.
- TUESDAY, June 2, 3 p.m. Royal Institution: "Digestion and Nutrition," by Prof. Gamgee.
7 p.m. Society of Architects.
8 p.m. Biblical Archaeology: "The Topography of Northern Syria, with special reference to the Karnak Lists of Thothmes III," by the Rev. H. G. Tomkins; "Specimens of the Familiar Correspondence of the Babylonians and Assyrians," by Mr. Theo. G. Pinches; "The Site of Tels," by Prof. A. H. Sayce.
8 p.m. Civil Engineers: Annual General Meeting.
8.30 p.m. Zoological: "Anatomy of the Sordale Rhinoceros," by Mr. Frank E. Beddard and Mr. F. Treves; "Mesolepteryx hectori," by Dr. Julius von Haast; "On the Birds collected during the Voyage of the *Marchesa*—Part IV. Birds from Oeibes—Part V. Birds from the Moluccas," by Dr. Guillemard.
- WEDNESDAY, June 3, 4 p.m. Hermetic.
- THURSDAY, June 4, 3 p.m. Royal Institution: "Paisons," by Dr. C. Maymott Tidy.
4 p.m. Royal Society: Election of Fellows.
4 p.m. Archaeological Institute: "Some Early Sites and Works on the Margin of the Thames (trial portion)," by Mr. F. O. J. Spurrell; "Roman Remains at Hitchin, Herts, and at Alresford, Essex—Comparative Notes," by Mr. John E. Prie; "Elizabethan Standard Weights and the Carlsle Bushel," by Mr. R. S. Ferguson.
8 p.m. Linnean: "Venation and Development of Foliage from Buds," by the Rev. Geo. Henslow; "Supplementary Notes on *Restiaceae*," by Dr. Maxwell Masters; "Occurrence of *Lycopodium Vauxense* in Britain, with Remarks on its Affinities," by Mr. R. Kidston.
8.30 p.m. Antiquaries.
- FRIDAY, June 5, 8 p.m. Philological: "Accent in Sanskrit and Greek," by Dr. Weymouth; "On Intrusive *l* and *r*," by Dr. Stock.
9 p.m. Civil Engineers: President's Conversations.
9 p.m. Royal Institution: "Liquid Air," by Prof. Dewar.
- SATURDAY, June 6, 3 p.m. Royal Institution: "The Teaching of the Twelve Apostles"—an Ancient Document—with Illustrations from the Talmud," by the Rev. Dr. C. Taylor.

SCIENCE.

Die Gedichte des Catullus. Herausgegeben und erklärt v. Alexander Riese. (Leipzig: Teubner.)

ELLIS's discovery of the Bodleian MS. of Catullus, the interest which it excited, and the controversies which it engendered, brought Catullan studies into a prominence and activity which had not been theirs for many long years. Since 1878 there has been a pause; but now the long-promised commentaries have begun to come in. We have Riese; we are expecting Baehrens. May we not still hope for the appearance of Schwabe, and the completion of Benoist?

Though much has been done for Catullus—text and interpretation alike—though we may even go so far as to say that we now have some of the poems in the very form in which they left the poet's hand, yet not a little remains to be done even here, and he who waives the bounteous harvests to be reaped from other writers and in other fields of philological study, may still find his gleanings in Catullus. The world will read Catullus while the sand shifts and the stars shine in the night; but who save devotees to Latin literature in itself will turn the pages of the Latin Anthology?

Let us see how Herr Riese has succeeded in his latest adventure. His book consists of a demy octavo, containing 43 pages of preface and introduction, and 286 of text, annotations, and indices. In his preface he tells us distinctly that he did not intend to make his book a catalogue of interpretations or propositions advanced by his predecessors. "So far," he says, "as they advance the better

understanding of the poet, I adduce them; but, where they do not satisfy this criterion, I leave them alone." In his anxiety to do this, he sometimes even omits to specify his own contributions to the study of the poems. We may take the introduction to illustrate his plan. In less than forty pages he gives a careful and adequate *précis* of what is known of the life of Catullus and his relations with Lesbia, of her identity, of his personal and poetical qualities, his style, or rather his two styles (for Riese, after F. Süss, is very careful to distinguish between the poems composed in every-day language and those of a more exalted tone), and their constituent vocabulary and idioms, the time of writing and publication of the poems, their history in later times from Nepos to Petrarch, the relations of the MSS. to each other, a list of the most important printed editions, and, lastly, a summary account of the poet's metres and prosody. In his desire to have nothing but the positive and well-established, Herr Riese doubts even of the identification of Lesbia with the notorious Clodia, and goes so far as to suggest that the words of 8.15 *sq.*, and especially *cuius esse dicaris?* may possibly point to a freedwoman! His chronological arrangement of the Lesbia elegies is probable, and especially as regards the place of 11, which he assigns to 55 B.C., and takes to be Catullus's cold and quiet answer to some ill-timed overtures of Lesbia (perhaps through Furius and Aurelius, to whom the poem is addressed), the *meas puellas* of the fifteenth line being now only a phrase—a phrase, perhaps, quoted from the would-be mediators. His examination of the two styles already referred to (xxiv.—xxx.) is most instructive. To pass to the text itself. For his critical apparatus Herr Riese depends upon Bährens, as supplemented by Schulze and Bonnet; but he handles these materials in an independent way, and he occasionally introduces conjectures of his own. An example is 6.12 *nil celare uolet, nihil tacere*. This and the two others which he cites in his preface, viz., 64.16 *felici* for MS. *alia* (or *atque alia*) and 115.4 *dum bono ipse eget* for *modo*, taking the hint from Avantius's *bona* in 115.4, which he also adopts, are not particularly happy. More attractive is the proposal to read in 6.12 *pandes* (subj. from *pandere*, "to bend"), though the use with *latera* requires supporting, and in 22.13 *si quid hoc uenustius uidebatur* (MSS. *hac re tristius*). In the vexed passage 25.5 he reads *cum luna* (with Heyse) *balnearios ostendit oscitantes*, "when it is late and the bath attendants are sleepy." In 31.13 he suggests *uos quoque umidae lacus undae* in his note, but keeps Avantius's *uosque limpidae* in the text. In 47.2 *mundae* is deserving of consideration, though Riese's quotation from Martial 3.58.45 is not to the point. On 63.5, a much emended passage, he proposes *deuoluit iota acuto sibi pondora silicis* (a proposal half abandoned in his Addenda). In 64.215 he reads *longe iuundior*, which is unquestionably right. In 64.287 he conjectures *uatis . . . choreis* for MSS. *duris*, comparing Manil. 1.668 (of the stars). I prefer the old correction *Doris* (from *Dorus*) here and in Prop. 4(3).8.44. In 68.85 he reads *soirant* with L. Müller, but *abesse* with the MSS. in the sense "that the Parcae had determined that he should speedily depart from life," instead of the usual and necessary *abesse*. Riese

will have it that *afors* is required; but the "fatal" maidens have a right to use the "prophetic" present. Other changes are in 76.5 *longa pietate* for *in longa aetate* MSS.; 110.7 *fraudando officio* for MSS. *efficit*, certainly right. But in 113.2 *Mucilla* is as certainly wrong, both note and illustration. Benoit's accusative, which had also occurred to me, is the only possible case. In 115.1 *siluas* is not near enough to the MS. *istar* (*instar*).

In his commentary and exegesis Herr Riese is clear, judicious, and compact. He is thorough—sometimes unsparingly thorough—in his explanations. The notes on each poem are preceded by an introduction dealing systematically with the subject, occasion, metre, style, and contents of the poem. One of the most interesting of these introductions is that to 49, on the question whether the thanks to the *optimus omnium patronus* are serious or ironical. It is a pity that Riese has not seen his way to a conclusion. Riese's style of annotation may, perhaps, best be illustrated by his notes on 27.5–7, *et uos quo lubet hinc abite, lymphae, uini perniciēs, et ad seueros migrate: hic merus est Thyonaeus*.

"5. Wasser verderbt den Wein: etwas anders Hor. c. 3.19.13 ff. 6. 'aquam foras vinum intro!' clamavit Petron. 52. Man denke an deutsche Trinklieder. Etwas anders sagt Diphilos: τὸ γὰρ θύαπες (sic) ἔπαι τοῦτ' ἐστὶ τῆ ψυχῇ κακόν.—seueros" 'Wassertrinker' wie Hor. epp. 1.19.10. Anders c. 5.2. 7. hic' 'hier ist reiner Bakchos-trank.' Der Gott heisst Thyoneus, der Glühende, von seiner Mutter Semele-Thyone (Hor. c. 1.17.23, Ov. m. 4.13 ö.) und es ist nun in scherzhafter Analogie zu Formianus, Nomentanus u. dgl. ohne Griechisches Vorbild gleichsam eine Weinsorte 'des Bakchos Glühtrank' erfunden. Das masc. steht wie in Tmolus oder Phanaeus bei Verg. g. 2.98 als Gracismus zu olves."

A few more remarks on particular points. On 3.16 Riese shows, from a number of passages, that *o factum male! io miselle passer!* is impossible, as it is Catullus's invariable custom to repeat and not to vary his interjections. An interesting note is that on 62.57, *cara uiro magis et minus est inuisa parenti*, where the sense is that, instead of becoming *inuisa parenti* by remaining unmarried, her marriage makes her *cara uiro*. There is a kind of Greek correlation between the comparatives. I cannot, however, agree with his explanation of the last line of the sixty-fourth—"contingi: von den Menschen lumine claro, in ihrem Himmel"; still less with his denial of Catullus's use of *uester* for *tuus*, as to which (29.20) Mr. Munro in his "Criticism and Elucidations of Catullus" (p. 216)—which, like his edition of Lucretius, has disappeared from the book market, to the great injury of English scholarship—says, on 99.6, "If *uestras* is not for *tuas* here, then it seems to me that any *tuus* in the language might be made out to be really a *uester*." He has, however, been only unlucky in missing J. B. Bury's explanation of *multis* in Bezzenberger's *Beiträge*, 1884, p. 239. Occasionally, Herr Riese shows a curious want of power to comprehend the situation, as in 61.3, *rapis*, and *ib.* 56, *fero inuini*, the connexion of which he will not admit, in 62.46, where his remark that it is a "sehr starker Ausdruck, wohl ohne Analogie," is ludicrously naïve. The same is seen in his adopting the reading 36.9, *et hoc pessima se*

puella uidit iocose lepide nouere diuis, which makes Catullus use the same word to express "the naughty girl" and the "most wretched of poets"! He is also too strict in his argumentation on the *Veneres Cupidinesque* of 3.1, where the plural *Veneres* simply generalises the form of address (cf. Kühner, *Lat. Gr.* II., § 20. 3) and on 13.9 *meros amores* (which he prints *A.*), which he will have is always used of persons in Catullus, in spite of 38.6 (where he tries to establish his view), supposing that the gift of the Love-Gods is "überschwinglich" identified with the Love-Gods themselves. He has a certain number of etymological notes, some of which are good, as 106.2, on *discopere*, where he distinguishes between the *dis*, meaning "asunder," and the *dis*, meaning "doubly" or "powerfully," as in *dilaudare*, and perhaps *disperire*, and others not so well, as on 17.17, *pili uni*, which he takes as a genitive instead of a locative. So far as I have observed, Riese's feeling for the metre is unexceptionable. On 31.13, however, if it were necessary for him to quote Rosberg's conjecture, *hodie*, and to call it "paläographisch gut," he should have added "metrisch aber unmöglich."

In conclusion, I have only to add that, in spite of certain blemishes, Herr Riese's *Catullus* is not only a valuable contribution to Catullan literature, but that it has also the merits of a practical commentary for ordinary use, being at once full and concise, interesting and yet not irrelevant.

J. P. POSTGATE.

Since the above was written, death has suddenly removed from among us the greatest scholar of our land. Though the loss of a man like Munro could never have been passed over without some tribute of homage and grief, I should not have offered any opinion upon his work, in the face of other judgments which have a more especial claim to be heard, if it had not seemed to me that these had failed to catch the full value of his contributions to the study of Catullus. It is not a question, in these "Criticism and Elucidations," whether a particular conclusion is right or wrong, or a particular emendation convincing, plausible, or ingenious. The book itself is a model to the student; its reading a lesson in criticism. Even the biased and the indifferent must be struck by the clearness and directness of his vision, and his power of seizing and never relinquishing the essential and practical. All must admire the thoroughness with which he handles a question. Rigorousness of deduction, converging accumulation of proofs, pertinent analogies, apt illustrations, all are massed upon the adverse position, which must be strong indeed to resist a combination like this. I know nothing more stimulating or suggestive than his masterly defence of Caesar's private character or his refutation of Conington's disparagement of Catullus. Where he has erred—and who is exempt from the common infirmity?—it is this hard and clear thinking which is the cause. The authors with whom he deals are sometimes cloudy and inconsistent, the external evidence is often vague and conflicting and incapable of being forced to a conclusion, and the very language which he knew so well will not always yield, even to the urgings of a master like Munro. I cannot think that

such a book will be allowed to perish from the world, nor repress the hope that, if it is to be preserved, his other contributions will not be forgotten.

CORRESPONDENCE.

LATIN I FOR D.

Oxford: May 25, 1885.

I venture to send you the following notes on Mr. Wharton's suggestive and interesting article:

1. The Latin *lago*, "a mattock," can hardly have any radical connexion with Anglo-Saxon *dæcan*, "to make a dike," from Anglo-Saxon *dic*, "a dike." It is generally agreed that *dic* is the English equivalent of the Greek *τεῖχος* (for *τειχος*) from an Aryan \sqrt{DHIGH} , a root represented in Latin by *FIG*, as in *figere*, *figulus*. The Latin *l* (= *d*) can only stand for an Aryan *D*, which in English would be not *D*, but *T*. For instance, *lacrima* = *dacrima* = Gothic *tagr* (for *tahr*), English *tear*, from \sqrt{DAX} . For the same reason the Old Low German word *dote* cannot be compared with the Latin *lolum*, nor Gothic *dauthus*, "death" (from *diwan*, "to die"), with the Latin *letum*.

2. Mr. Wharton connects Latin *prôles* with Gothic *frasts* (*fræst*). I would suggest that Gothic *frasts* (= *fra-asts*) is a derivative from *ast*, "a bough, twig, branch," and therefore should not be separated from the synonymous Greek *ἄστος* (Curtius, *Grundzüge*, p. 580), from \sqrt{AS} , "to sprout, to shoot" (Fick, iii. 504). These words should be kept distinct from Latin *prôles* (= *prô-ôles*), a derivative from \sqrt{OLERE} , "to grow," from \sqrt{AL} (see Curtius, p. 358). The original character of the Latin *l* is assured by the Gothic and Irish cognates.

3. I do not think the derivation of Latin *hères* from a \sqrt{HAS} will be accepted. Curtius produces good evidence for connecting *hères* with the Sanskrit \sqrt{HAB} when he adduces the Sanskrit *apa-haras*, "receiving an inheritance." For illustration of this etymology cf. Maine's *Early History of Institutions*, p. 216.

4. The Hebrew name *Zebulun*, from the verb *zabal*, "to lift, to exalt," has no etymological connexion with the Hebrew verb *zabad*, "to give," Arabic *zabada*. The words are brought together in Gen. xxx. 20 in accordance with the figure *paronomasia*, which is of such frequent occurrence in the Pentateuch. For remarks on *zabal* and its cognates I would refer your readers to Cheyne, *Prophecies of Isaiah*, ii. 160, ed. 1882, and Delitzsch's *Hebrew and Assyrian*, p. 38.

5. It is contrary to the laws of French etymology to account for the French name *Gilles* by the hypothesis of the change of the *d* of *Egidius* into *l*. The *l* of the French name is due to the diminutive *Egidillus*, the *d* dropping out as in French *mi*, from Latin *medius* (see ACADEMY, No. 645, p. 164, where reference is made to an essay by Gezelle on the name *Alydius* and its transformations).

A. L. MAYHEW.

SCIENCE NOTES.

THE statue of Mr. Charles Darwin, executed by Mr. J. E. Boehm, and forming part of the Darwin Memorial, will be presented to the trustees of the British Museum, in trust for the nation, on Tuesday, June 9. The statue will be unveiled by Professor Huxley, and received on behalf of the trustees by the Prince of Wales. The ceremony will be performed in the Great Hall of the Natural History Department of the British Museum in the Cromwell Road, South Kensington.

THE Scottish Geographical Society has concluded its first session, and has had fifteen general meetings of the society, at which many famous explorers and travellers have delivered

addresses, including Mr. H. M. Stanley, Mr. Joseph Thomson, Prof. Vambéry, Mr. H. O. Forbes, Mr. H. H. Johnston, and others. Lieut. Greely, Prof. Vambéry, and Mr. Holt Hallett have, among others, promised papers next session. The membership already numbers 900. In addition to other good work done by the society, a subscription of £400 was raised by some of its members for Mr. Forbes's expedition to New Guinea.

WE learn from the New York *Nation* that the construction of the Lick Observatory on the summit of Mount Hamilton, California, has advanced so rapidly during the past two years that the establishment is now practically complete, with the exception of the great telescope. The entire institution would have been completed at the close of the present year and given over to the management of the Regents of the University of California, had not the opticians been defeated in the prompt fulfilment of their contract by the unfortunate failure of the glass-makers to produce a piece of crown glass of the size and perfection required for the objective of the telescope. It is now reported that the new management of the firm of Feil, of Paris, has already overcome the difficulties incident to the making of the great disc; and, if no accident shall happen, it is to be expected that the Clarks, of Cambridgeport, will have begun their work of figuring it before the end of the coming summer. The trustees anticipate that the instrument will be ready for use not later than the autumn of 1887.

PHILOLOGY NOTES.

M. ERNEST DESJARDINS' edition of the *Tabula Peutingeriana*, the publication of which was interrupted after the issue of the fourteenth part several years ago, is about to be completed in four additional parts.

ENGLISH students of Syriac will be glad to know that a translation of Nöldeke's *Syrische Grammatik* is in preparation by Mr. J. H. Macdonald, and will be published in the autumn by Messrs. T. & T. Clark, of Edinburgh. The translation will be revised and corrected by the author, so that it will be substantially a second edition.

WE mention a pamphlet on the sources of part of *Aurelius Victor*, by Dr. A. Cohn (Berlin: Cohn), only because it contains a collation of a Bodleian MS. of *Aurelius* (Canon Lat. 131), and it may be as well to warn any English students that the collation is not very exact. The writer's theory as to the MSS. of *Aurelius* has been dealt with lately by Prof. Mommsen, and, as we think, disproved.

MEETINGS OF SOCIETIES.

EDUCATION SOCIETY.—(Monday, May 18.)

MR. F. G. FLEAY, in the Chair.—Mr. E. Cooke read a paper on "Our Art Teaching and Child Nature." The discussion in the art section of the International Conference on Education at the Health Exhibition last year was renewed, more especially the teaching and course of the South Kensington Schools in relation to the child's mental condition. The questions of colour-design with that of drawing from imagination and freehand were discussed with relation to the development of the child's faculties as illustrated by its expressions, more especially in drawings, the conclusion being that these subjects should be taught earlier. Children's drawings were used, suggesting a means of obtaining a scientific basis for a method of teaching drawing, and to demonstrate characteristics bearing on the question of interest or accuracy, which concluded the paper.

ROYAL ARCHAEOLOGICAL INSTITUTE.—(Thursday, May 21.)

MR. J. HILTON in the Chair.—Mr. W. T. Watkin

communicated a rubbing and notice of a Roman inscription found near Bala, which is interesting, as being the first one of the first cohort of the Nervii that has occurred in Britain.—Mr. W. S. Walford exhibited, and made some remarks on, a fine engraving of the Battle of the Boyne.—Mr. Park Harrison read a paper on a necklace found in 1868 in a mummy-pit at Arica, Peru. He described it as being composed of bugles, alternating with diminutive chevron beads, with a bronze pendant in shape of a bell. The bugles evidently once formed part of earlier necklaces, being of several different sizes and tints. They are square in section, like some of unknown date and origin in the Ashmolean Museum. In both there is a core of clear but imperfect glass, covered with opaque white, which, again, is coated with semi-transparent glass of a greenish-blue colour. The chevron beads are identical in pattern with examples found in Egypt and certain maritime districts in the north of Europe. Five only have been met with in Italy and the Mediterranean, and four are reported to have been seen in the Pelow Islands, all of which seems to point to commerce with uncivilised peoples. At Arica several objects, associated with the necklace, are decidedly Egyptian in type. Dr. E. B. Tylor was quoted as attributing the knowledge of bronze in Central America and Peru to the drifting of a Chinese or Japanese junk; and M. Ber accounts for a blue glass ewer of Oriental form, which he discovered at Ancon, to a like cause. As, however, it appears from a recent paper by Dr. Edkins, that allusions occur in old Chinese books, of contemporary date, to commerce by sea with Arabia in the first centuries of our era, Mr. Harrison thought it also probable that vessels were occasionally driven by gales from the coasts of Southern India or Sumatra, and then carried eastwards by the drift-current, which flows for three months of the year in the latitude of Fiji, as far as Easter Island, wreckage being deposited on its shores from the opposite side of the Pacific. It was mentioned that at Quito the Spaniards were told that giants arrived at a remote period from the west, in vessels sewn together with sinnet, a mode of construction which early writers state was peculiar to Arabia. Glass beads, Egyptian art, and the practice of embalming reached Peru presumably by this southern line of drifting, and here and there traces exist along the route that eastern civilisation passed that way.—The Rev. G. F. Browne read a paper, illustrated by a fine collection of rubbings, on some "Scandinavian" or "Danish" sculptured stones found in London, and their bearing on the supposed "Scandinavian" or "Danish" origin of other sculptured stones.—The Rev. J. L. Fish exhibited a small silver-gilt covered cup, used as a chalice, together with a small silver paten of the same material, presented to the Church of St. Margaret Pattens by Newbrough Swingland, parish clerk, in 1744. The cup bears the London date-letter for 1743-4, and the salver that of 1738-9.

ROYAL HISTORICAL SOCIETY.—(Thursday, May 21.)

THE LORD ABERDARE, President, in the Chair.—Mr. C. A. Fyfe, V.-P., read a paper on the Establishment of Greek Independence, with especial reference to the policy of England and Russia at that epoch. He traced the material and intellectual progress of Greece during the eighteenth century, showing that the war of independence was but the last act in a long drama of revival and progress; exhibited in some detail the work of Koraes and others in giving to the reviving Greek nation bonds of literary and intellectual union; and, after discussing the influence of the French Revolution and subsequent wars upon Greece, narrated the military events of the Hellenic revolt down to the time of the intervention of the great Powers. The diplomatic part of the paper embraced an enquiry into Canning's exact position and intentions in his joint action with Russia, and justified the course taken by that statesman, in spite of the ultimate failure of his policy to prevent war between Russia and the Porte.—A discussion followed, in which H.E. M. Ch. Mijatovich, Servian Minister; H.E. M. G. A. Argyropoulos, Chargé d'Affaires of Greece, and Mr. Hyde Clarke took part.

FINE ART.

GREAT SALE of PICTURES, by redemptive prices (beginning, 10 o'clock, and 10 o'clock, hand-painted, Every one who is to see these pictures should pay a visit. Very suitable for wedding and Christmas presents.—One, Room, 114, Strand, near Waterloo-bridge.

THE ROYAL ACADEMY.

III.

VERY favourably distinguished in some respects from most of its surroundings here is Mr. Stanhope Forbes's picture, "A Fish Sale on the Cornish Coast" (1093). In the middle distance a fish auction is going on, and some fisher-folk, grouped near stranded boats in the foreground, have thrown their purchases, fresh from the nets and all dripping with the sea water, on the sand at their feet; the fishing-smacks stand out a short way from the shore, on the calm, grey water, under a dull, lowering sky. The picture is prose, but good honest prose, quite free from false sentimentality; and if the characterisation is neither very searching nor very sympathetic, it is yet true and unaffected as far as it goes. Very cleverly suggested is the heavy, moisture-laden atmosphere, and the colouring is admirable within the sober quaker-like harmonies to which the painter has restricted himself; but, on the other hand, neither the aerial nor the linear perspective are altogether satisfactory, the line of the horizon being too high—unnecessarily so, indeed, for the necessities of the picture—and the sea appearing to rise like a sheer grey wall from the beach, rather than to recede as its natural prolongation. French technique has, it would seem, something to do with the success of the work, and it will be necessary to examine others by the same hand before venturing to predict the exact place which the artist will take up. As its pendant in the same room hangs a very complete, cleverly devised piece of genre, "His Last Work" (1160), by Mr. W. H. Bartlett, showing a young widow who stands in a sculptor's studio displaying to a scarcely very sympathetic audience her husband's last piece of sculpture. Apart from its skilful lighting and arrangement, the picture is, unfortunately, supremely uninteresting, notwithstanding the too visible effort to introduce a note of artificial pathos, such as it is rightly or wrongly deemed that the special public of the Royal Academy thirst for. The same false note has been struck by two very promising painters, whose works are among the less trivial and commonplace of the year's show. Mr. Bottomley, who has already unmistakably proved that he possesses real sentiment and power, sends "Death's Betrothed" (906), an admirably drawn and foreshortened figure of a young girl lying dead on her bed, having above her head a large crown of orange-flowers; behind her couch dimly looms a skeleton, half shrouded in dark draperies. This tawdry symbolism is wholly unnecessary, in so far as it is intended to enhance the natural pathos of such a subject. Is not the dread mystery of youth in death sufficiently moving in its awe-striking contrast and tragic simplicity, without such artificial and unsuggestive development as the painter has here sought to give to his work? Mr. John R. Reid, too, in his "Fatherless" (1113), a picture which has many admirable qualities, has struck in one instance the discord which jars, and detracts from the sympathetic force of a work which would otherwise fully tell its own tale. A widow is seen leading her young child, dressed in black, through a crowd of country-folk of rough but kindly aspect, assembled at a primitive fair which is being held on a down overlooking the sea. The little one, upon whom the mother is gazing with sad but composed mien, is feeding a calf. It is in the delineation of this child that the mock-pathetic note has been struck, from which the painter might so easily, and with such gain to his work, have abstained. Mr. Reid attains his

favourite "plein air" effect with his usual skill, but he would do well to remember that nature has other robes than the dull blue-green garment in which he loves to invest her, and that, in his devotion to one particular atmospheric effect, he may very easily drift into mere mannerism.

Incidentally we have already spoken of some of the most prominent portraits of the year. Sir Frederick Leighton contributes, in addition to the decorative frieze already described, four such works. One is "The Lady Sybil Primrose" (281), a child dressed in a white frock with blue ribbons, and standing erect against a chair of richly-toned brown plush, holding a doll which hangs unheeded from her hand. Another, fancifully entitled "Serenely Wandering in Trance of Sober Thought" (104), is a blonde of perfect form and feature, robed entirely in dull, harmonious blue, and standing fronting the spectator with face seen almost in profile. Yet another portrait, called "Phoebe," shows us the head and bust of a young girl, with hair of red gold, wearing a plumed hat of olive green. The President, in thus withholding from publicity the names of two of his fairest sitters, shows a laudable discretion which has long been the rule in France, but which at home is still of great rarity. It would, perhaps, from a commercial point of view, be a bad thing for the painters, but it would certainly be a great gain to the art-loving public if the example so set were more generally followed. What innumerable square yards of complacent vulgarity, of smug conceit, of distressing self-consciousness, what exhibitions of crude and tasteless millinery, we might possibly, under such circumstances, be spared! These specimens of Sir Frederick Leighton's art show all his wonted capacity for taking infinite pains, his anxiety to obtain charm of colour by fastidious choice and assortment of tints, and his unwearied search after harmony of line and arrangement; but they scarcely show more than this. We must grieve that these beautiful beings, whose substance is apparently ivory, coral, and orient pearl, have, in their too subtle exquisiteness, neither the textures nor the hues of life; though this is in itself a not altogether unpardonable sin, seeing that many great and noble portraits—such as, for example, those of Ingres and Flandrin—have been open in some degree to the same reproach. We must grieve still more that they have no idiosyncrasy, that they show no characterisation either physical or mental, that they leave on the mind absolutely no impression, save a vague recollection of chiselled features, delicately polished surfaces, and hues of subdued brilliancy.

We cannot, alas! be blind to the fact that, while Mr. Watts still exhibits a freshness and vigour of conception, a keen sympathy and intuition given to no other living Englishman, his hand, never unerring in its technical skill, serves him with less certainty than in former years. His portrait of "Miss Laura Gurney" (201) has much of the subtle charm which he so well knows how to impart to the delineation of youth and freshness; but, on the other hand, it would be idle to pretend that the drawing and modelling of the face and hands are wholly satisfactory. The beautiful broken tints of the long crimson mantle bordered with fur are obtained with great skill, and assort well with the carnations.

Mr. Frank Holl pursues with his usual popularity his career as a painter of successful and prominent Englishmen of all manners and conditions. All his qualities—breadth and decision, power of modelling, and forcible, if harsh and monotonous, tone—are again evidenced in the series of works which he contributes. We must own, however, to a desire for a greater variety of conception, colour, and general treatment

than is here displayed, and for some evidence that the painter takes a more profound interest in the higher mental characteristics of his sitters, and seeks to see in them something more than a mere procession of important personages whose counterfeit presentment he stands condemned to produce. The task is without doubt a difficult one; for these masks of modern life—rendered less and less easy to interpret by the necessity which a career of worldly success has forced upon their owners of constantly playing a part—oppose often an almost impenetrable barrier to any endeavour not only to portray, but to decipher; and, as a natural result, the faithful and uninspired reproduction of their prominent physical characteristics becomes profoundly uninteresting and even repellent to the observer.

Mr. Holl's rival, Mr. Oulless is, so far as execution goes, not seen at his best this year; his mannerism of touch, more pronounced than ever, gives to the faces of his sitters an uninviting paintiness and opacity, a tapestry-like appearance very far from suggesting nature. He has, however, far more intuition and sympathetic power than his competitor, and of this power his portrait of the Bishop of Worcester (240) is a favourable specimen.

Whatever may be the exact estimate formed of Mr. Sargent's undoubted ability, it is manifestly impossible to pass over any picture of his. The peculiarities of his mode of conception, as regards externals, and his great skill in technical matters, would forbid this, even had his works no other attraction. His portrait of "Lady Playfair" (586) is in its way one of the most striking performances of the year, though it is evident that the painter has not been sufficiently in sympathy with his model to add to his delineation just that charm which is what it chiefly lacks. The orange satin of the lady's bodice, with its changing reflections, is rendered with admirable dexterity, yet it is somewhat overpowering in its effect on the carnations, which have not the brilliance or transparency which they should possess to enable them to derive advantage from the juxtaposition. Especially good, though somewhat slight in execution, is the right arm, with its expressive hand half covered by the gauzy folds of the skirt.

One of the most remarkable portraits of the year, one, indeed, which reveals in a high degree the rare and precious quality of real characterisation and human sympathy, is the "Portrait of a Lady" by Mr. O. N. Kennedy (1107). He has portrayed with true yet unexaggerated realism an aged lady, who appears seated, wearing sober garments of black silk and lace, with a head-dress of black velvet and white lace. The effect produced is a singularly powerful and direct one, for the very reason that the painter has ventured to present to us, without repulsive emphasis, yet without misplaced idealism, a true and moving type of old age, relying on his own intuition and penetrating power to evolve the noble element of pathos inherent in such a subject, but none the less difficult to express. The handling is, if free, yet somewhat loose in parts, and the general tone not very agreeable; but on the other hand much dexterity is shown in the execution of some details, such as the jewels and the head-dress. Another solid and well-modelled performance, full of character, though sober and unpretentious, is the full length (283) exhibited by Mr. Farquharson, who has not often appeared before the public as a portrait painter.

M. Fantin, who, as regards the hanging of his pictures, has been this year treated with scant courtesy at both the principal exhibitions, sends the portrait of a young lady (83) seated almost fronting the spectator, dressed in a simple gown of brownish yellow, set off with delicate white lace at the neck and sleeves.

This, if not quite equal in concentrated power to the magnificent "Étude" of two years ago, is yet a very fine work, full of subtle characterisation, firmly modelled, and leaving a most grateful impression of noble calm and serenity. Exception may, perhaps, be taken to a certain scratchiness of execution, and to a want of breadth in the disposition of the drapery.

The aims and tendencies of landscape art proper remain much what they were. With very few exceptions, the object sought to be attained in even the most elaborate and carefully wrought work of this class appears to be at the utmost to excite a certain curiosity, or a reminiscence akin to that of the tourist—a mere interest of a topographical or spectacular kind. Little or no attempt is made to evoke emotion of a higher order, to emphasise the suggestiveness, the solemnity, the true import of any phase or mood of nature, or to express, besides the mere phenomena of the outside world, in the representation of which absolute realism can never be hoped for, the impressions produced on humanity by its varied aspects, in the true interpretation of which so profound a pathos may be attained. An art which deliberately renounces, or cares not to strive after such higher aims, which so easily contents itself with the lower point of view, must necessarily occupy a subordinate and inferior position, whatever may be the technical proficiency or the superficial charm attained by those who practise it. Mr. Hook cannot be ranked among those who are satisfied with a merely perfunctory and superficial reproduction of nature. He is not a master of elevated or varied expression, but he suggests with truth and with genuine zest those special aspects of the sea and land which are in harmony with his mood of keen joy in the freshness, the boisterousness, the freedom from restraint suggested by the bright, ever-palpating waves, the winds, and the undulating green coast-lines that he loves. His poetical and suggestive power is by no means of a high order, but it is of its own kind unmistakable, and affectation is at all times absent from his works. The limited scope of his art leads, however, to the perpetual and very irksome repetition of subjects such as those indicated, from which the painter seldom or never ventures to depart. In one of the works exhibited this year Mr. Hook is quite at his best. This is "After Dinner rest awhile" (146), a sea-piece showing in the foreground a number of cormorants, who, gorged with the results of a successful morning's fishing, have lazily settled on a cluster of low-lying brown rocks, through which the water, momentarily reduced to stillness, and tinged with the dark hues of the sea-weed, is gradually creeping. In strong contrast is the green-blue sea beyond, strongly agitated, yet withal of cheerful, rather than threatening aspect, with its columns of snow-white spray dashing over the rocks in the distance. The picture is all the more interesting for the absence of the conventional and uninteresting figures with which the painter so loves to people his canvases. Mr. Vicat Cole, chief of the unambitious school of which we have already spoken, is also seen to some advantage in the "Ifley Mill" (135), a less perfunctory, if scarcely more inspiring, performance than some recent works from the same hand. Mr. Leader was some short time ago one of those landscapists who inspired certain hopes; but these have been rudely dashed by his later productions. His chief aim seems, indeed, to be to rival Mr. Vicat Cole in the bringing forth of large and elaborate canvases, carefully and ably laid out, but more suggestive of paint than of nature, and entirely unsympathetic in their laboured precision. A typical specimen of his work is "The Old Holyhead Road through

North Wales" (1033). Mr. Macwhirter has a large capacity for seizing upon aspects of nature grandiose and effective from a spectacular point of view, rather than truly and deeply impressive. His canvases, too, are generally skilfully laid out, but the execution is so superficial and ineffective that such pleasure as his views might afford is never without alloy. "The Track of a Hurricane" (682), an extensive prospect of mountain-side, showing trees uprooted and scattered by a hurricane which has passed away, leaving the heavens smiling, is his most notable contribution. A painter of a very different stamp is Mr. Alfred Hunt, than whom no living Englishman is a more enthusiastic nature-worshipper. None takes a more genuine delight than he in delineating subtle passing effects, in rendering the rising mist, the myriad reflections in the silent pool, the rocky banks of the swift river, the rays of the sun filtering through dense foliage. Unfortunately—in his large oil paintings at any rate—his delight in local truth, his keen love of detail in nature, have caused him to lose sight of breadth and homogeneity, so that at a certain distance his works suggest nothing to the beholder. This may to some extent explain, though it cannot excuse, the persistent neglect with which he has been treated by the Academy. His "Bright October" (756), a scene having a family likeness to several former productions, is an interesting but by no means first-rate specimen of his powers. Mr. Colin Hunter's large and ambitious canvas, "The Rapids of Niagara above the Falls" (709), is a cleverly-drawn study of the twisted, swirling, roaring rapids, with their intricate wave-forms of all shapes and sizes: his somewhat coarse and monotonous touch is on this vast scale more at home than in works of smaller dimensions. To all this elaborated fury, however, he has not, after all, succeeded in imparting real movement; the form only, and not the ever-varying motion, the resistless power of the living mass of waters, is suggested, and so far the work must be said to have failed. Mr. Henry Moore is himself, and quite at his best, in "The New-haven Packet" (533), an expanse of blue heaving waters admirably drawn and modelled, and suggesting just that palpitating, perpetual movement which is what Mr. Colin Hunter's study lacks. On the other hand, he fails partially in the "Cat's-paws off the Land" (510), an attempt to rival Mr. Hook in the delineation of green, broken coast-line in contrast with heaving blue waters. Mr. David Murray's "Last Leaves" (1135), showing birches nearly stripped of their leaves, standing out against a pure blue sky, with a distance revealing low mountains just tipped with the first snow, has much charm of conception and colour, marred by a technique which is too slight and superficial; it is, however, a great advance on his much-discussed picture of last year. We may further select for commendation a large canvas, "A Frosty Evening in the Fen Country" (68), by Mr. A. K. Brown, recalling the art of Heffner and Munthe; "Falmouth Harbour" (147) by Miss Tuke; "A Drizzly Day" by Mr. Arthur Lemon (311); and a very delicate little landscape, somewhat too suggestive, however, of *chic*, "Autumn Morning—Carrara," by Mr. W. H. Wilson (816).

The optimists who last year took so roseate a view of the advance shown in the British school of sculpture, on the somewhat venturesome assumption that one swallow does make a summer, must this time look with a certain dismay on the collection of works brought together in the two rooms allotted to them at the Academy. A poorer or more repellent show has, indeed, rarely been seen, even within these walls, where sculpture, which elsewhere takes the very first rank, and excites an interest at least equal to that of the sister art, has

always been looked upon more or less as a *hors-d'œuvre*. True, we cannot be said to have here the real Mr. Hamo Thornycroft, whose simple and noble art in its higher phase has, it would appear, failed, in the present state of taste in such matters, to command that practical appreciation which to the sculptor is more absolutely necessary than to any other creative artist. His large, generalised style is in some respects unsuited to modern portraiture, and it must be owned that two of the busts exhibited by him, that of the poet Gray (2090), and the "Study of a Head" (2074), are distinctly below his level of achievement, since they show little or no individuality of conception. It is difficult to judge fairly the small wax model of Edward I. (2133), intended for one of the pedestals which mark the corners of Blackfriars Bridge, its scale being too small. The conception of the great warrior-king seems to have much of the grandeur we should naturally look for in a work of the artist; but the general outline has an angularity which on a large scale, and in a work intended to be seen in the open air, would probably be of unpleasant and inharmonious effect. Mr. Boehm's colossal group of "St. George and the Dragon," to which, as a work of monumental art, precedence should perhaps have been accorded, fulfils its purpose well as a decoration, for which it is no doubt intended, but has, from any higher point of view, little interest. The horse, of classical type, is vigorous and admirably modelled, and the lines of its uprearing form harmonise well with those of the huge, writhing dragon, but the nude figure of the knight is of not more than conventional correctness, and has but little of the energy which the subject requires. A finely modelled bust of a young girl, entitled "Maidenhood" (2069), is sent by M. Armstead. This contains a strong reminiscence of the Florentine busts of the 15th century, and is so good that it would have gained had the mere surface of the marble been less tormented with the chisel. The same artist also contributes a recumbent effigy of the late Dean Close (2132).

Mr. Onslow Ford's "In Memoriam," a memorial tablet of large dimensions, is, though unequal in execution, one of the best things here, showing as it does a laudable desire to break from the frigid conventionalities of modern English sculpture of the class to which it belongs. It shows, in the central panel a female figure, lying in an attitude which is rather that of natural sleep than of death, and on either side youthful angels supporting shields, in whose facial type the artist seems to have had in view the style of Donatello. The modelling of the nude forms of these angels, and the treatment of the hair of the central figure, are scarcely satisfactory; but, on the other hand, some portions of the work show considerable executive skill.

In the recumbent effigy of "Lord Frederick Cavendish" (2130), which is doubtless intended to form the crowning portion of a tomb or memorial, Mr. Woolner's skill and undoubted feeling have been exercised to little purpose, or rather have contributed to produce an effect singularly out of harmony with the destination of the work. The figure of the unfortunate nobleman is shown wrapped in a shroud, the head appearing to rest painfully, and with no sense of repose, on a cushion or support; the features still reveal unmistakably in their mournful and unrestful expression the shadow of agony and death. Surely such a conception shows a deplorable lack of the true sentiment which should inform a work of this class! Should not the effort of the artist be, above all things—and especially in the present instance—to realise the impression of eternal peace and release from the pains of mortality, rather than to achieve such a suggestion of suffering and unrest as must have power to

revive and sharpen grief, rather than to add to the sad pleasures of memory?

Among the best things here are certainly three reliefs, designed for execution in bronze, by Mr. Harry Bates (2086-2088), illustrating scenes from the *Aeneid*; these, if not strikingly original in design—and, indeed, they more than suggest, especially in the central panel, the style of Michelangelo—are modelled with admirable freedom and skill, and show great appreciation of decorative effect. Whatever may be the opinion as to the measure of artistic merit possessed by Mr. Richard Belt's bronze bust of Mr. J. L. Toole (2004), it must in common fairness be said that it is, in this respect, vastly in advance of a great number of works here exhibited in prominent places. The powerful, if in some respects immature, art of Mr. Gilbert is this year entirely unrepresented.

In the new water-colour room, where the average of the work shown is somewhat higher than heretofore, we may mention a very elaborate drawing by Mr. Poynter, "A Dream of the Arabian Nights" (1225), in which he has, as a labour of love, set himself to render masses of luxuriant exotic trees and shrubs of all kinds, grouped in picturesque and cunning confusion—a task which he has accomplished with untiring industry and much charm. Mr. Gregory is represented by a small but very spirited and delicate drawing of a young girl swinging in a low hammock and playing with dogs: this, Mr. Gregory's sole contribution to the Academy this year, is entitled "Overtures for Peace" (1233). CLAUDE PHILLIPS.

ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS.

It is almost universally admitted that the venerable Society of Painters in Water-Colours does not make an important, though it makes an interesting, show. Mr. Birket Foster has a large drawing of a wooded stream, with a picturesque figure or so painted in all conceivable daintiness of detail. Mr. Alfred Hunt is, perhaps, represented with something less than his usual force; but, on the other hand, Mr. Hale, in one work clearly owing Mr. Alfred Hunt's inspiration—a grey dawn on the coast—is especially delightful. For sheer force we can of course always go to Mr. Carl Haag, who has here a very important characteristic and completely realised oriental scene. Mr. Thorne Waite, of whom it has been remarked that he owes something to Mr. Hine and more to Dewint, exhibits more than one fresh and sunny transcript of the country of the Downs—not so much their grassy heights as their sheltered slopes. Mr. Boyce, who always—like a genuine artist—looks at Nature in his own way, exhibits a very interesting work. Near it hangs, if we remember rightly, the best drawing of Mr. Albert Moore, a mainly undraped woman, pink against a pale background. Mr. Moore has other work, but this is the best. Is it in deference to the impossible "British Matron," who has lately been permitted to air her prejudices in the columns of the *Times* newspaper, that the finest drawing of Mr. Moore is treated with insufficient regard? We do not seriously suppose so. Mr. Goodwin has a most poetical sketch called "A Deserted Monastery." Fields of poppy in the foreground blaze with noble colour; in the middle distance rises the tower of the monastery against a barred and solemn sky. Mr. Goodwin is a poet, and even where he does not absolutely satisfy he is certain to move and stir us. Mr. Herschell is now one of the very ablest figure draughtsmen to be discovered in the ranks of the old Society; but it so happens that this summer he sends nothing quite as bold, quite as vigorous, or quite as admirable

as his little child of the Winter Exhibition, or as his elder girl, who sat on the library stool against ranges of books, in the interesting show of last season. Yet whatever he sends is welcome, because it is certainly clever.

NINETEENTH CENTURY ART SOCIETY.

Is it a stroke of good chance, or is it the beginning of a career, we wonder—Mr. Fuller Maitland's happy little coast-piece at the gallery in Conduit Street, with the tone so harmonious, the sky so luminous? Whichever it is, it is a pleasant little work to behold, alight as it undoubtedly is. Mr. Holder's is, we believe, the best of the more important landscapes. It is a thoroughly realised vision of the charms of a Derbyshire valley, with cliff and rock, with ample, yet not too ample, leafage, with a pleasant invasion of sunlight in many an often-shadowed recess. Mr. Aubrey Hunt is faithful to Venice, painting here her boat sails and her glowing waters with much of James Holland's vigour and fullness of colour, as in his "From the Lido," at the Society of British Artists, he has painted her cool morning skies with subtlety. Mr. Tuke has a pretty sketch—though it is but a sketch—in a low-land garden: the garden of a suburban villa, it would seem. In water-colours there is a very notable drawing by Mr. T. B. Hardy, a wide stretch of scantily peopled beach. And in the same medium are Mr. Sowden's careful sterling records of old-world towns—pleasant souvenirs for the traveller—and Mr. Zorn's justified audacities in painting in half-a-dozen splashes of genius gold hair against a gold brocade. The Exhibition is of very various quality, but mediocrity is at least relieved by the presence of some painstaking art and some happy inspiration.

EGYPT EXPLORATION FUND.

May 20, 1885.

SOME time ago we announced that Mr. Petrie had discovered a Greek site in Lower Egypt, which he identified with the great Hellenic emporium of Naucratis. A selection of pottery and other antiquities there found has been despatched in advance, at the suggestion of Mr. Gilbertson, hon. treasurer of the fund, and having been to-day received, may now be seen in the Bronze Room of the British Museum. The fragments of vases range through at least three hundred years, and from the geographical position of the settlement form a most valuable commentary on the vases of Rhodes, especially Kamiros, and on the early art of Ionia.

These specimens, fragmentary though they are, give us most interesting examples of each class. On the oldest the design is painted on a pale yellow ground. Similar fragments were found by Mr. Wood in the earliest stratum of remains under the temple of Diana at Ephesus. The specimens with figures and animals in crimson and other colours on a pale ground are very similar to early vases of Kamiros and Ialysos in Rhodes, of which there is a fine series in the First Vase Room. The subjects are very varied, animals and the lotus-pattern predominating, with occasionally the human figure. These are followed by the successive archaic styles and the work of the best period.

Taken in connexion with the archaic fictile ware, a most interesting find is a large fragment of the shell called *Tridachna squamosa*, on which are incised patterns of an Asiatic origin. We know that the shell is not found in the Mediterranean, but belongs to the fauna of the Red Sea and the Indian Ocean. Specimens of it similarly ornamented have been found in Assyria, in Palestine, in Rhodes, and at Canino in Etruria. The discovery of a fragment at Naucratis adds one more link to the

chain, and we can hardly resist the conclusion that all these shells were imported by the Phoenicians by the trade routes of the Red Sea, and afterwards formed objects of barter in their traffic with the Greeks and Etruscans at least as early as 600 B.C., or even earlier.

Next in order of interest are the figures in limestone, alabaster, and terra-cotta, some recalling Rhodes or Cyprus, others purely Greek, others again Graeco-Egyptian. Among the most noteworthy is a very beautiful headless figure of a girl, ornamented with flower-wreaths, which remind us that the weaving of garlands was a well-known craft of Naucratis. It is hard to assign this work to a purely Egyptian or Greek origin. The age is probably about 500 B.C., and, but for the modelling of the bust, it might be assigned to the Saite school. On the other hand, in spite of a somewhat Greek treatment, there is nothing Greek which absolutely recalls it. We have here, as in the earlier fictile ware of Naucratis, an intermediate style, such as that already recognised in the vases of Kamiros, but in this case distinctly under Egyptian influence. The stamped handles of diotae are selections from a great series, surely indicating the trade-routes of this Greek emporium, while the Athenian tetradrachms equally witness to the intercourse with Greece.

These discoveries clearly point to commercial relations at a very early age with Miletus and other cities on the west coast of Asia Minor, and with the neighbouring islands, and confirm in the most striking manner the accounts we have from Herodotus and other ancient authors of the establishment of Naucratis under the Saite kings as an emporium and centre of Hellenic trade. It is partly to the liberality of the Society for the Promotion of Hellenic Studies that the results at Naucratis are due, the work having been aided by a grant made by them for excavations on this site.

REGINALD STUART POOLE,

Hon. Sec. Egypt Exploration Fund.

NOTES ON ART AND ARCHAEOLOGY.

A NEW series of illustrated volumes, under the general title of "Les Artistes Célèbres," has just been commenced by the Librairie de l'Art (Paris: Rouam). The first volume is *Donatello*, by M. Eugène Müntz.

WE should like to call the attention of English archaeologists to Prof. Haug's article on "Epigraphical Studies of Roman Britain" in a recent number of *Bursian's Jahresbericht*. It can, we believe, be obtained separately.

M. GEORGE DUFLESSIS and M. Henri Bouchot are preparing a *Dictionnaire des Monogrammes de Graveurs*, in the series of "Guides du Collectionneur," published at the office of *L'Art*.

THE discovery of an important picture by Mantegna is said to have been made at the Brera at Milan. It represents the Madonna and Child surrounded by heads of singing angels, and till its recent restoration was ascribed to the school of John Bellini. A similar picture is described by Vasari among the works of Mantegna. If the ascription is confirmed it will be a valuable addition to the Brera, which contains two other notable works by the great Mantuan—the St. Luke with Saints, and the strange foreshortened Christ. Unless we are mistaken, the newly cleaned picture is (or was in 1882) numbered 282 in the catalogue, and is remarkable for the manner in which the angels show their teeth. The restoration effected by Signor Louis Tavenagni is said to be very perfect.

AT the sale of the Beraudière Collection a picture by Boucher, representing the toilet of Venus, and originally painted to adorn

bath-room of M^{de}. de Pompadour, was bought by M. Lacroix for 133,000 francs.

THE Belgian Royal Society of Water-Colour Artists have opened their annual exhibition in the Palais des Beaux-Arts, Brussels. The Belgians make but little show. Hennebicq's "A Morocco Sherif," and the landscapes of Hoeterick X., De Famas Teetas, Van Seben Bingé, and Uytterschant, are up to their usual standard. Claus's "November Morning" and Staquet's transparent land and sea studies give some delicate interpretations of atmospheric effects. Pierre Oyens sends a clever piece of *genre* himself as a cheerful "Convalescent"; but the numerous contributions from Italy carry off the palm in spirit and execution. Cipriani's "In the Cloister" is a charming picture, pure in colour as in sentiment, as are his other bright bits of *genre*. Simion's "Arabs at Prayer" is excellent, and Biseo and Bartolini's Eastern scenes are good. Cabianna's convent studies in dark soft tones have a melancholy charm. From Holland, Mauve, Kever, and Smits send characteristic good work; and a most elaborate piece of conscientious painting is the mantelpiece of the "Franc" at Bruges, by the late Louis Haghe.

MUSIC.

RECENT CONCERTS.

THE fifth Richter concert was held last Thursday week. The programme commenced with Brahms' "Academische Fest-Ouverture," a clever and spirited work, but one which needs an audience of German students in order to appreciate all its meaning. It was admirably played. The splendid performance of the Trauermarsch from the "Götterdämmerung" called forth a long and persistent demand for an encore, but that demand was met by an equally persistent, but polite, refusal. Mendelssohn's name rarely figures on the Richter programmes, and it was a treat to hear his fine "Hebrides" overture. If, as some surmise, Herr Richter does not particularly care for the Jewish composer's music, there is no trace of indifference when he conducts any of his works. The closing scene from "Das Rheingold" ended the first part of the programme. The vocalists were Miss Sherwin, Miss Friedländer, and Miss Goldstein, who represented the Rhine-daughters, and Messrs. Bernard Lane and Watkin Mills. The music apart from the stage loses much of its meaning, but, nevertheless, the performance seemed to give great satisfaction. The concert concluded with Beethoven's Fourth Symphony, and familiar as the work is one always hears it with renewed pleasure. Herr Richter was in his best form. The programmes at these concerts are always of moderate length, but on this evening another piece might well have been included; for the concert was over before ten o'clock.

A morning concert was given on the same day at the Blüthner Pianoforte Rooms. Miss A. Zimmermann was the pianist, and in Schumann's "Etudes Symphoniques," and in some short solos, met with well-deserved success. She had a fine-toned piano, and played with great crispness and brilliancy. Miss E. Shinner gave an able rendering of Spohr's "Barcarolle," and joined Miss Zimmermann in Grieg's pianoforte and violin Sonata in F (op. 8) and in some of Heller's charming "Pensées Fugitives." Mrs. Hutchinson and Mr. F. King were the vocalists. Besides well-known songs, the former sang Berlioz's "Zaïde," and the latter a new song, "The Voice," by Mr. H. Klein.

Mr. C. Hallé gave his third concert at the Prince's Hall last Saturday. The programme included the Fibich pianoforte quartet, introduced by Mr. Hallé a season or two ago at his recitals, and Schumann's "Märchen-Erzähl-," (op. 132), for pianoforte, clarinet and

viola; the clarinet was, however replaced by the violin. Mr. Hallé's solo was Schubert's fine Sonata in D (op. 53).

M^{de}. Ida Henry gave her annual evening concert at the Prince's Hall on Friday, May 22. The programme commenced with a Sonata for pianoforte and violin by Dvůrák, well played by the concert giver and Herr Straus. The work is clever, and the middle movement very charming. The *opus* number was not given, but we imagine it to be one of the composer's early productions. The "Deutsche Reigen," of Kiel, for pianoforte and violin, formed another interesting feature of the programme. M^{de}. Henry played a number of short solos. She has good execution, and in Mendelssohn's Scherzo in F Sharp minor, and Chopin's Rondeau (op. 1) did full justice to herself. Miss Phillips, M^{de}. Fasset, and Mr. J. Robertson were the vocalists. The hall was very full.

We have been unable to notice the first and second violin recitals of Herr Peiniger at the Prince's Hall. The third and last of the present series took place last Tuesday afternoon. A special feature in the programme was the section entitled "English School." It included a Sonata for harpsichord and violin by C.

Rousseau Burney—probably a son of Dr. C. Burney; a Largo, by Amand Smith, a violinist of the latter part of the eighteenth century; a Larghetto and Allegro, by J. C. Mantel, said to have been organist of South Benfleet, in Essex, in the eighteenth century; and two movements from a violin Sonata, by J. Gibbs, of whom nothing is known beyond the fact that he was organist at Dedham, in Essex, about the middle of last century. Thus, Herr Peiniger has discovered some old and, we may add, interesting novelties. There was not a very large audience last Tuesday; but the careful and intelligent performances of the concert-giver were much applauded. Mr. C. Hopkins-Ould was the accompanist. J. S. SHEDLOCK.

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LITERATURE.

The Real Shelley: New Views of the Poet's Life. By John Cordy Jeaffreson. In 2 vols. (Hurst & Blackett.)

To be just to Shelley, to feel at once the strength and the weakness of his nature, to recognise the singular beauty of his character and to perceive how this could coexist with serious flaws and faults, false opinions, erroneous tendencies in conduct, wrong acts—in a word, to understand Shelley is more difficult than either to exalt him into the angel or to degrade him into the miscreant and caiff. Is Mr. Jeaffreson just to Shelley, has he understood Shelley aright? If any reader of the ACADEMY desire to see *The Real Shelley* at less cost than the expense of purse and time which 900 octavo pages involve, I will for a moment draw back the curtain and expose to view the figure in waxwork. Behold then, ladies and gentlemen, the Real Shelley of atrocious memory: a bad young man, coming of a family of squireens; a young man much given to cursing, lying, drinking laudanum, defrauding his creditors, and other evil practices; observe the cruelty and deceit in the eyes of one who loudly professed virtue while regardless of any other person's feelings in comparison with his own; observe the peculiar expression of the lips acquired from their frequent utterance of falsehoods; and notice, I pray you, for it is a matter of prime importance, that his features are unsymmetrical, and that his nose is cocked in air.

Such is about the nett result of Mr. Jeaffreson's biographical studies. The toil by which we gather this fruitage of truth is, indeed, considerable, but our toil is sweetened by severe yet gracious moralisings and delicate felicities of style peculiar to Mr. Jeaffreson. "New Views" he has rightly styled his work, for of new documents, new biographical material, such contribution as he makes is of the slenderest kind. In lieu of ascertaining the facts of Shelley's life, Mr. Jeaffreson supplements his ignorance with conjectures—conjectures which to one who knows the facts cannot but appear in many instances strangely unfortunate and strangely ill-tempered.

A polemical biography such as this might serve a temporary purpose if carefully executed, but could not live as the enduring portrait of a man. Mr. Froude, Mr. Kegan Paul, Mr. MacCarthy, Lady Shelley, and other writers, have made mistakes. It is quite right that these mistakes should be corrected; but why brandish them aloft with a truculent air of triumph? Every careful worker in history or biography is likely to light upon errors in the work of his predecessors. If he have any feeling for what biography really is, he will make quite sure of his own ground,

he will retain all that is valuable, and he will drop all that is worthless in the work which has helped him. He will displace error by presenting the truth. If discussion be necessary, it will be kept in the background, and as often as possible will be relegated to a note. So a biography which shall be a living portrait, and as such a true work of art, must be produced. It is Mr. Jeaffreson's joy to wrangle endlessly over points. A temporary purpose, however, may be served, as has been said, by a polemical biography. But the writer who charges his predecessors with ignorance must himself be well-informed; the writer who charges his predecessors with carelessness must himself exercise some caution; the writer who condemns others for errors which have in them something generous must beware that he himself does not offend by the baser errors of malevolence. I proceed to test Mr. Jeaffreson's work. I shall confine myself almost altogether to the earlier part of Shelley's life, because for that period the most important materials are not those papers, inaccessible to Mr. Jeaffreson, in the possession of Sir Percy and Lady Shelley. I must pass by numberless statements, ignorant or injurious, which I could disprove were ample space at my command. I must make a selection from such errors as can be rapidly disposed of. Fortunately, these will suffice to show my readers something of the spirit and the substance of Mr. Jeaffreson's work, and they will understand into whose hands they must trust themselves if they take Mr. Jeaffreson for a guide. The task is not an agreeable one; but when the Herald in "Faust" struck Zoilo-Thersites with his staff, and brought forth the adder and the bat, I suppose that he did not shrink because his staff on a different occasion might perform a more honourable service.

1. To understand aright the story of Shelley's childhood, to judge justly of the education received and the sufferings endured by him as a schoolboy, it is important to ascertain the age at which he went to Eton. An exact chronology is the skeleton of a true biography. The "Real Shelley" went to Eton in 1806. Mr. Jeaffreson supplements his ignorance with a theory: in 1806 old Byshe Shelley became a baronet, and the Shelley squireens now thought that young Byshe ought to consort with the sons of gentlemen. Mr. Jeaffreson errs by two years. Percy Byshe Shelley inscribed his name in the head-master's book as an Eton schoolboy on July 29, 1804. In 1805, as the published school lists show, he had already passed out of the lower school.

2. How long did Shelley remain at Eton? As a fact, until Midsummer 1810. But Mr. Jeaffreson's "Real Shelley" was "extruded" and "eliminated" from Eton in 1809.

3. And why did Shelley leave Eton? "All the present writer can say positively on these points," writes Mr. Jeaffreson, "is that Shelley left the school in disgrace, which there is reason for thinking he richly merited, and left it at the time already stated" (i.e. 1809). Mr. Jeaffreson supplements his ignorance with a conjecture: "it is by no means improbable that he was sent home on account of his amiable habit of cursing his own father." As a fact, Shelley left Eton because he had completed his course, and had entered Oxford

some months previously. He left Eton rather with distinction than in disgrace, having pronounced a speech of Cicero against Catiline before his compeers in oratory on Election Monday, just before bidding farewell to school.

4. Who was head-master during Shelley's Eton years? As a fact, the mild and amiable Dr. Goodall was head-master from 1802 to December 1809. But "the Real Shelley" of 1806-9 had for head-master Dr. Keate, the awful wielder of the rod.

5. Shelley, according to a tradition, organised a rebellion at Eton against the fagging system. It would be of some interest to ascertain his fagger's name; and luckily it is recorded that his fagger was Matthews, afterwards well-known as the author of *The Diary of an Invalid*, a boy who had been five or six years at Eton before Shelley. Mr. Jeaffreson represents Matthews (who is a name to him and no more) as a fellow-fag of the Real Shelley, residing in Hexter's house with him—a twofold error.

6. The truth is that Mr. Jeaffreson has not examined the obvious sources of information about Shelley at Eton. He copies from Middleton, the most inaccurate of Shelley's biographers. Middleton copied, and copied inaccurately, from letters in the *Athenaeum*. To these published letters Middleton distinctly refers in his preface; but Mr. Jeaffreson assumes that Middleton in person received his information from an eye-witness of Shelley's proceedings at Eton. "Mr. Middleton was assured by an eye-witness of these scenes," &c. (p. 85).

7. Wholly unacquainted with Eton and its chief persons in Shelley's day, Mr. Jeaffreson is ready to charge Lady Shelley with defamation because she quotes words of a school-fellow of Shelley's describing his tutor Bethell as "one of the dullest men in the establishment." Perhaps, after all, Bethell was the reverse of dull! An unhappy conjecture, for Bethell, an honest and kindly gentleman, was famous for his pomposity and dullness. Mr. Jeaffreson has evidently never heard of Bethell's celebrated comment on the words "postes aeratos" or the lines "Didactic, dry, declamatory, dull, Big, blustering, Bethell bellows like a bull."

8. From what has been said, it follows that Mr. Jeaffreson must altogether recast his chapter "Between Eton and Oxford," which gives an account of the events of 1809-10. There was, indeed, no "Between," for Shelley had matriculated at Oxford (a fact well known to myself and some other students of Shelley's life) before he left Eton.

9. As Mr. Jeaffreson is ignorant of the sources of information about Shelley's life at Eton, so he is ignorant of sources of information, other than Hogg's Life, with respect to important incidents of Shelley's life at Oxford. Yet he ought not to have remained unacquainted with these.

10. As to the cause of Shelley's expulsion from University College he himself wrote to Godwin: "I was informed that in case I denied the publication [of *The Necessity of Atheism*] no more would be said. I refused and was expelled." Mr. Jeaffreson says that it is scarcely needful for him to remind his readers that the college authorities never expelled Shelley for refusing to deny the

publication. Shelley's "whole statement is untrue" (i. 397). Shelley pretended, according to Mr. Jeaffreson, that he was expelled for contumacy, whereas he was really expelled on the more edious charge of atheism (i. 290). Alas for Mr. Jeaffreson's haste to convict Shelley of a two-fold lie! The record stands thus in the College Books:

"At a meeting of the master and fellows held this day it was determined that Thomas Jefferson Hogg and Percy Bysshe Shelley, commoners, be publicly expelled for contumaciously refusing to answer questions proposed to them, and for also repeatedly declining to disavow a publication entitled *The Necessity of Atheism*."

11. An absurd account is given (i. 280) of the excitement among the Oxford authorities on the announcement of the approaching publication of Shelley's pamphlet: "It cannot be questioned that Mr. Munday's shop, the office of the *Oxford Herald*, was watched day and night by persons who were instructed to take note of all individuals visiting the printer's premises," &c. Had Mr. Jeaffreson known where to look for information, he might have given a full and accurate narrative of what happened in the booksellers' shop, but it is easier to romance than to seek for facts.

12. For the period from June 1811 to June 1812 no source of information with respect to Shelley's life and his mental development is more important than his letters to Miss Hitchener. In these he pours out all his thoughts and feelings without restraint. The period includes the events which led to his elopement, includes his marriage and residence in Edinburgh, residence in York and breach with Hogg, residence in Keswick and acquaintance with Southey, visit to Ireland and residence at Nantgwillt. Has Mr. Jeaffreson consulted the Hitchener letters? His ignorance of their contents proves that he has never seen them, except in such passages as have been quoted by Mr. MacCarthy and other writers. Had he seen them, Mr. Jeaffreson might have told his readers some important facts, and spared them a world of idle conjecture.

13. What was the date of Shelley's elopement with Harriet Westbrook, and of his marriage in Edinburgh? "It is a question," Mr. Jeaffreson writes,

"whether the elopement was made at the end of August or in the beginning of September. I have little hesitation in saying Harriet left her father's house in September; none in saying she was married to Shelley in Edinburgh in the first week of that month."

Mr. Jeaffreson seldom has any hesitation in making a positive statement with which the facts do not agree. In the books of the Register House, Edinburgh, the entry of Shelley's marriage may be seen: "August 28th, 1811, Percy Bysshe Shelley, Farmer, Sussex, and Miss Harriet Westbrook, St. Andrew's Church Parish, Daughter of Mr. John Westbrook, London."

14. The "Real Shelley" having remained a week or ten days longer in Edinburgh than did the Shelley who wrote to Miss Hitchener, comes to York one evening and is eager to obtain lodgings, for he intends to set out next day for Sussex, and desires to place his young bride in suitable quarters. "Twenty-four hours later the young gentleman . . .

goes off by the London mail." As a fact (proved by the dates of letters written from York) Shelley remained ten days or more in York before starting for the South.

15. Arrived at his Uncle Pilfold's, Shelley wrote a letter to Mr. T. C. Medwin, in which the words occur, "We most probably go to London to-morrow," *we* meaning his uncle and himself. Mr. Jeaffreson charitably assumes that Shelley desired to mislead Mr. Medwin into supposing that Harriet, who ought not to have been left behind, had accompanied him from York. But to Miss Hitchener, who was aware that Harriet had remained at York, Shelley writes as he wrote to Mr. Medwin, "We did not call on Whitton." There is not a shadow of evidence to prove that Mr. Medwin misunderstood Shelley's words.

16. As to the breach with Hogg, Mr. Jeaffreson creates the whole story out of his own inner consciousness, and it is throughout erroneous. Failing to understand Shelley, Mr. Jeaffreson cannot conceive that Shelley may have forgiven one who confessed a fault and declared that he was penitent; and that an estrangement may have taken place after a reconciliation. It is idle to conjecture and to argue as Mr. Jeaffreson does, when documents exist which make the matter clear and intelligible, and disprove the conclusions at which he laboriously arrives.

17. From York the Shelley party went to Keswick. Mr. Jeaffreson has an odd notion that they resided with Mr. Calvert at Greta Bank "in the twofold character of guests and lodgers." The Keswick chapter is accordingly entitled "Greta Bank." As a fact, on leaving lodgings, Shelley, with his wife and sister-in-law, resided in "Chesnut Cottage," a small house which they rented from Mr. Dare. When about to leave Keswick for Ireland, they were received for a few days as guests by Mr. and Mrs. Calvert. The error, with many others, betrays Mr. Jeaffreson's ignorance of the Hitchener letters, but information was obtainable from another quarter.

18. "Whilst writing the Address to the Irish People at Greta Bank," writes Mr. Jeaffreson, "Shelley found other employment for his pen in producing verses to Robert Emmett's glorification." Mr. MacCarthy, whom the author of *The Real Shelley* courteously styles a "superlatively inaccurate and stupefying writer," might have kept the superlatively accurate Mr. Jeaffreson right on this point. The verses to Robert Emmett (which are still in existence) were written, not at Keswick before Shelley visited Ireland, but either at the close of his residence in Dublin, or in Wales after he had left Ireland.

19. On January 16, 1812 (misdated January 14 by Mr. Jeaffreson), Shelley writes from Keswick to his judicious adviser, William Godwin: "You mistake me if you think that I am angry with my father. I have ever been desirous of a reconciliation with him." Mr. Jeaffreson comments on this:

"Neither misconception nor semi-delusion can be pleaded for Shelley's statement that he was not angry with his father. It is not true that he had 'ever been desirous of a reconciliation with his father.' The two statements were untruths told by Shelley in order set himself right with his correspondent."

I make no comment, but simply quote the

following words from an unpublished letter of Shelley to his father, dated December 13, 1811:

"And now let me say that a reconciliation with you is a thing which I very much desire. Accept my apologies for the uneasiness which I have occasioned; believe that my wish to repair any uneasiness is firm and sincere. I regard these family differences as a very great evil, and I much lament that I should in any wise have been instrumental in exciting them."

20. Miss Hitchener is described by Mr. Jeaffreson as a "young woman who seized every occasion for sowing the seeds of Deism and Republicanism in the minds of her infantile pupils." As a fact, Miss Hitchener (whose age was thirty), in response to Shelley's pleadings, refused to admit that she was not a Christian; she found the Christian religion, she says, dictating humility and meekness; and she would "tread lightly and cautiously on what others consider sacred."

21. Shelley, on February 28, 1812, made a speech at the Aggregate Meeting of the Catholics of Ireland, held in Fishamble Street, Dublin. Mr. Jeaffreson desires to show that his speech was an insignificant incident of the meeting. He spoke, says Mr. Jeaffreson, "as seconder of the sixth resolution," and "to second the sixth resolution at a public meeting is not to take an important part in its proceedings." As a fact, Shelley neither proposed nor seconded any resolution. He spoke in response to a resolution offering the thanks of the meeting to distinguished Protestants who were present, and the presence of distinguished Protestants at these Catholic Emancipation meetings was regarded as a matter of high importance.

22. Mr. Jeaffreson dates Shelley's departure from Ireland incorrectly and consequently makes a wrong reckoning of the number of weeks and days spent by Shelley in Ireland. He left Dublin for Holyhead on April 4, not April 7, as is shown by an unpublished letter. He arrived at Nantgwillt, not about April 21, but on April 14.

23. An amusing instance of Mr. Jeaffreson's method of writing biography is the following: "Your new suggestion of our joining you at Hurst," Shelley wrote on March 10 to Miss Hitchener, "is divine. It shall be so." But, says Mr. Jeaffreson, Shelley's wife and sister-in-law declared that it should *not* be so, that if they must needs meet Miss Hitchener, at least it should be in Wales, not in Sussex. In fact, Miss Hitchener's proposal was that they should proceed to Hurst and reside there, *after* her visit to Wales. The next letter of the correspondence is one from Harriet to Miss Hitchener in which she urges the Sussex schoolmistress, in words of unrestrained ardour, to abandon school and come and live with her husband and herself.

25. Shelley's letter to Lord Ellenborough says Mr. Jeaffreson, "seems to have been corrected for press to the last point as early as 16th August [1812]." As a fact, twenty-five printed copies of the letter were despatched to Hookham on July 29.

26. When Shelley's servant, Dan Healey, was imprisoned at Barnstaple, Shelley, says Mr. Jeaffreson, may be assumed to have suffered "from mental and bodily distress, which had an effect on the petty cash receipts of the nearest dealer in laudanum." In fact, Shelley came forward and arranged to pay

fifteen shillings a week during Dan's period of imprisonment, in order that his servant might be well treated. The accounts of the dealer in laudanum still wait to be discovered by Mr. Jeaffreson's happy research.

27. In opposition to Mr. Kegan Paul it is argued by Mr. Jeaffreson that Shelley may have met Mary Godwin in the spring or summer of 1813; indeed, Mr. Paul's misrepresentations "are calculated to make readers suspect that the poet's intercourse with Mary in the spring and summer of 1813 was attended with incidents creditable to neither of them." It is quite true that Mr. Paul has not accurately stated the facts, but on the central point at issue he is right. Mary and Shelley did not meet in the spring or summer of 1813. The date of Mary's departure for Scotland and of Shelley's several visits at Godwin's house are on record in Godwin's diary. Mary's residence in Scotland was much longer than Mr. Paul or Mr. Jeaffreson suppose it to have been.

28. As I am able to confirm this statement of Mr. Paul's, so I am able to confirm Mr. Froude's statement (challenged by Mr. Jeaffreson in the plenitude of his ignorance) that a letter exists proving beyond question that Shelley and Mary travelled to Geneva with Claire in 1816 in complete ignorance of Claire's relations with Lord Byron.

29. The children of Shelley and Harriet were formally placed by the Court of Chancery, says Mr. Jeaffreson, under the joint guardianship of Mr. Westbrook and Miss Westbrook, and "eventually under the personal care and tuition of Dr. Hume, a clergyman of the Church of England." Mr. Jeaffreson is unaware that Dr. Hume was the tutor proposed by Shelley in opposition to a clergyman—Jacob Cheesborough—proposed by the Westbrooks; that Shelley's proposal was approved, and that of the Westbrooks rejected. Dr. Hume, physician to His Majesty's forces, was not a clergyman.

30. Mr. Jeaffreson dwells much on what he regards as Shelley's Platonic passion in 1813-14 for Mrs. Boinville. He tells us that Mrs. Boinville was the mother-in-law of Mr. Newton, the vegetarian, and through her daughter, Cornelia Newton, was "the grandmother of a brood of handsome children." In fact, there was no such person as this Cornelia Newton (born Boinville); and Mr. Jeaffreson makes Mrs. Boinville mother of her own sister, and grandmother of her own nephews and nieces.

Enough: I have given a small specimen of what Mr. Jeaffreson would himself style the superlative inaccuracy of this writer. I have had to avoid discussion on important matters, but these comparatively minor errors show the quality of the work. And now, having been subjected to a brief cross-examination, Mr. Jeaffreson may go down.

EDWARD DOWDEN.

A Naturalist's Wanderings in the Eastern Archipelago. By Henry O. Forbes. (Sampson Low.)

THE graceful tribute to the labours of Mr. A. R. Wallace, with which Mr. Forbes's work opens, must come almost spontaneously from any naturalist who essays to write on the "Malay Archipelago"; and even those

who have most felt the singular charm of "that model book of travel," as Mr. Forbes calls it, may admit that the work before us, whether as regards the interest of the narration or the value of the researches described, is not unworthy to stand beside it. Nor need the writer, we think, so emphatically disclaim for his work "all literary elegance and finish." An occasional ruggedness in the style, or in the choice of an epithet, may possibly indicate that he was happier while doing his work than when writing about it; but he certainly shows no lack of vigorous graphic or descriptive power. His accounts of the savage or semi-civilised peoples of the different islands, their home-life, habits, customs, and amusements, are full of interest. He is equally happy in picturing the various conditions which give a charm to travelling in those regions; while his scientific acquaintance with the flora and other component elements of the landscape imparts additional value to his descriptions. Not the naturalist only, but every intelligent reader will appreciate the sense of delight with which the author commenced his labours at Java:

"Here I built a bamboo-hut in an open spot with an exhilarating look-out on the high mountains, and alone with my Malay boys began my initiation into the language of the country, and into the nomadic joyous life of a field naturalist. It is a life full of tiresome shifts, discomforts, and short commons; but these are completely forgotten, and the days seem never long enough amid that constant flash of delighted surprise that accompanies the beholding for the first time of beast or bird or thing unknown before, and the throb of pleasure experienced, as each new morsel of knowledge amalgamates with oneself."

We do not think—though opinions will differ on the subject—that, even for the most "general" reader, the pleasure of perusal will be much interfered with by the presence in the text of unfamiliar names of plant or animal. The bulk of such information is confined to the appendices, and the moderate amount which is scattered throughout the text of course gives it additional meaning for many readers.

The book is divided into several headings according to the scenes of the author's labours. The more important journeys were those through the southern parts of Sumatra, the Portuguese territory in Timor, Timor-Laut (a group hitherto practically unknown), and last, though not least in interest, the Cocos, or Keeling Atoll. The interest here is twofold. The islands are still under the wise and patriarchal rule of the Ross family, the descendants of a worthy Highland gentleman who first took possession of them in 1825. The wars and disputes between Ross and Hare, and the history generally of various similar potentates, mostly English, who established themselves in the neighbouring archipelago within the last century form very curious episodes in the history of the region. Mr. Forbes's account of the settlement and its rulers will command the sympathy of every one. This atoll is, besides, classic ground to the physical geographer, for it was mainly as the result of his studies here that Darwin, nearly half a century ago, elaborated his theory of coral reefs. The credit of that famous generalisation is not dimmed even by the considerable modifications grafted on it

by later and fuller researches. Mr. Forbes's observations go to prove that the Keeling islands show many signs of steady upheaval; and he consequently adopts the view which was urged even during Darwin's lifetime by Dr. Sempér, according to which—shortly—the formation of an atoll by no means necessarily implies subsidence, but may take place either on land gradually upheaved; and worn down by the action of the sea, or on surfaces raised by marine deposits to the coral builders' level. To this view Dr. A. Geikie has now given the sanction of his authority in a very clear and able statement of the case read last year before the Physical Society of Edinburgh.

Mr. Forbes's account of the way in which, after living for some weeks among the people and communicating only by signs, the language flashed upon him is curious. This language was the Sundanese, which he says differs entirely from both Malay and Javanese, being as superior to either as broad Scotch is to English; and its speakers show accordingly a vast amount of intelligence, especially in matters connected with natural history. "They have unconsciously classified the various groups into large comprehensive genera, in a way that shows an accuracy of observation that is astonishing from this dull-looking race"; while not only the plants, but "every animal had a designation, not a mere meaningless designation, but a truly binomial appellation as fixed and distinctive as in our own system," but apparently much more rational—and perhaps more resembling the names given by Adam in Paradise.

As might be expected, Mr. Forbes records many curious natural phenomena. Among these are some wonderful instances of mimicry, the deceivers being sometimes themselves deceived; some Pieridae, for instance, "exactly match in colour the fallen leaves, which it was amusing to observe how often they mistook for one of their own fellows at rest, and to watch the futile attention of an amorous male towards such a leaf moving slightly in the wind."

As an illustration of the wonderful adaptive power of nature, the author mentions that in a certain abnormal season there were no bees to fertilise the coffee blossoms; accordingly, in autumn there was a second bloom, but the flowers did not open, and were fertilised and fruited cleistogamically. He also records a polyandrous, or rather diandrous, species among the birds, and a winged hemipteron voluntarily allowing itself to be milked by the ants. He makes, too, the curious observation that the Portuguese language impresses itself in these regions, and leaves its traces to an exceptional extent in places whence Portuguese rule has long passed away. The amenities of head hunting in Timor, and the formalities requisite on selling your father's skull, are also curious.

As bearing on the origin and migrations of these islanders, it is interesting to note Mr. Forbes's account of two varieties of public edifices—the *Balai* of the Sumatran Lampongs (Balusi in Amboyna), and the *Uma-luli* of Timor. Of the first, Mr. Forbes says these two words "have both probably a Polynesian origin." We may assume that the name is the Polynesian "Marai," and the building is used here, like the Marai, as a council-house

and place of entertainment for strangers; but as a place of general rendezvous its use seems much more unrestricted than in Polynesia. In Timor, however, the *Uma-luli* (lit. "tabu house") appears to partake of a religious character, a spiritual presence is believed to dwell in it, and sacrifices and prayers are offered. But it is also used, though with certain definite restrictions, for secular and hospitable purposes, thus exactly resembling in both characters the Papuan "temples" recently described by Mr. Chalmers in New Guinea. The titles of its officials, however, *Datu* and *Rai*, are Malay.

Mr. Forbes will be the first to admit that the personal interest of his narrative is much enhanced in its latter half by the appearance of the lady who was henceforth to be his companion, and by her subsequent adventures. Her wedding-tour was certainly of no commonplace order; but we will not gratify the reader's curiosity by more than an allusion to her gallant and unselfish conduct in some terrible emergencies, described in her own simple language.

The gains to science from the observations of so competent a traveller as Mr. Forbes are very great. In the forests, for instance, not only does the burning of the trees often produce a special reedy grass which excludes all other vegetation, but many of the older trees, he tells us, become extinct, and their species will soon be sought for in vain. Again, the special arts and manufactures of primitive people are dying out. Lucifer matches have penetrated everywhere; and the traveller who visits some remote tribe, expecting to find the primeval friction block in use, only sees the savage

"strike his match on the box and light his cigarette at the flame, guarding it from the wind between his half-closed hands, as if he were a native of the Isles of the Blest."

Not the least curious of his discoveries was a tribe of Agnostics among the Sumatra mountains. These people, after detailing to him the belief of the coast tribes as to what happens to them after death, added:

"We Ulu men do not know if this is so or not, and we wonder how they know, for we have never heard of anyone who has come back to tell them. We Ulu men do not know whither we go, but the breath that goes out of the mouth is lost two arms' length away, and we believe that we mix with the wind and follow it wherever it goes; and our bodies certainly rot away."

The numerous appendices to the work contain the more technical results of the author's labours, and embrace, besides vocabularies and other valuable matter, lists of the plants, birds, insects, &c., brought home by him, with comments by eminent specialists. Into the various questions relating to distribution of species, however, the author does not enter at any length. His Timor-Laut herbarium was, unfortunately, almost entirely destroyed by fire, as is duly recorded by Mrs. Forbes.

We have given, probably, a very inadequate idea of the valuable information, as well as the attractive matter, contained in this volume. The former can only be fully appreciated by experts; while the many descriptive passages in which the writer successfully conveys the

sense of his own keen enjoyment to the reader are mostly too long for quotation. But as a book of travel it deserves exceptional commendation.
COURTIS TROTTER.

Poems. By Jean Ingelow. Third Series. (Longmans.)

TWENTY-TWO years have passed since Miss Ingelow gave to the world her first volume of poems; and those of us who are crossing or have crossed the nearer frontier of middle age are old enough to remember the vivid interest it excited, and the warm welcome it received. The new singer caught at once the ear not only of the critical, but of the general non-critical public—the very public which is generally the last to come under the spell of a new poetic magician; and in a month Miss Ingelow took rank as a popular poet. The time was certainly favourable to such a success. The laureate was really the only singer who had a public audience, for Mr. Browning and Mr. Matthew Arnold were then the poets of a coterie, Mr. Swinburne's day of fame had not dawned, and the younger men who have since made their voices heard in the land were in the nursery or the school-room. It happened, too, that Miss Ingelow's *Poems*, published in 1863, came just in the quiet of one of Mr. Tennyson's longest silences—the silence, unbroken save by a few single utterances, between the first series of the *Idylls of the King* (1859) and *Enoch Arden* (1864)—so that the new poet had a fair field, which in the book-world counts for much. But it does not count for everything, because no literary success can be altogether explained by the theory of lucky accident. Even now, when we have become familiar with Miss Ingelow's "peculiar quality," and it has no longer the charm of novelty, we can still recognise its other charms, and can understand how it was that the work of a new poet unhelped by puffery, preliminary or other, won such an immediate welcome. In the first place, it was clear that the new poet possessed the true lyrical gift, and there is no maxim of the critics which finds more favour with the general public than this—that the poet must be, before all other things, a singer. Then, too, Miss Ingelow's singing had a recognisable spontaneity which could hardly fail to be attractive to those who, in reading Mr. Tennyson's lyrical work, instinctively perceived in it a certain self-consciousness, a premeditated adaptation of means to ends which prevented it from taking entire possession of them. His art might be only the *ars celare artem*; but it was art of some kind, and Miss Ingelow's verse seemed a return to nature, which to many readers was preferable to art of any kind. In the very first stanza in the new volume—

"An empty sky, a world of heather,
Purple of foxglove, yellow of broom,
We two among them wading together,
Shaking out honey, treading perfume"—

there was a certain note of lyrical abandonment which had hardly been heard in English verse since Shelley, a feeling of possessing and being possessed by Nature, and by Nature not in her exceptional revelations of might, or terror, or mystery, but in her simpler and homelier moods—moods which might be

studied any fine summer day on Wimbledon Common or Hampstead Heath. Of course, no reader will suppose that I mean to be guilty of such a *jugement saugrenu* as that of placing Miss Ingelow by the side of Shelley; but I do certainly mean to say that in the poem called "Divided," from which I have just quoted, and in some of the other pieces in her first volume, there was the same kind of lyrical utterance that we have in "The Skylark," which is not only one of the most popular, but also one of the most characteristic, of Shelley's poems. In addition to this buoyant lyricism (to use an awkward but convenient word) Miss Ingelow showed herself happy in what may be called musical meditations, which, if of no great value, are pleasantly attractive; and the "High Tide on the Coast of Lincolnshire" proved that she possessed something which is always of value—the power to write a genuine ballad as distinguished from an ordinary narrative poem artificially cast in ballad form. It need hardly be said in the columns of the ACADEMY that the archaisms of "The High Tide" are artificial enough; but, leaving them out of the question, the poem is still one of the best of modern ballads, and the volume in which it appeared was not a mere *succès d'estime*, but a collection of really noteworthy work.

A second volume following a successful first seems destined to disappoint the majority of readers who expect very unreasonably a repetition of the pleasure in which a sense of newness is a large constituent; and accordingly *A Story of Doom, and other Poems*, tell somewhat flat. Perhaps it did not contain any single poem so striking as one or two of the old ones, but the average of conception and workmanship was as high as before; though neither the critics nor the public could see it, because they were all alike in an essentially uncritical mood. Now, after ceasing from verse and addicting herself to prose fiction for some eighteen years, Miss Ingelow presents us with a third series of *Poems*; and by this time it ought to be, and surely is, possible to appraise the absolute and comparative value of her work with some approach to final justice. It is with a view to such appraisal that I have dwelt at what may seem disproportionate length on some of the most obvious characteristics of the author's previous performances.

This plan of procedure is all the more justifiable because there are in this volume no surprises—hardly even any enlargements of our view. The critic, anxious to make a study of Miss Ingelow's work, which should be done quickly, and yet not be glaringly inadequate, might safely confine his studies to such early poems as "Divided," "Honours," "The High Tide," "Brothers, and a Sermon," and "Songs of Seven," for these, and these alone, would suffice to make him acquainted with the writer's *cachet*—with her possibilities and limitations. Still, though these new poems do not render necessary any structural revision of the old verdict, they do help us to render it more accurately discriminating by nice adjustment of emphasis. We could say before that the poet was strong here, weak there; we can now differentiate a little more finely between varying degrees of strength and weakness.

And first of the weakness. In poems of direct narrative or of simple reflection or description, Miss Ingelow has always had her pen well in hand; and all her best work belongs to one of these classes. From the first, however, she has displayed an unfortunate taste for a kind of poem made up of a skeleton of narrative, the structure of which is all but concealed by a body of description of reflection. When I say unfortunate, I use the word with a distinct personal reference, for as we all know some of the finest poems in the English language may be thus described; but the form does not suit Miss Ingelow, because in leaving the narrative, and then working back to it, she is tempted to the besetting sin of all "natural" poets—the sin of diffuse and formless expatiation. There is in this volume an Australian poem, called "The Bell Bird," which is full of beautiful lines and stanzas, and yet is, as a whole, almost irritating by reason of its deficiency in organisation, and, therefore, in apprehensible outline. Such a work resembles an ill-composed picture, which has no concentration of pictorial interest, but leaves the eye to wander restlessly here and there; and, while these poems are probably written with a fatal facility, they only provide another illustration of the saying that easy writing is hard reading.

Something might be said of Miss Ingelow's infatuation for a certain forced and artificial simplicity, represented in this volume by "Preludes to a Penny Reading," which is not only childish, but affectingly childish, which is still worse; but Miss Ingelow's strong points are so much more numerous and also more characteristic than her weak ones, that desultory fault-finding is rather a waste of time. In one respect the poet in this new volume has made a decided advance. She has worked through the Tennysonian imitativeness of her earlier blank verse into a really strong individuality of metrical handling. This can be best seen in "Rosamund," the first poem in the book, which, though less ambitious than some of its companions, is more satisfying, because freer from disappointing lapses. The story is told by Rosamund's father, a farmer dwelling "where England narrows running north," to whom, as to his neighbours,

"Came rumours up
Humming and swarming round our heads like
bees:
'Drake from the bay of Cadiz hath come home
And they are forth, the Spaniards, with a force
Invincible.'"

The story is a very simple one of the love of Rosamund for a Spanish captain who has been cast ashore half dead near her father's farm; but the centre of gravity is in the earlier portion of the poem, which is devoted to a description—full of life and stir and colour—of the state of England during these days of alarm, when the long line of the great Armada filled with fear, but steeled with courage, the hearts of the watchers on the coast. Rosamund's father joins the ranks of the hastily summoned army of defence, and watches the ships of Howard and Drake and Raleigh as they sail into the sunset and at last sink "hull down, e'en with the sun." When he sees the ships again they are engaged in a harassing chase of the mighty armament.

"And while I spoke, their topsails, friend and foe,
Glittered—and there was noise of guns; pale
smoke
Lagged after, curdling on the sun-fleck'd main.
And after that? What after that, my soul?
Who ever saw weakling white butterflies
Chasing of gallant swans and charging them,
And spitting at them long red streaks of flame?
We saw the ships of England even so
As in my vaunting wish that mocked itself
With 'Fool, O fool, to brag at the edge of
loss.'"

We saw the ships of England even so
Run at the Spaniards on a wind, lay to,
Bespatter them with hail of battle, then
Take their prerogative of nimble steerage,
Fly off, and ere the enemy, heavy in hand,
Delivered his reply to the wasteful wave
That made its grave of foam, race out of range,
Then tack and crowd all sail, and after them
Again.

So harass'd they that mighty foe,
Moving in all its bravery to the east.
And some were fine with pictures of the saints,
Angels with flying hair and peaked wings,
And high red crosses wrought upon their sails;
From every mast brave flag or ensign flew,
And their long silken pennons serpented
Loose to the morning. And the galley-slaves,
Albeit their chains did clink, sang at the oar."

There is a cumulative momentum in the first part of this passage, and a certain dignified sumptuousness in the later lines which are new to Miss Ingelow's blank verse; and the whole poem shows a freedom and flexibility of handling which means mastery. Of its vigour and picturesqueness nothing need be said.

"The Sleep of Sigismund" is the story of a king who sold his nights to a witch in return for unbroken triumph and happiness during the hours of day, and who at last repudiating his unhallowed compact is driven from his throne into obscurity and poverty. In both subject and treatment it recalls Miss Rossetti's *Goblin Market*, but it is not, I think, equal to it either in simplicity or imaginative realisation. "The Maid Martyr," the tale of a girl burnt to death for heresy, told by her lover, who is awaiting his own doom, is more powerful in passages than as a whole; and, with the exception of "Rosamund," the best things in the volume are not the longer narrative poems, but are to be found among the slighter sketches and simple lyrics. "Dora" is a daintily pathetic portrait; in "Kismet" an unhackneyed *motif*—the inborn instinct of wandering in the children of those whom the sea has taken—is very skilfully and winningly treated; and the three stanzas which we quote by way of conclusion from "Speranza," show that Miss Ingelow's treatment of nature has the old charm, the old spontaneity and inspiration:

"The world is stirring, many voices blend,
The English are at work in field and way;
All the good finches on their wives attend,
And linnets their new towns lay out in clay;
Only the cuckoo-bird only doth say
Her beautiful name, and float at large all day.

"Everywhere ring sweet clamours, chirruping,
Chirping, that comes before the grasshopper;
The wide woods, hurried with the pulse of
spring.

Shake out their wrinkled buds with tremor
and stir;

Small noises, little cries, the ear receives
Light as a rustling foot on last year's leaves.

"All in deep dew the satisfied deep grass
Looking straight upward stars itself with white,
Like ships in heaven full-sailed do long clouds
pass
Slowly o'er this great peace, and wide sweet
light,

While through moist meads draws down yon
rushy mere
Influent waters, sobbing, shining, clear."

I will only make the remark that the habit of repeating words—see "only" in the first of these stanzas, and "deep" in the third—is growing upon Miss Ingelow, and threatens to become an irritating trick.

JAMES ASHCROFT NOBLE.

A Sketch of the History of Hindústán from the First Muslim Conquest to the Fall of the Mughol Empire. By H. G. Keene. (W. H. Allen.)

Looseness of expression is not confined to one country or a single subject; but it may be questioned whether the failing is ever exhibited in a wider area or with more misleading results than as regards the mighty dominions which flourish beneath the sway of the Empress of India. To this circumstance it is, perhaps, due that an uninitiated reader generally attaches to the term "Hindústán" a wide and extensive meaning quite alien to its true purport. The word, it is almost needless to state, signifies "the land of the Hindus," and is properly limited to the central plain of Northern India, comprising the upper course of the Ganges and the Jumna. It is in this narrowed, though strictly accurate, sense that the term is used by Mr. Keene, the object of whose studies is to throw light rather upon the peoples than upon their rulers, so as to afford an insight into the nature of the problem presented in the administration by the British Government of races united yet diverse, dissociated by descent, yet commingled by conquest, worshippers in some cases of Brahma and Vishnu, in others votaries of the Prophet of Arabia and the one god whom he proclaimed—a motley, seething multitude with different aspirations and dissimilar habits of thought, yet one and all now subjects of the same sovereign.

Passing over the prehistoric period during which the Indo-Aryans established themselves on the Indus, and gradually spread towards the East, a Buddhist empire appears to have been formed somewhere about the third century before the Christian era, after the retirement of the Macedonians from the Punjab. To quote the language of Mr. Keene,

"though India had not emerged from a political state of 'indefinite, incoherent homogeneity,' nevertheless, some of the arts flourished, law (of a theocratic kind) became codified, a system of popular mythology was formed, metaphysics were cultivated by the learned, and general literature, embodied in the beautiful and highly-organised Sanscrit language, gave birth to fine productions."

How long the land escaped from the irruptions of the relentless barbarians who, pouring in from the north-west, laid waste the fair land of sunny Ind, cannot be determined with certainty. Mr. Keene, indeed, passes over with a bare allusion the earlier invasions of Hindústán, including the ravages which on twelve separate occasions Sultán Mahmúd inflicted on that suffering land at the commencement of the eleventh century, and commences his sketches with the "Slave Dynasty" founded in A.D. 1206 by Kutb-ud din Aibak, of whom it is recorded that, during his reign,

"the realm was filled with friends and cleared of foes; his bounty was continuous, and so was his slaughter." Then followed the House of Khilji (A.D. 1288 to 1321), named after a Pathán of that tribe known as Jalál ud dín Fíroz; this in turn was supplanted by the Tughlak dynasty (A.D. 1321-1412), of which the first representative was Gházi Málik Tughlak. But the capture of their capital, Delhi, by Tamerlane (A.D. 1398) left to this house the mere semblance of sovereign authority; indeed, even this shred of power was shortly to be snatched from their hands, and from A.D. 1414 to 1450 the throne was occupied by the "Sayyids." These were succeeded by the Afghán House of Lodí, till the battle of Pánipat (April 20, A.D. 1526) laid the capital of Hindústán at the feet of the conquering Baber, the founder of the Mughol empire. The population at this time is computed by Mr. Keene at about 5,000,000 Muslims and 25,000,000 Hindus, the sources of revenue being (1) the *Kharáj*, a tithe on agricultural produce; (2) the *Jizía*, or capitation tax on infidels; and (3) the fifth of the prize taken in war and of the yield of mines. The powerful Mughol at the time of his death had extended the limits of the empire till it reached from Báдахshán and Kundúz beyond the Hindú Kúsh, including all Afghánistán, the Punjáb, Hindústán, Rajputána, and Bahár.

The successor to the throne of this mighty monarchy was Humáiyún, better known for his tragic death than his careless life. His staff slipping on the polished floor as he was about to perform his evening devotions, the fated sovereign fell down a flight of stairs, injured even unto death. Amid the constant wars and intrigues in which this period "abounds," says Mr. Keene,

"we see less of the people even than is usual in mediæval annals. We can only conjecture a continual scene of discomfort and demoralisation as they lay year after year in their squalid villages, exposed to the 'drums and trampings' of needy hosts of armed men, having no feeling in common but contempt and hatred for their blood and creed, and lust for their women and their goods."

But a new era was about to dawn upon this down-trodden land and people. In A.D. 1556 the greatest potentate which India has ever seen ascended the throne; and history points with the finger of pride to the illustrious Akbar, as, surrounded with all the intellect of the Eastern world, attracted to his court by the moderation and toleration of the author of the celebrated institutes which bear his name, he discussed matters of state and affairs of public interest. Among the numerous reforms which this enlightened ruler introduced was the abolition of the poll and pilgrim taxes, and the substitution of a land revenue, for the principles of which latter innovation he was indebted to his minister, the well-known Todar Mal. It is no ordinary meed of praise to say of the scheme then initiated that it forms the basis of the "Settlements" prevalent at the present day throughout the length and breadth of the empire in India. In Akbar's reign the annual income of the state was computed at the enormous sum of upwards of £10,000,000 sterling.

If Akbar was an eclectic, his son and suc-

cessor Jahángir was a "zany"—a drunkard to the amount of six quarts of spirits a day. The one redeeming feature in his character was his love for and devotion to his accomplished and beautiful spouse, Núr Jahán. The Mughol empire was then at its zenith, the splendid "Peacock's throne" at Delhi being typical of all that can appeal to the senses or enrapture the imagination. It was the very embodiment of "might, majesty, dominion, and power." Yet what a change a few short years were destined to accomplish. Within was insensate luxury and enfeebled administration, without were the ravages of Patháns from Afghánistán, Rohillas from the North, Márhattas from the South, Persians and Sikhs from the West, and, to crown all, rebellion stalking in the East. But the hand to strike was wanting when the mind to direct was enfeebled by indulgence and enervated by vice; and the mighty empire of the Great Mughol began to crumble and decay. True, the vigour and genius of individual monarchs stayed for a while the hand of Fate, but the decrees had gone forth from the portals of Heaven that the dynasty had been "weighed in the balance and found wanting." Two centuries sped away ere the crisis came. During that period a small cloud like a man's hand had arisen, and rapidly extended over the whole horizon—a mere handful of British settlers had developed into a mighty race of conquerors and rulers, at whose feet the representative of the proudest of India's sovereignties—the Great Lord of Earth and Sea—the mighty Mughol, now "a blind and half-starved pensioner," paid homage, "under a tattered awning, and passed from the hands of a paid jailer into those of a British resident." Behold, everything is vanity, saith the Preacher! The splendid heritage of dominion and power was thenceforth destined to grace the brow of the "faringhis" from England's shores. How they have quitted themselves of their charge does not come within the scope of Mr. Keene's labours. A perusal, however, of his interesting and painstaking sketch will not tend to the inference that the task of ruling such a motley array of nationalities and peoples can under any circumstances be easy of accomplishment or free from error. "To whom much is given, of him will much be required," is true of nations as of individuals. India is admittedly a priceless gem in the Imperial diadem; but its radiance will be in proportion as it reflects the happiness and prosperity of a contented and unmurmuring populace, ready if need be to undergo the burdens of war, but grateful to the hand which for upwards of a century has given them the blessings of peace and plenty.

A. N. WOLLASTON.

The Genealogist. (New Series.) Vol. I. (Bell.)

IN its new livery of royal scarlet this volume typifies an important change in the management and character of the *Genealogist*. Though it has accomplished in the past a great deal of excellent work in the cause of scientific genealogy, this magazine, like others of its class, had to carry much "deck lumber" in the form of pedigrees of modern, and somewhat obscure, families. A higher note has

now been struck in the line of historical research, and the direction of the magazine has been entrusted to Mr. Selby of the Public Record Office. His name is a sufficient guarantee for sound record scholarship, and if his efforts meet with the support that they deserve, a high standard of efficiency promises for the future to be attained. He truly observes that:

"To the present day the vast repository in Fetter Lane, known as the Public Record Office, remains a realm of mystery even to the majority of those who should be most interested in the matter."

And we are accordingly promised that

"the Public Records—which all will acknowledge to be the largest producers of irrefutable evidence—will receive special attention in the New Series."

There are doubtless those to whom this announcement will give by no means unmixed satisfaction; for record evidence, as is here ably shown by Mr. Vincent in his "Queen Elizabeth at Hedingham," and by Mr. Morris in his "Ravishment of Sir John Eliot's Son," is apt to be somewhat destructive of tales both venerable and widely received. Indeed, in this volume it has already extorted one conspicuous "Peccavi" (p. 183). It is, however, not merely, or even mainly, destructive, witness Mr. Bird's excellent paper on "The Scutage and Marshal's Rolls," showing that they furnish "what may be not inaptly termed an army list of the Middle Ages." Witness also Mr. Vincent's painstaking continuation of the invaluable *Calendarium Genealogicum*. Dr. Marshall's "Lambeth Administrations" and "Funeral Certificates," and Mr. Wadley's "Marriage Licenses," are precisely those materials that the genealogist requires, as is also the list of "Wills reserved in the Public Record Office." With the exception of Mr. Hall's "Ormonde Attainers," there is a creditable absence of padding; and though in these days it is startling, no doubt, to read of "the dukes and earls of Saxon England," or of our "elaborate system of feudal peerages" in "664, or thereabouts," it may be hoped that Mr. Lindsay, who is responsible for these expressions, will modify his views with time and knowledge.

But the most important feature of the New Series is the addition to the Magazine, as a gratuitous supplement, of the first instalment (pp. xx., 108) of the "New Peerage," or rather synopsis of the peerage, edited by "G. E. C." Basing his work on *The Historic Peerage*, in which Courthope enlarged the "Synopsis" of Nicolas, the able editor, whose identity his initials thinly veil, has not only clothed their brief lists with a myriad of facts and dates, but in addition to the English peerage, of which alone they treat, has included in his enterprise the Scottish and the Irish, thereby producing, for the first time, what may be described as a complete dictionary of the entire peerage, both extinct and extant, of the three kingdoms. Historical students who have felt so long the need of such a work as this will gratefully welcome his laborious undertaking, which will give them the benefits of the very latest research, and will place within their grasp a mass of information that it has hitherto been troublesome and difficult, or even impossible, to obtain. J. H. ROUSE.

CURRENT THEOLOGY.

Primitive Consecration of the Eucharistic Oblation, with an Earnest Appeal for its Revival. By the Rev. Edmund S. Ffoulkes. (J. T. Hayes.) This learned and elaborate book is largely concerned with dogmatic issues which lie outside the province of the ACADEMY to discuss; but there are certain literary and historical problems also considered in it which may more suitably be referred to here. The main thesis of the volume, then, is that all Liturgies now extant treat a prayer of Invocation (technically known as the *Epiklasis*) for the hallowing of the oblations of bread and wine as the formula of consecration, with the two exceptions of the Roman and Anglican rites, which attribute this character to the recitation of the words of Institution. These divergencies from the norm are in fact reducible to the single one of the Roman missal, because the reformed English rite simply follows its guidance in the matter. And Mr. Ffoulkes, in common with many other liturgists, holds that the difference in this respect between the east and west is not original, but that the Roman rite once had the Invocation, and lost it at some uncertain, but early date. Of course this proposition has been and is disputed by another section of scholars; and part of Mr. Ffoulkes's space is occupied with replying to their objections, the chief of which is the very serious one of the lack of documentary proof, since no trace of the *Epiklasis* has been found in any MS. or printed edition of the Roman missal. He has, we are disposed to hold, made out his case in this respect; but it is more difficult to accept his reconstruction of the *Epiklasis* as he supposes it to have stood in the ancient copies, and also his definite assignment of the change to Amalarius of Metz, a ritualist of the ninth century, who does not, so far as our information goes, appear to have possessed either the personal weight or the practical opportunity which would have enabled him to revolutionise the main office of the Roman Church. But this is a minor matter compared with two paradoxes which Mr. Ffoulkes has in one instance first propounded, and in the other first developed into its present form; namely, that the words of Institution formed no part of the primeval Christian Liturgy, but are a later interpolation; and that the Clementine Liturgy is an Arian forgery, deliberately intended to deprave Christian belief, and succeeding, in virtue of the eminent name affixed to it, in deceiving St. Basil the Great and St. Chrysostom, through whose acceptance of it, and guidance by it in framing the liturgies which bear their names, the words of Institution were interpolated into the Greek Liturgy, and came thence, through the action of St. Gregory the Great, into the Roman rite. The first of these theories belongs to Mr. Ffoulkes exclusively, though the premiss from which he starts has been held by more than one scholar previously, namely, that the words of Institution, as they are commonly called, recorded in the Synoptic Gospels and in 1st Corinthians, are in fact only words of distribution, not of consecration, while the latter, merely referred to in the words, "He blessed it," have not been recorded for us. We may pass over the former of these theories, simply acknowledging the erudition and ingenuity which Mr. Ffoulkes has brought to its support, though we cannot hold him to have made out his case; but the suggestion that the Clementine Liturgy was a forgery by Eusebius of Emesa, an Arian leader who was very near becoming Patriarch of Alexandria, needs some discussion. Cotelierus, in his edition of the *Apostolic Fathers*, published in 1698, had pointed out the occurrence of certain turns of phrase in the Clementine Liturgy which resemble those of the Arian controversialists, but Mr. Ffoulkes holds that the whole docu-

ment is inherently Arian. We are unable to follow him here, and offer the subjoined considerations on the other side. First, the name of St. Clement was equally attributed to the *Recognitions* and to the *Homilies* so-called, but that ascription did not achieve the end of securing their acceptance by the Church at large, which rejected them as both apocryphal and heterodox. Next, it is exceedingly unlikely that Eusebius of Emesa could have fabricated his forgery with such secrecy and success as to impose on the acute dialecticians and scholars of the orthodox party, and to delude men like St. Basil and St. Chrysostom, who cannot have been unaware of the literary history of the document. Thirdly, the very fact that no trace can be found of actual use of this Liturgy, which we might expect to have been in favour with the Arians, is against the theory. Fourthly, the dislike with which St. Gregory the Great regarded the Greeks—a dislike exactly resembling that of a John Bullish Englishman for the French—was so keen that he would not even learn their language, though he resided for some years as papal nuncio at Constantinople, and thus his inclination to borrow from Greek sources was but small, and he nowhere owns to this particular loan. Lastly, even as regards those ambiguous phrases upon which Mr. Ffoulkes relies, there is the objection that the very craft and literary ability with which he justly credits the Arians prevented them from inventing a wholly new terminology. It was clearly their policy to avail themselves so far as possible of the language of writers of an earlier date, whose orthodoxy was not called in question, not a little of which, as belonging to a time antecedent to the controversy, would be worded in terms which were, so to speak, colourless when first set down, but acquired dispute afterwards from the polemical use which was made of them. An Arian, therefore, who found certain language used in the Clementine Liturgy which could be made available for his object would have every inducement to weave as much of it into matter of his own as he could, and then argue that because the two were obviously in agreement up to a given point, therefore the earlier writer must be taken to have symbolised with him throughout. As exactly this line of argument was adopted by the English Arian school of the last century, there is no improbability in conjecturing that it may have been followed by their early precursors. And in that case, Mr. Ffoulkes's plea fails for want of extrinsic support. The book closes with a chapter summing up the conclusions at which the writer has arrived, and appealing to the Roman and English communions to restore the *Epiklasis* to their Liturgies, a proceeding which in his mind would lead to vast and salutary results both in the Christian and the heathen world.

The Messages of the Books; being Discourses and Notes on the Books of the New Testament. By F. W. Farrar. (Macmillan.) The design of this book is commendable. It is to present in a popular form, adapted to the average intelligence of educated persons, studies of the books of the New Testament, each considered separately with reference to its own proper purport and distinctive scope. Archdeacon Farrar justly observes that "until a wider method of studying Scripture is adopted, much of the labour bestowed upon isolated texts will be wasted"; and the object of the work is to help the ordinary reader of the Bible to place himself in the position best suited to see into the special motive and design of each of the twenty-seven distinct works that are put together in what we call the New Testament. English theological literature is so deficient in books of the "Einleitung" kind that we believe this work may be found acceptable to the students

of theological colleges, as well as to non-professional readers. It is a pity that Archdeacon Farrar will still persist in occasional outbursts of "high falutin." Here is a fine thing and a superfine thing—"Touched by the Ithuriel spear of his Master's love, Matthew sprang up from a tax-gatherer into an Apostle!"

Foot-Prints of the Son of Man as traced by St. Mark. By H. M. Luckcock. In 2 vols. (Livingtons.) These volumes contain eighty short addresses, chiefly expository, originally delivered by Canon Luckcock in Ely Cathedral; and they are now recommended by the Bishop of Ely for general use throughout his diocese. We think the laity, who go to church and listen, or try to listen, to sermons, have reason to be grateful to the Bishop for this action; and we trust that others of his brethren on the Episcopal bench will follow his example in the licensing and recommending for use short and effective discourses, of a kind such as these, that may be listened to without weariness or disgust. The fledgling curate who would preach Canon Luckcock's discourses on three Sundays in the month, and his own on the fourth, would not only afford relief to his hearers, but would further have the advantage of a wholesome model for his original productions.

The Unknown God, and other Sermons. Preached in St. Peter's, Vere Street. By A. H. Craufurd. (Fisher Unwin.) A volume of animated and interesting sermons, disfigured by too frequent over-colouring, excess of emphasis, and recklessness of statement. There is much brandishing of weapons, and what are meant for hard knocks are dealt in the direction of "Agnostics," "Athanasian dogmatists," "Evangelicals," "Ritualists," "Positivists," and everybody who is not a "liberal Christian."

A Commentary on St. Paul's Epistle to the Galatians. By Joseph Agar Beet. (Hodder & Stoughton.) Mr. Beet is already well-known to Biblical students as a commentator on St. Paul; and it is only necessary to say that the present work is on the same plan as the commentaries on the Epistles to the Romans and Corinthians, and is characterised by the same admirable qualities—logical power and sympathy with the mind of the Apostle. In one of several dissertations at the end of the volume, Mr. Beet discusses very ably the relation of the Galatian Epistle to the Book of Acts, and candidly confesses that he is unable to explain the suspicion with which Paul was still regarded at Jerusalem three years after his conversion, though he does not, of course, admit that for the author of the Acts those three years had, in fact, no existence. In the course of the commentary there is introduced a disquisition on the sabbath which, while otherwise showing a considerable mastery of the subject, shows also that Mr. Beet either is ignorant of all that has been recently done for the criticism of the Pentateuch, or, more probably, ignores it.

A Commentary on the First Epistle to the Corinthians. By Thomas Charles Edwards. (Hamilton, Adams, & Co.) It is surely unnecessary for Dr. Edwards to represent himself as living in a remote corner, even though it may be among Celts, because he happens to reside in North Wales. Nor does his work need the apology suggested. An important feature in it is the sketch given in the Introduction of the commentaries on First Corinthians from the earliest times to our own day. The commentary itself is learned, clear, impartial, and based on an ample knowledge of preceding writers.

Διδαχὴ τῶν ἑξ Ἀποστόλων. La Didachè; ou, l'Enseignement des Douze Apôtres. Texte Grec retrouvé par Mgr. Philothée Bryennios, Métropolitain de Nicomédie, publié pour la première fois en France, avec un commentaire

et des notes, par Paul Sabatier. (Paris: Fischbacher.) M. Sabatier's brochure is a welcome addition to the still increasing literature of the Teaching. Besides the text and commentary, the work contains a short introduction, a bibliography, which, though it could now be increased, was probably complete at the time of going to press, a translation, and eight brief but extremely able and instructive dissertations, under the title of "étude historique et critique." In the extreme simplicity which characterises the rites of baptism and the eucharist as here prescribed, in the treatment of the false prophets, not as heretics but as robbers, in its relation to our gospels as indicating a time when the evangelical tradition was still fluid, in the point of view from which Jesus is regarded, there being no trace of metaphysical creation or speculation, M. Sabatier finds evidence of the extreme antiquity of the treatise. He also draws attention to the nearness of the parousia, the absence of chiliasm, the facts that bishops are to be chosen for their morals and conduct rather than their faith, and that there is no discussion as to the position of women. On these and other grounds M. Sabatier gives the Teaching a place near the middle of the first century, thus making it the earliest Christian treatise we possess. His arguments, it will be seen, are principally negative, but it cannot be denied that in their combined effect they are of considerable force; and in M. Sabatier those who refer the Teaching to the first century have secured a valuable ally.

Falsche Extreme in der neueren Kritik des Alten Testaments. Von Lic. Dr. F. E. König. Abhandlung zu dem Programm der Thomaschule in Leipzig. (Leipzig.) From step to step Dr. König is advancing on the path which he has marked out for himself as a reconciler of criticism and the religious sentiment. He is not ashamed, in matters of purely literary criticism, to learn even from that *enfant terrible* of the latest (but also well-nigh the earliest) critical school, Julius Wellhausen. As a sort of compensation for his literary liberalism, he takes pains to prove an exceptionally strong orthodoxy, and could probably pass an examination before the most dreaded representatives of Lutheran conservatism. His opposition to the historico-theological inferences of Stade and Wellhausen is justified by arguments not without a measure of validity, and the advanced critics of the next few years will probably do well to consider Dr. König's objections in formulating their own statements. To his careful examination of the linguistic argument in "sacred criticism," his *Offenbarungsbegriff des A. T.*, and his *Hauptprobleme der alttestamentlichen Religionsgeschichte*, he has now added the above-mentioned polemic against certain "false extremes" in relation (1) to the Prophets and their writings, (2) to the author of Deuteronomy, (3) to the Deuteronomising editor of the historical books (Joshua-Kings). That no results can come from this thorough sifting of opinions on all sides is a paradox too great to be supported.

MESSRS. MARCUS WARD & Co. have published, in very handsome form, a "Year-Book of Thoughts from the Writings of Jeremy Taylor," to which, however, they should not have given the title of *Holy Living*, for it contains extracts from several other works of the great English divine. Archdeacon Farrar has written for this elegant "gift-book" a characteristic Introduction.

WE have also received from Messrs. T. & T. Clark, Edinburgh, Rübiger's *Encyclopædia of Theology*, in two volumes—Ewald's "Revelation: its Nature and Record," Orrell's "Old Testament Prophecy," and Sartorius's "Doctrine of Divine Love"; also *The Apostolic Fathers*, translated into English, with an

Introductory Notice, by Charles H. Hoole, second edition (Rivingtons); *The Pattern Life: or, Lessons for Children from the Life of Our Lord*, by A. Chatterton Dix, with Eight Illustrations by P. Priolo (Griffith, Farran & Co.); *The Abiding Christ, and other Sermons*, by W. M. Statham (Elliot Stock); On "Natural Law in the Spiritual World," by a Brother of the Natural Man (Alexander Gardner); *The Thirty-nine Articles of the Church of England: an Historical and Speculative Exposition*, by Joseph Miller, The Ninth Article—"Hamartiology" (Simpkin, Marshall, & Co.); *Analysis of the Books of Joshua, Judges and Ruth*, for the Use of Students, by Dr. R. S. Pringle, Revised by S. Bevan Davies (Heywood); *Christ Crucified; with Strictures on "A Reasonable Faith by Three Friends,"* by another Friend (E. W. Allen); *The Protestant Faith; or, Salvation by Belief—an Essay upon the Errors of the Protestant Church*, by D. H. Olmstead (New York: Putnam's Sons); "Corpus Scriptorum Ecclesiasticorum Latinorum," Vol. VIII., *Eugippii Opera*, Pars I., Eugippii Excerpta ex Operibus S. Augustini ex recensione Pii Knoell; Vol. X. *Sedulii Opera Omnia*, ex recensione Johannis Hümer; Vol. XI. *Claudiani Mamerti Opera*, ex recensione Augusti Engelbrecht; (Vienna: Gerold's Sohn; London: Williams & Norgate); &c., &c.

NOTES AND NEWS.

WE are enabled to state, in contradiction of various unauthorised rumours, that General Gordon's journals will be published almost intact. Sir Henry Gordon has struck out only a very few passages, containing, in his opinion, no matter of public interest.

A GAELIC translation, by Mrs. Mary MacKellar, of the Queen's *More Leaves from the Journal of a Life in the Highlands* from 1862 to 1882 is announced by Messrs. Blackwood.

MR. MATTHEW ARNOLD's *Discourses in America* is announced by Messrs. Macmillan as nearly ready for publication.

MRS. EMILY PFEIFFER has sold to Messrs. Field & Tuer, of the Leadenhall Press, the MS. of her American travels, which will appear in the early autumn, simultaneously in London and New York, under the title of *Flying Leaves from East and West*.

LORD ARCHIBALD CAMPBELL has in the press *Records of Argyll: Legends, Traditions and Recollections of Argyllshire Highlanders*, collected chiefly from the Gaelic, with Notes on the antiquity of the dress, class colours, and tartans of the Highlanders. The work will be illustrated with nineteen full-page etchings.

A NEW novel by Mr. James Payn, entitled *The Luck o' the Darrells*, will be issued shortly, in three volumes, by Messrs. Longmans.

WE are glad to hear that Michael Field, the author of "Callirhoe" and "Fair Rosamund," has a new volume ready for publication, which will contain three dramatic poems—"The Father's Tragedy," "William Rufus," and "Loyalty and Love." Like the former volume it will be published, in vellum binding, by Messrs. J. Baker & Son, of Clifton, and Messrs. G. Bell & Son in London.

LORD BRABOURNE has in preparation a new book for children, entitled *Friends and Foes from Fairyland*. It will be illustrated by Mr. Linley Sambourne.

WE are requested to state that the preparation of the maps for the two forthcoming volumes of Mr. Thomas Hodgkin's *Italy and her Invaders* has occupied a longer time than was expected, and that the publication of the new instalment of the book has consequently been postponed till the month of September.

ANOTHER volume is announced in the "Epochs of Modern History"—*The Early Hanoverians*, by Mr. E. E. Morris, formerly of Lincoln College, Oxford, and now Professor of English in the University of Melbourne, who was originally, we believe, one of the joint-editors of the series.

MESSRS. LONGMANS announce a new series of small books under the title, "Epochs of Church History," edited by Prof. Creighton. Among the volumes in preparation are *The Church of the Early Fathers*, by Dr. A. Plummer; *The Arian Controversy*, by the Rev. H. M. Gwatkin; *The Church and the Roman Empire*, by the Rev. A. Carr; *The Church and the Eastern Empire*, by the Rev. H. F. Tozer; *England and the Papacy*, by the Rev. W. Hunt; *Wyclif and the Beginnings of the Reformation*, by Mr. Reginald Lane Poole; *The German Reformation*, by the Editor; *The Religious Revival in the Eighteenth Century*, by the Rev. J. H. Overton; *The Spiritual Expansion of England*, being an Account of English Missions, by the Rev. H. W. Tucker; *The University of Cambridge*, by Mr. J. Bass Mullinger. Several other works are announced as intended to appear in the series, but the names of their authors are not yet mentioned.

MESSRS. J. & R. MAXWELL's announcements include a novelette by Ouida entitled *A Rainy June*; a society novel by the Hon. Miss F. Plunket entitled *Taken to Heart*; and a cheap reprint of Miss E. S. Drewry's *On Dangerous Grounds*.

PRINCIPAL TULLOCH's "St. Giles' Lectures" on *Movements of Religious Thought in Britain during the Nineteenth Century, 1820-1880*, are about to be published by Messrs. Longmans. The subjects which they discuss are Coleridge and his School; the Early Oriol School; Oxford and the Anglo-Catholic Movement; Carlyle as a Religious Teacher; J. S. Mill and his School; "Broad Church"; Maurice, Kingsley, Robertson, Bishop Ewing, &c.

MESSRS. WM. BLACKWOOD & SONS have in the press *Memoirs of Sir Robert Christison, Bart.*, Professor of Medical Jurisprudence in the University of Edinburgh, edited by his sons. The book will be in two volumes.

THE author of two recent philosophical works, *Metaphysica nova et vetusta* and *Ethica*, or the Ethics of Reason, published under the pseudonym of "Scotus Novantius," is understood to be Prof. Laurie, of Edinburgh.

ALL Shakspeare students will be glad to know that Prof. Leo has collected his critical studies of Shakspeare, together with many new emendations of the text. The volume will be published in this country by Messrs. Trübner.

MR. MANVILLE FENN's new story, entitled "A Thief in the Candle," is commenced in this week's number of *Cassell's Saturday Journal*.

The Harts Mountains, an addition to the series of "Holiday Handbooks," edited by Mr. Percy Lindley, and published at the price of a penny, will be issued next week.

MR. J. H. FERGUSON, minister of the Netherlands in China, is issuing in two substantial volumes a *Manual of International Law for the Use of Navies, Colonies, and Consulates*. Messrs. W. B. Whittingham & Co. are the publishers in this country.

MR. JAMES SPIERS, 36, Bloomsbury Street, will publish, early in June, a new work by Dr. Garth Wilkinson, *The Greater Origins and Issues of Life and Death*.

THE Devotional Services and Chant Book, designed to supplement extempore prayer in Congregational churches, will be shortly issued from the Charterhouse Press.

WE observe that Messrs. Houghton, Mifflin,

& Co., of Boston, announce a reprint of the Revised Version of the Old and New Testaments, in parallel columns with the Authorised Version. Another American publisher has issued the Revised Version of the Old Testament only, in four volumes, at ten dollars (£4).

THE Boston *Literary World* of May 16 contains an "Edmund Gosse Bibliography," compiled by Mr. T. Salberg, to whom we owe a valuable bibliography on copyright. It is divided into three sections: (1) books; (2) contributions to periodicals, excluding the weekly reviews; and (3) introductions, which comprises articles in the *Encyclopædia Britannica*, &c. The catalogue seems very complete, and has a special interest as showing how largely the writings of a popular English author are reprinted in America.

A NUMBER of admirers of Heine, of different nationalities, have presented a petition to the Municipal Council of Paris, asking them to include No. 14, Rue Malignon, where the poet died, among the houses on which memorial tablets are to be fixed. "France," they say, "never entertained a more worthy or a more grateful guest."

A fellow of the Society of Antiquaries writes to us:—

"Why does the Society of Antiquaries close its library for the whole of Whitsun week? It may be that the majority of the fellows of that learned body are not students. To some few of them, however, books are useful, to others necessary. It seems a great hardship that the minority, however small it may be, who have not left off the habit of reading, should be deprived of the food that is needful for them. What would be said of the authorities of the British Museum, or of the London Library, if they followed such a course?"

Erratum.—In the review of the "Revised Version" in last week's *ACADEMY*, p. 375, col. 2, for "their freer innovations in the text, as compared with predecessors" read "their fewer innovations in the text as compared with their predecessors."

UNIVERSITY JOTTINGS.

THE new Merton Professor of English Language and Literature at Oxford, Prof. Arthur S. Napier, of Göttingen, though little known to the general public, has been for some time held one of the coming men in English by those whose business it is to keep their eyes open on the subject. His testimonials from Englishmen comprised warm recommendations from Bishop Stubbs, Prof. Skeat, Dr. Furnivall, Mr. Boase, Mr. Bywater, Dr. Jessop, &c., and on the Continent from Profs. Zupitza, ten Brink, Scherer, Cosijn, Tobler, Wülker, Vollmöller, &c. The son of a Midland manufacturer, Mr. Napier first entered as a Natural Science student at Owens College, Manchester. The necessity of reading the best scientific books made him learn German; and language soon drew him from science to literature. He matriculated at Exeter College, Oxford, and there studied old German dialects and German literature as well as his ordinary degree subjects, and began Anglo-Saxon under Prof. Earle. So great was his enthusiasm for his language studies that, after taking his degree at Oxford, he refused a lucrative partnership and short hours of work with his father, and accepted the post of English Lecturer at Berlin, in order that he might "gladly lerne" under Prof. Zupitza, as well as "gladly teche" his German classes. He also studied Gothic, Icelandic, Old High German, Old Saxon, &c., under Profs. Müllenhoff and Scherer. As the subject for his degree-dissertation, he took up the works of Archbishop Wulfstan or Lupus, examined all the twenty-two MSS. of them, and wrote a masterly essay on the subject.

This got him his Ph.D. in 1882, and a few months after procured his appointment as Professor Extraordinarius of the English Language and Literature at Göttingen. His critical text of Wulfstan's works appeared in 1883; and for the last two and a half years few literary men in Europe have worked harder than Prof. Napier in lecturing, conducting his "Seminar," examining outside school students as well as his own men, editing, &c.

THERE were twenty-three candidates for the Merton Professorship. The electors had first to settle, irrespective of candidates, what kind of men they wanted: whether one of the facile penmen or tonguemen who "can do anything" at an hour's notice, and are the good angels of editors and the darlings of young ladies, or a solid man of sound training, who knows what work is, and means to do it. A general agreement was soon come to that a light and lively article-writer was not a desirable being for a university chair. Dailies, monthlies, and quarterlies are the fit abode for him. The more serious and capable men were then considered, and the choice ultimately fell on Prof. Napier, no doubt mainly on account of the fact guaranteed by Bishop Stubbs, that

"his success as a teacher has been as great as his distinction as a scholar. I know of no one more competent to undertake the direction at Oxford of the special branch of the subject to which he has devoted himself."

With Prof. Freeman as an influential elector, we cannot wonder that such an opinion had weight; and although Prof. Napier's past work has been mainly devoted to language, we cannot doubt that he will prove himself worthy in literature too. Now that Dr. Murray and his dictionary staff are to join Prof. Earle, Mr. Mayhew, and Mr. Mowat at Oxford, while Mr. Henry Sweet edits series of Texts for the Clarendon Press, we look forward with hope to the future of English at Oxford. But a Teutonic Language School must be established there, as it has been at Cambridge.

AMONG the recipients of honorary degrees at Oxford this coming commemoration will be, we hear, M. Waddington, the French ambassador, and Mr. Whitley Stokes.

CARDINAL NEWMAN has presented to the library of Trinity College, Oxford, a complete set of his published works.

PROF. A. S. WILKINS, of Owens College, Manchester, and of St. John's College, Cambridge, has been approved by the general board of studies at Cambridge for the degree of Doctor of Laws.

PROF. ROBERTSON SMITH delivered two lectures at Cambridge in the early part of the present week on "Marriage and Kinship in Ancient Arabia," a subject much discussed of late, to which we believe Prof. Robertson Smith himself gave the first impulse.

THE delegates for local examinations at Oxford, following the example of Cambridge, have drawn up a scheme of "university extension" by means of lectures in large towns, to be arranged in connexion with local committees. It is proposed to give courses of lectures in ancient and modern history, ancient and modern literature, political economy, political, moral, and mental philosophy, and the several branches of natural science. Each lecture will be followed by a class for discussion, and each course by an examination. The charge for every lecture is limited to £4. The secretary to the delegates is Mr. M. E. Sadler, of Trinity College, of whose own lectures on political economy in the North of England mention has before been made in the *ACADEMY*.

MR. MONTAGUE, fellow of Oriel College, Oxford, and also a graduate of London University, has been appointed secretary to the association

for promoting the organisation of a teaching university in London.

UNDER this heading we may refer to an article in the current number of the *Fortnightly Review*, entitled "Oxford and Cambridge through Foreign Spectacles," by Prof. Vinogradoff, whom all will admit to be an observer no less competent than kindly. The two matters that he chiefly dwells upon are the superabundance of wealth and the absence of any systematic organisation of research. He is too courteous to his hosts to draw the inference that the superabundant wealth should be diverted to the endowment of research.

TWO SONNETS OF GOETHE.

I.—A GREAT SURPRISE.

FORTH from the mountain summit's cloudy halls

A stream darts yearning to its parent sea,
And wanders towards the vale restlessly,
Self-mirrored as from ledge to ledge it falls.

Then whirlwind-swift, with fell and wood, her thralls,

Rushes the Oread, fain with him to be,
And checks him flying with her witchery,
And binds him firmly in her ample walls.

The wave foams up and shudders, backward pressed;

Swells, and subsides into itself; anon
Far from its sire it ends the hopeless strife.

It shrinks and sinks on the broad lake to rest,
Whilst faintly-mirrored stars look down upon
Wave-plashings 'mid the rocks, a new, glad life.

II.—A FRIENDLY MEETING.

I TROD the mountain pathway, stern and grey,
Stretching beneath through meadows wintry-cold,

And closer wrapped my mantle's ample fold,
And yearned at heart to flee, and loathed my way.

Then on a sudden broke a new-born day:

A maiden met me; one, whom to behold
Was heaven; fair as they who filled of old
The poet's world. My heart in stillness lay.

And yet I turned aside, and she passed on:

I wrapped me in my trusty cloak again;
"Herein alone," I said, "is warmth and rest;"

Yet followed her. She stood: the strife was done:
The shrouding folds no more my life restrain;
I cast them off: she lay upon my breast.

W. T. SOUTHWARD.

MAGAZINES AND REVIEWS.

Blackwood's Magazine for June contains an article of great literary interest entitled "New Views of Shakespeare's Sonnets." It is a continuation of a previous article published a year ago. Its starting-point is the identification of Dante as the "other poet" referred to by Shakspeare in Sonnets 78-86. Accepting this view, the writer interprets Shakspeare's sonnets as a new rendering of the method and principles expressed in Dante's "Vita Nuova." They all hang together, and form a "sonnetic poem," in which the external grace of the object of the poet's love is allegorised into a symbol of inward worth, and therefore of immortality. According to this view, the twentieth sonnet is a bold personification of eternal virtue in a complex figure which gathers into itself all manly and womanly perfections, internal and external alike. The article is written with fervour, and its position is maintained with much learning.

THE June number of the *Expositor* opens with a long article by Dr. Cheyne on "The Jews and the Gospel." He traces the affinities between the Gospel and certain phenomena in Judaism—affinities which have always existed, but are now more and more felt, and are issuing in various Jewish attempts to widen the spiritual horizon of Jews, without

the acceptance of non-Jewish dogmas and systems. In its general outlook the article agrees with one on "The Persecutions of the Jews," in the *Edinburgh Review*, April 1883, though evidently quite independent of that essay. Prof. Fuller resumes his valuable series of illustrations of the Book of Daniel from recent discoveries. He thinks that "Darius the Median," who "took the kingdom" after the death of "king Belshazzar," may be the well-known Gobryas. A certain Gobryas is mentioned in the now famous annalistic tablet as a general of Cyrus, and according to Prof. Sayce's restoration of a lacuna was appointed over Babylon simultaneously with the death of "the king" (Nabonidus). Prof. Dickson continues his sketch of Meyer the exegete (it seems clear that upon Meyer's principles, the Revised Version may have doctrinal consequences). Mr. Beet continues his liberal-minded articles on "The Aim and Importance &c., of Systematic Theology." The Epistles to the Colossians is expounded by Dr. Maclaren, and General Gordon's Theology by Mr. Carruthers Wilson. Prof. Salmond surveys recent foreign literature on the New Testament. In "Brevia" Prof. Warfield puts an important query on 1 Cor. xv. 7, and Prof. Stokes reports M. Ganneau's romantic "discoveries" of seals of Ahab's house-steward, and of members of the families of Saul and David.

THE NATIONAL ANTHEM IN INDIA.

THE translation of the National Anthem into Sanskrit, Arabic, Persian, and the spoken vernaculars of India, has been taken up of late by some native scholars in connexion with the Punjab University and the Anjuman i Punjab. The principal conditions of translating "God save the Queen" are that the translators should reproduce, as much as possible, the ideas of the original, that the metre should be the same, so that the translation may be sung to the English tune of "God save the Queen," and that the lines should be rhymed as in English, unless the genius of the language is entirely opposed to rhyme. The journal of the Anjuman i Punjab contains a series of articles showing that the translations published by the National Anthem Society in England fail to fulfil these conditions, and informs us that, under Dr. Leitner's auspices, new translations have been made by native scholars, and been presented to the Viceroy.

At Benares the Pandits of the Sanskrit College, under Prof. Thibaut, have been asked to examine Prof. Max Müller's Sanskrit translation, and to suggest improvements in one or two lines which the translator himself had pointed out as not quite satisfactory. They preferred, however, to publish a translation of their own, which, unfortunately, does not fulfil any one of the essential conditions of a translation. It is a new poem, in a metre totally different from that of the original, without rhymes, and quite incompatible with the music of "God save the Queen." The Pandits of Benares remarked that the Sanskrit translation submitted to them did not conform to all the rules of Sanskrit *Alaṅkāra* (rhetoric); but the repetitions (*punarukti*) of which they complained belong to the original, which has never been considered a perfect specimen of English poetry. The Pandits are now disputing among themselves; and one of them has tried to show that Gangādhara, the author of the new translation, while finding fault with Prof. Max Müller for using a grammatical form which occurs in the *Mahābhārata*, but is not sanctioned by Pāṇini, has committed no less than twenty-seven mistakes himself. It is well-known how fond native scholars are of criticising each other, but we still hope that, under Prof. Thibaut's

guidance, they may be persuaded to help in the production of a really serviceable translation of "God save the Queen" into Sanskrit. Such a translation should serve as a model for the vernacular translations in Bengali, Hindi, Marathi, and Guzerathi, and would probably be used all over India where Sanskrit, as the *lingua franca* of the learned, still holds the same position which Latin held in the Middle Ages.

THE ROMANISATION OF THE JAPANESE LANGUAGE.

JAPAN is not in the forefront of Eastern politics just now—a fact on which she may rather be congratulated. But, otherwise, she still leads the van. The latest news that reaches us from the Japanese capital is the establishment of a society for the Romanisation of the language. The professors of the University of Tokyo started the idea, or rather revived it, for it had been mooted as long ago as the year 1873 at an Oriental Congress held in Paris. But at that time it was little more than the bold hope of a few far-seeing minds. It has now become a practical necessity to the nation at large.

The situation is briefly this. Japan has assimilated every branch of European mental culture. Enter the lecture-room of a Tokyo professor, and you will find the same sciences as are taught in Europe taught in the same way. Nor is this the case in the university alone. It is the same thing in the middle and lower schools. Even the "Kindergartens" in the metropolis and in the other larger cities have been established on European models. In fact, "Old Japan" has become almost as much a land of antique romance to the present generation of Japanese, as it is to ourselves. But there is one great exception to the universal adoption of European ways. That exception is the written system. The Chinese ideographs still reign supreme. Indeed, the number of them with which it is necessary for an educated man to be acquainted has greatly increased during the last twenty years, for the reason that recourse has been had to them to invent equivalents for scientific and other novel terms for which the native language had no words forthcoming. It is calculated that a knowledge of four thousand ideographs as a minimum is the indispensable preliminary to a liberal education. One aspiring to wide scientific or literary attainments must be familiar with double that number; and six or seven years—six or seven of the best years of life—are spent in committing them to memory. To state such a fact is to condemn the circumstances that cause it. This has now been recognised by the Japanese themselves. As already mentioned, a movement has begun in favour of the simple Roman alphabet. The Romanisation Society, founded in December last, now numbers over a thousand members, including many of the names most noted in science and in politics. The first step taken was the appointment of a Transliteration Committee, consisting of four Japanese and two Europeans. Their work is now done. Indeed, there was little to do. For the labours of Dr. Hepburn, the veteran pioneer of Japanese studies, and of such authorities as Messrs. Satow and Aston, had prepared the way. Moreover, the phonetic construction of Japanese is very simple, and allows of the language being written with twenty-two of the Roman letters, without recourse being had to any diacritical marks except the sign of long quantity over some of the vowels. The next object of the Society is the compilation of a vocabulary giving the new Romanised spelling of every word in common use, and of school books. It is also intended to publish a periodical, and to endeavour to induce the ordinary native press to open its columns to communications written

in Roman letters. It is said that the Government will give the movement its support. If it does so, it will win for itself a more lasting fame than can crown any political reforms.

One word in conclusion. Webster does not give the word "romanisation" at all, and the only meanings he assigns to the verb "to romanise" are: 1. "To Latinise; to fill with Latin words or modes of speech. [Rare.]" 2. "To convert to the Roman Catholic religion or opinions." Still Webster notwithstanding, the words "romanise" and "romanisation" are in common use to denote the process of transcribing Oriental languages with Roman letters. For this reason the new society has ventured to retain them. Who could be at the trouble of constantly repeating a long periphrasis when usage gives him a couple of simple words to express a necessary idea?

BASIL H. CHAMBERLAIN.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BAYER, J. *Ans Italien. Kultur- u. kunstgeschichte. Bilder u. Studien.* Leipzig: Schölkke.
 BLANQUET, A. *Critique sociale: capital et travail, fragments et notes.* Paris: Alcan. 7 fr.
 BOISCHERT, Fortuné du. *La belle Gellère.* Paris: Dentu. 6 fr.
 FALLOUX, Le Comte de. *Etudes et souvenirs.* Paris: Didier. 7 fr. 50 c.
 FROEMER, W. *Les Bronzes antiques de la collection Julien Gress.* Paris: Hoffmann. 80 fr.
 JANET, P. *Victor Cousin et son Œuvre.* Paris: Calmann Lévy. 7 fr. 50 c.
 LEBLANCQ, J. *Voyage au Mexique de New-York à Vera-Cruz, en suivant les routes de terre.* Paris: Hachette. 4 fr.
 REINHOLD, H. *Friedrich Fröbels Leben u. Lehre.* 1. Bd. Berlin: Oehmigke. 3 M.
 REYNAUD, L. *L'année financière. Troisième année: histoire des événements financiers de 1884.* Paris: Marecq. 3 fr. 50 c.
 SCHEFFLER, W. *Die französische Volksdichtung u. Sage. Ein Beitrag zur Geistes- u. Sittengeschichte Frankreichs.* Leipzig: Schölkke. 18 M.

THEOLOGY.

- MASCHEREAU, E. *Examen des citations de l'ancien testament dans l'évangile selon Saint Matthieu.* Paris: Fischbacher. 2 fr. 50 c.

HISTORY.

- ACTA pontificum romanorum inedita. II. *Urkunden der Päpste vom J. 97 bis zum J. 1197.* Gesammt u. hrsg. v. J. v. Pflugk-Hartung. 2. Bd. 2. Abth. Stuttgart: Kohlhammer. 4 M. 50 Pf.
 BARRAL, le Comte A. de. *Étude sur l'histoire diplomatique de l'Europe. 3^e partie. 1789-1815.* Paris: Plon. 7 fr. 50 c.
 COULANGES, Fustel de. *Recherches sur quelques problèmes d'histoire.* Paris: Hachette. 10 fr.
 INSTITUTIONUM graeco paraphrasis Theophilus Antiocheni vulgo tributa, recensuit etc. E. O. Ferriar. Pars 3. Fasc. 1. Berlin: Calvary. 3 M.
 LEMAS, Th. *Un département pendant l'invasion (Oise 1870-71).* Paris: Fischbacher. 3 fr. 50 c.
 LIVI, G. *La Corsica e Cosimo I. de' Medici.* Firenze: Benacci. 5 L.
 MÖMMSEN, Th. *Die Oertlichkeit der Varusschlacht.* Berlin: Weidmann. 1 M. 60 Pf.
 NEUSTADT, L. *Ungarns Verfall beim Beginn d. 18. Jahrhunderts.* Budapest: Killy. 1 M.
 SCHIRMACHER, F. W. *Johann Albrecht I. Herzog v. Mecklenburg.* Wismar: Hinrichs. 20 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

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CORRESPONDENCE.

THE BACON-SHAKSPEARE THEORY IN GERMANY.

Leipzig: May, 1885.

The vagaries of German newspapers are really sometimes provoking; most deplorable, however, when they occur in what Prof. Ebers, in a recent article in the very paper here specially alluded to, justly called the German "Moniteur des Savans." I am referring to the *Allgemeine Zeitung*, which, in its "Wissenschaftliche Beilage," was, so far as I recollect, the first in Germany that declared for the above theory, which has found so much acceptance in America, so very little in England. I, myself, in my annual reviews in the *Blätter für literarische Unterhaltung* of the Shakspeare literature in Germany, had ventured occasionally to express my doubts as to Shakspeare's authorship of the dramas ascribed to him, but certainly never thought of advocating the Bacon theory, even when, some months since, there appeared in the *ACADEMY* the somewhat startling news of Mr. Donnelly's pretended discovery of evidence in favour of it. I say pretended, seeing that such evidence has not as yet been brought forward. I published an article on the subject in the last-named weekly, merely reproducing your statements and pointing out, at the same time, what seemed to me to argue against Mr. Donnelly's discovery, whether genuine or not. Meanwhile, i.e., before my last-mentioned paper, Dr. O. Mylins (the pseudonym of K. Müller), the well-known writer and, strange to say, the editor of the *Ausland*, a weekly published by Mr. Cotta, the proprietor and publisher also of the *Allgemeine Zeitung*, had, probably in anticipation of his then forthcoming translation of Mr. Appleton Morgan's work on "the Shakspeare Myth," wishing to prepare the public mind in Germany for it, published an article in *Unsere Zeit*, Mr. Brockhaus's well-known monthly, stating the case in a calm, judicial manner, well calculated to inspire confidence. Notwithstanding, this article startled the natives out of their propriety, and outcries were raised against it in various quarters, even *Kladderadatsch*, Mr. Punch's German brother, chiming in to cast ridicule on the theory and Dr. Mylins, its advocate.

Some few weeks ago, then, the latter's translation of Mr. Morgan's work appeared, and in No. 18 of the *Blätter für lit. Unt.* my review of it. I confess it went against the grain with me to write in favour of the book, as it seemed to me too one-sided and, as I expressly stated, to prove too much, though I could not but approve of the full and lawyer-like way in which the question is argued by Mr. Morgan. Of course, I was aware all the time that the thoroughgoing and orthodox Shaksperians in their judgment seat would stoutly deny there being any question at all before the jury, and nonsuit the case. Still, on the other hand, remembering how carefully German scholars weigh every subject, that it was a German philologist who first raised doubts as to the authorship of the Epics ascribed to Homer, and a German theologian who taught, or attempted to teach, the existence of Jesus Christ to have been a myth, I thought I might venture after all to appeal to German Shakspeare students for a full investigation of the matter; but (who would believe it) forth rushes Prof. M. Carrière, the philosopher among poets, and poet among philosophers, and publishes an article on Shakspeare—it does not matter to him what subject he writes on in the aforesaid *Allgemeine Zeitung*—giving it the shape of a review of two works on Shakspeare, the one being a first-rate collection of essays by C. Hense, and the other a new one by Koch, which I have not yet seen. But the real object evidently was to have a fling at Mr. Brockhaus's publication of Mr. Morgan's work, or, at the

"American humbug," as he styles it, "which is thus imported into Germany by a translator's industry," and to hurl abuse at its supporters, whom he is pleased to designate as *Halbgelehrte und Schwachköpfe* (semi-scholars and numskulls). If anyone looked upon him as a Shakspeare scholar, those they are aimed at might, perhaps, wince under such hard hits, but as it is they are only words, and so break no bones. And after all, such an ill-mannered mode of attack only recoils on him who makes it, and can neither redound to his credit, nor benefit the cause he chooses to advocate. But let that pass. The wonder of the thing is not that Prof. Carrière should have thought fit to step forward and break a lance for Shakspeare's authorship, but that he should have done so in the very paper that first took up the other side of the question. And his was not the first sign of the evident veering round of the *Allgemeine Zeitung* from its first position. Some other papers had previously appeared in its columns, testifying to the fact of the editor's rusing his having admitted an article on the opposite side of the question. Many will say that only shows his good sense, and is a pardonable act. Still, I suppose, I may call it a vagary, especially when the same editor permits a contributor to bestow such names as the above-quoted ones on those who take up his own former opinions.

What, however, concerns me more than all is—to explain the true genesis of my nascent doubts as to Shakspeare's authorship of what are all but universally regarded as his sole and genuine dramas. In England none would ever have arisen in my mind. And why not? Simply because there I studied Shakspeare himself, in his works, on the stage, and by hearing great actors, among others, such a man as the late Charles Kemble, read him. In the former case, all that was required to understand him was a glossary; in the two latter cases no commentary was needed—the acting and the reading were all sufficient. The language presented no difficulty; and admiration for the poet—the creator of that wonderful variety of characters, and the author of those grand and terrible, highly-dramatic and beautiful, or infinitely comic and most delightful, scenes—rose with every act and every renewed reading in private or performance on the stage, provided, of course, the acting was good. In Germany, however, Shakspeare must needs be a Professor. Not satisfied with having proclaimed him the greatest dramatist the world has seen, and having really appreciated him at his full worth and sounded his depths as a poet, they have gone much further, and—certainly not without precedent on the part of some few crotchety and hobby-riding dilettanti in England—have set him up, not as Milton sang of him—

"If Jonson's learned sock be on,
Or sweetest Shakespeare, Fancy's child,
Warble his native wood-notes wild,"

as a marvellous poet of nature; but, on the contrary, as one far surpassing even Jonson in learning, and skilled in classical lore as well as in all the mythologies and sciences, and as anticipator of all or nearly all the subsequent discoveries in medicine, physiology, and psychology, and a dozen other "ologies" to boot! Is it a wonder, then, that he who has the task imposed on him, as the present writer has, to read all that the German press brings forth annually on and about Shakspeare, and comparing it with what we know of his life and career, his first education and subsequent opportunities of improving it, finally comes to doubt his really being the man that wrote those marvellous dramas hitherto by common consent ascribed to him? Possibly Mr. Donnelly may yet enlighten us on the subject, more possibly still their authorship may remain a secret equally with that of the Junius letters. What-

ever may be the result of further inquiry—and surely there can be no harm in inquiry, however fruitless it may prove, and however futile it may seem—nothing will or can detract from the merits of the works whose author it has pleased some to go in search of, even as others search for the Author of the Universe.

DAVID ASHER.

ARETHUSA AND ALPHEUS.

Heidelberg: May 18, 1885.

When turning over the last quarter of the *ACADEMY*, I was very astonished to find seriously discussed through several numbers in February a question which has been decided for two years past by much higher authorities than the guide-books of Geall-Fels and Baedeker, quoted by Mr. Tuckett. Whatever can be ascertained about the "Oocchio della Zilica," its position and quality and relation with the Arethusa, may be found in a book which really seems not to be known in England, at least by those who are discussing with so much interest a question intimately connected with the topography of Syracuse. I mean the *Topografia archaeologica di Siracusa, eseguita per ordine del Ministero della pubblica Istruzione dai professori Dr. F. Saverio Cavallari e Dr. Adolfo Holm e dall'ingegnere Cristoforo Cavallari*. Palermo, 1883. Tipografia dello Statuto—high quarto, 417 pages and two historical maps, with a splendid *Atlante* in large folio, containing fifteen plans of the ancient town of Syracuse in its widest extension, giving for the first time both a good idea of the whole and a great many details hitherto either not at all or not sufficiently known, as, for example, the over and underground fortifications of Dionysius I. and his predecessors. As the whole work does not cost more than £3 (80 lire), it will not be too expensive for those whose interest in ancient Syracuse goes so far as to publish their own opinions about it. On the first map they will find indicated the exact spot of the "Oocchio della Zilica"; the physical part of the question is discussed by the engineer Cavallari on pp. 98 and 105, the historical and philological part on pp. 153-61 by Prof. Holm, who will be considered by everybody as the most competent authority in the matter of old Sicilian history. I may add that whoever takes any interest in the "life" of a large town of antiquity will find this beautiful book also a very instructive one. With this work the Italian government for the first time resolved to promote a thorough investigation of one of those numerous towns which were the links between Greek civilisation and the Italian peasantry.

FRIEDRICH VON DUHN.

THE BARONS OF ORIOHE.

London: June 2, 1885.

I am sure you will allow me to contradict in your columns ever having made the absurd suggestion which Mr. Chester Waters has put into my mouth. Col. Colepeper, who made large collections on the Fitz Hubert descent, has a statement that Henry de Stuteville married Blanche, second daughter and co-heir of Hubert Fitz Ralph; and in giving Mr. Yeatman what information I had I naturally gave this reference, though at the same time I strongly expressed my disbelief in it. The extraordinary form "Blachelle" probably represents a struggle between the printer's devil and Mr. Yeatman's handwriting. I worked out Leonie de Reines' pedigree some two months ago from Dodsworth's and Eyton's collections; and though I was confident of its truth, Mr. Yeatman was led to disbelieve it because he could not find Eyton's authority for the existence of a second Edward of Salisbury. I am

very glad to find that my belief in Eyton was not unfounded, and that he had so high an authority as that of Mr. Chester Waters for this fact. All will agree as to the great interest and value of Mr. Yeatman's last discovery, and I hope it may gain him a hearty support for the "History of Derbyshire," which he is now beginning.

GEORGE R. SITWELL.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, June 8, 2.30 p.m. Geographical: Anniversary Meeting.

TUESDAY, June 9, 8 p.m. Anthropological: "The Lapps," by Prof. A. H. Keane; "The Physical Characteristics of the Lapps," by Dr. J. G. Garson; "The Language of the Eskimo," by Dr. H. Rink.

8 p.m. Civil Engineers: Annual General Meeting.

8 p.m. Colonial Institute: "The British Empire of To-day," by Mr. O. E. Howard Vincent.

WEDNESDAY, June 10, 4 p.m. Hermetical.

8 p.m. Geological: "The Sternal Apparatus in *Iguanodon*," by Mr. J. W. Hulke; "The Lower Palaeozoic Rocks of the Neighbourhood of Haverfordwest," by Mr. J. E. Marr and Mr. T. Roberts; "Certain Fossiliferous Nodules and Fragments of Haematite (sometimes Magnetite) from the so-called Permian Breccias of Leicestershire and South Derbyshire," by Mr. W. S. Gresley.

THURSDAY, June 11, 4.30 p.m. Royal Society.

8 p.m. Athenaeum Society: "Caxton's Printing Press," by Mr. A. N. Butt.

8 p.m. Mathematical: "The Potential of an Electrified Spherical Bowl, and the Motion of an Infinite Liquid about such a Bowl," by Mr. A. B. Basset.

8.30 p.m. Antiquaries.

9 p.m. Telegraph Engineers: "The Calculation of Mains for the Distribution of Electricity," by W. H. Snell.

FRIDAY, June 12, 8 p.m. Quekett Microscopical Club.

8 p.m. New Shakespeare: "Such Harmony is in Immortal Souls," by Mr. Frank Carr.

SATURDAY, June 13, 8 p.m. Physical: "The Winding of Volt Meters," by Profs. Ayerton and J. Perry.

SCIENCE.

M. Tulli Ciceronis Academica. The Text Revised and Explained by J. S. Reid. (Macmillan.)

DR. REID's first edition of Cicero's *Academica* was published in a modest form, not calculated to attract to it any special attention. But students into whose hands that little book happened to fall soon learnt to know its value. It dealt with a work which had long been neglected by English scholars, and hardly less by those of the Continent, but which, in spite of its fragmentary and often corrupt condition, was still one of the most interesting, and in many ways important, of the philosophical works of Cicero. The editor showed some qualities not too common in any case, and especially in a first work like this. There was a firmness in laying down the Ciceronian usage, always well supported and rarely in fault; an independence of judgment in face of great names like Mommsen and Madvig, never passing into forgetfulness of their claims to the most respectful treatment; and a thorough knowledge, derived not from text-books, but from a study at first hand of the Greek authorities, for the obscure period of philosophy with which the book is mainly concerned. The edition was on some points incomplete, especially on the critical side; but it made its mark in Germany as well as in England, and has for some time past been out of print. It now appears in a form more answering to its merits—in a handsome octavo of nearly four hundred pages, printed with that exquisite beauty to which the Cambridge University Press are accustomed, and in those which they print for Messrs. Macmillan. It claims to be not a revision of the earlier book, but a new work written on a larger scale, from a

fresh and extended study of the text, language, and subject-matter of the treatise. The claim is, on the whole, a just one. Of the Introduction, § 1—the very careful examination of the range of Cicero's knowledge of philosophy, as against the sneers of Mommsen and the graver censures of Madvig—remains practically unaltered; § 2, on the philosophical opinions of Cicero, has been largely rewritten; § 3, on the method of composition of Cicero's philosophical treatises, has received large additions, including, among more important matter, a courteous correction of some errors of my own; § 4, on the history and contents of the two editions of the *Academica*, has received one important and many minor alterations; §§ 5-8, on the Greek sources, the history of the philosophical controversy discussed, the text, and the orthography, are new; while § 9, containing an analysis of the book, is reprinted in a more convenient form from the former notes. Thus the introduction may be said to have been nearly doubled in amount. The notes have been still more expanded. The critical notes, written (according to a practice which needs no apology) in Latin, are entirely new. They contain the readings of twelve MSS. of the *Academica Posteriora* (eight collated by Dr. Reid himself), and nine of the *Lucullus* (three newly collated), compared with the text of the more important recent editors. Dr. Reid's own text is decidedly a conservative one, and nothing is more noteworthy than the courage with which he has again and again, and for the most part, though not, I think, always (e.g., in ii. 7, 20) successfully, defended the soundness of a text impugned by some of his predecessors. His own emendations are usually somewhat bold; but anyone familiar with the range of blundering found in Ciceronian MSS. (cf. the readings in ii. 6, 16, as an instance of what is possible to them)* will not think them too bold when they restore sense to an unintelligible passage. It is not often that a corruption admits of being cured as easily as that in i. 2, 8; *ecce*, in i. 2, 6, is by no means attractive; and I doubt the necessity of *repetebant* in i. 5, 19; the use of *sin*, too, in the emendation of ii. 43, 133, seems harsher than in any of the parallels adduced. It would be easier, though less needful, to point out passages which Dr. Reid has very successfully restored. Every reader of the book will note many of these for himself.

In the Introduction to Book II. I cannot think that the editor has removed all the grounds for suspicion which have led some scholars to doubt its genuineness. It is not so much that any one difficulty is insuperable as that one chapter should contain so many, both in history and in diction. Dr. Reid himself is unable, from his usually inexhaustible store of parallels, to adduce any adequate support for his rendering of "ut stet Luculli institutis servandis," or for the sense ascribed to *legis praemio* or to *indocilis*, while the inaccuracy of the narrative in several respects is admitted. It must be by an oversight that Dr. Reid speaks of the construction of *in Africam* as exactly parallel to that of *in Asiam* above, which is immediately followed by *profectus*; nor is it easy to see why he

* In ii. 31, 101, all MSS. read "non est e saxo sculptus aut e bore (for e robore) dolatus"!

allows himself to write "he only triumphed at the end of 64 or beginning of 63," when Cicero says explicitly, *nos consules introduimus curram*.

With regard to the explanatory notes, their strength still lies in the rich store of instruction as to Cicero's diction and syntax, and the masterly completeness with which the philosophical argument is brought out, the technical language explained, and the Greek sources explored in elucidation of the theories of the Academic school in its various stages. But it is of course expected of a critic, who has spent as many hours upon a book as its editor has spent weeks or even months, that he should be able to correct the decisions and supplement the omissions of the latter. If venture, in compliance with this custom, to add a few *adversaria*, it must be understood that they are only of the nature of the queries that one might have scrawled in the margin of the proof-sheets here and there, had the opportunity been given. On i. 5, 19, why does Dr. Reid quote without correction Madvig's assertion that we have only MSS. of late date for the *De Oratore*? We have at least three of the tenth century, whereas all of this part of the *Academica* are of the fifteenth. Is the passive of *perdo* found anywhere in good Latin, except in a very doubtful line of Horace (i. 7, 28)? Dr. Reid now probably shudders as he reads his note on *dicens in eam* (i. 12, 45), so it may pass, for the consolation of less exact scholars, as an instance of the nodding which *operi longo fu est obrepere*. In ii. 2, 5, if *putent* is (rightly enough) corrected, surely *improbat* should not have been allowed to stand. In ii. 4, 10 Dr. Reid ignores the difficulty presented by the tense of *fuertint*; the first of his examples is of a wholly different nature, the others do not help us at all. On ii. 5, 13 Mr. Roby should not have been quoted in support of a construction which he insists, more than any other grammarian, in denying to Cicero. In ii. 17, 51 it is quite needless to supply *facta* with *ea*. There may be some authority for the *Cimmerium* of the note on ii. 19, 61, but I cannot discover it; and in any case the note is misleading, and does not help to understand the odd reference to the *ignes*, nowhere else (apparently) mentioned. The difficult passage in ii. 19, 63 is surely not cured by the note of interrogation, which leaves an awkward construction in a still more awkward form. In ii. 21, 67 the rule as to the use of *velle* is much too absolute. What about *idem velle, idem nolle ea demum est firma amicitia*? Is the reading *ab se cantat* quoted from the vulgate of Plaut. *Rud.* 2, 5, 21, to be preferred to Fleckeisen's *caput*? The note on ii. 23, 72 is hardly intelligible without a reference to that on § 100. Is the use of *ne* for *nonne* commoner in Cicero (ii. 24, 75) than in the comic dramatists, where no other use is found? I doubt whether § 26 is sufficiently parallel to § 80 to justify the bold alteration of a text in itself defensible. Nor can I think that Cicero used *veri* in § 88. How would Dr. Reid scan the line which he gives in § 89? I suppose as a trochaic tetrameter with the final iambic omitted. But then the break in the line is very awkward. *Incedunt, adunt, ne expetunt* is nearer to the MSS., and perfectly rhythmical. In § 114 why should not *deducos* be an

ordinary hypothetical subjunctive, and *sequatur* (§ 117) a dependent jussive? "Pres. for fut." is a perilous doctrine for young students. *Quaestiones infinitae* are "abstract" rather than "vague" problems. Is not *ne* quite as common in the usage of § 121 as in that of § 117? If it is "exceptional," exceptions are very frequent. In § 134 *omnibus* may quite as well be taken in its more usual sense; and on § 148 *lacrimae rerum* (Verg. *Aen.* i. 462, misprinted 126) is a most unfortunate quotation. On ii. 33, 105 Conington is referred to for the force of *purpureum*; but unless Conington's view is quite wrong the other quotations are by no means parallel.

With regard to the completeness of the explanatory notes, it must not be forgotten that Dr. Reid has previously published a masterly translation of the *Academica*; and much help which the younger student might have legitimately required is thus provided. There are, indeed, some cases (*e.g.*, ii. 2, 4; 2, 5; 26, 86) in which the first thoughts seem to be better than the second. But there are a few instances in which a hint might not have been thrown away, which is lacking. If there was to be a note on *novas tabernas* it should have been added that from their position they faced the afternoon sun, for on this the reference turns. So the point of the difference between Phoenician and Greek navigation might have been made somewhat clearer (ii. 20, 66); the change from *Nasica* to *Scipio* in the note on ii. 5, 13 is confusing; and *salvis rebus illis* in ii. 18, 57 calls for a note. It is perhaps worth noticing—for this is an argument which has not yet, I believe, been brought to bear upon the question—how much support is furnished by ii. 32, 102 for the date of the birth of Lucilius, advocated by our lamented Munro. According to the common view we are asked to believe that Clitomachus dedicated a work to a man more than forty years his junior! It would be hard to find a parallel to this.

One word more of criticism. Dr. Reid justly lays much stress upon orthography; and his aim has been "by combining and studying the existing evidence of all kinds, to arrive as nearly as possible at the orthography which Cicero actually used." With much that he says in § 8 of the Introduction, every sound scholar must agree. But it is open to question whether the extant authorities are sufficient to enable us to get beyond the spelling conventionally accepted in the time of Quintilian. Dr. Reid cannot have forgotten the weighty words in which Ritschl and Munro alike warned us against attempting more than was possible, under peril of falling into a mass of inconsistencies. One instance will suffice to indicate the nature of the danger. Dr. Reid invariably gives *caussa* on the strength of the testimony of Quintilian that this was the form used by Cicero. But the same passage couples with *caussa*, *cassus* and *divissio*, and thus implies *vissa*. These Dr. Reid does not give us; but why not? And when we apply the principle to Plantus, it breaks down so completely that we are compelled to fall back there on the well-sifted evidence of the most trustworthy MSS.

Why should we not do the same for Cicero? Dr. Reid would be doing good service to the cause of Latin scholarship, for which he has already done so much, if he would take some

opportunity of submitting this whole question to a thorough examination; and of showing to what extent his canons differ from those of Wagner, which Munro has taught us to distrust. I hasten to add that in no single instance would I depart from Dr. Reid's conclusions—with the doubtful exception of *caussa*—except where, surely by an oversight, he has allowed *poenitet* to stand.

With a work of the character of this edition of the *Academica*—a work which will take its rank among the very foremost products of contemporary Latin scholarship—it is a simple duty to waste no words of conventional eulogy. A critic may be well satisfied if he can here and there remove a trivial blemish, or add a slight touch to the finished work. For a century and a-half English scholars did little or nothing for the real elucidation of the philosophical or rhetorical works of Cicero. The present generation has been enriched by several contributions of value; but none of them could claim to stand by the side of Madvig's monumental edition of the *De Finibus*. This was true, but it is true no longer.

A. S. WILKINS.

MR. BENDALL'S REPORT ON SANSKRIT MSS.

WE quote from the *Cambridge University Reporter* Mr. Cecil Bendall's preliminary report on his tour in Northern India last winter in search of Sanskrit MSS.:

"I reached Bombay on October 22 last, and after a short stay, chiefly occupied with inquiries connected with my journey, I proceeded, with a short detour to the great Buddhist caves of Karli, to Benares. Here I did work for some days preparatory to my longer visit, and then proceeded via Mokameh and Motihari to Nopal, arriving finally at Kāthmāndu on November 9. Here, owing to arrangements made by the British Resident, my stay was limited to eighteen days. In this disappointingly short time, however, the following practical results were obtained: (1) The acquisition of about thirty MSS., chiefly written on palm-leaf, with dates from the eleventh to the sixteenth century. (2) The discovery of a series of inscriptions from the fifth century A.D. downwards. A specimen of these is published in the *Indian Antiquary* for April, 1885, at the special request of the editor, owing to its chronological interest. This series I propose to submit in photographic and other reproductions, accompanied by transcripts and other elucidations, as an appendix to my longer report. (3) A visit to the Maharaja's library, not previously shown to any European scholar, and containing a number of Sanskrit works not known to exist elsewhere. Recommendations as to application for copies will be submitted hereafter. I next made a stay of some weeks at Calcutta, where I was occupied, partly in archaeological work at the museum, and partly in the study of the philosophical literature (commenced during my residence in the University), the traditions of which can hardly be said to be preserved, outside our own University, elsewhere than in India itself. In the month of January I spent several weeks in Benares, which resulted *inter alia* in the acquisition of about eighty MSS., including several unique works, and of some valuable information as to the literary possessions of the Jain community existing in the city. Hence I proceeded through Agra to Jeypore in Rājputāna, where I obtained about eighty MSS., chiefly of the important and little investigated Jain religion, several of them being unique and several furnishing beautiful specimens of the fine handwriting for which this community is celebrated. In the month of February I visited the famous Rajput cities of Oodeypore and Chittor, where I copied a number of unpublished Sanskrit inscriptions, chiefly of the tenth and eleventh centuries. On returning to Bombay, with visits en route to Ujjain

and Indore, I purchased, with the leave of the proper authorities, from Pandit Bhagvānda, collector of MSS. for the Bombay Government, a collection of about three hundred MSS., duplicates, of course, of works in the collections of that Government, but consisting almost entirely of unpublished literature, a great part of it not existing even in MS. in any European library. I sailed from Bombay on March 1. With regard to my own collection of MSS., it is naturally my wish to acknowledge the liberality of the University by presenting the greater part of it to the library: and as to the collection just referred to, it will not be contrary to the directions of the Government of Bombay, if any part of it is acquired by the University. I feel that I cannot close even this short statement without acknowledging the sympathetic help of many friends and fellow-scholars in India, native and European, among whom it will be of interest to name here especially Mr. O. H. Tawney, sometime fellow of Trinity College, and now officiating Director of Public Instruction in Bengal. With regard to the library, I wish it to be understood that the accessions indicated above need only be regarded as a beginning. I am confident that further search of this kind might yield the most encouraging results, and, in fact, soon make our collection the finest in Europe."

CORRESPONDENCE.

LATIN L FOR D.

Trinity College, Cambridge: May 22, 1885.

I cannot unfortunately enter into a consideration of the many interesting questions raised by Mr. E. B. Wharton in his learned letter to last week's ACADEMY. But I must once more protest most energetically against the derivation of the Latin *adepts* from the Greek *ἀειφάρ*, and I trust the reiteration of the reasons against the hypothesis will not be as tedious to others as it is to myself. They are taken in substance from a paper on the supposed "Change of L to D in Latin," which was published four years ago in the *Transactions* of the Philological Society of London for 1881, which dealt with the same question as is now discussed by Mr. Wharton, and in which the same conclusion was arrived at. For the connexion of *adepts* with *ἀειφάρ* are adduced (1) two glosses from Hesychius—*ἀλφεσσιν· στέατι, ἀλεφάτισσον· ἀλειφον*—which only prove that the meaning of words kindred to *ἀειφάρ* might be "fat," and (2) a Latin *alipes*, which is a later form than *adipes*, and consequently proves nothing. The Latin and Greek words correspond neither in meaning nor in sound. The Latin for *ἀειφάρ* is *unguentum*, not *adepts*; and, besides the difficulty of *l* for *d*, we have short *i* for *e* and *-ps* (stem *-pi*) for *-φάρ*. Lastly, are we to suppose that the Romans had no word of their own for fat till they borrowed one from the Greeks? *Verbum non amplius addam*. *Adepts* is a compound like *conius* (*continus*) from a preposition and a root. The root is that of the words quoted by Fick (*Wörterb.* L² 16) under *apa*, "sap, abundance"; *ἀπός*, "sap"; Old-Norse *afa*, "sap, abundance"; Latin *opes*, *opimus*, to which I would add Latin *epulae*, "a rich banquet." *Adepts* then means "adhering fat," or perhaps "increased fat." Compare the English phrase "to gain flesh."

J. P. POSTGATE.

SCIENCE NOTES.

DR. HICKSON, of Cambridge and London, who has been studying animal morphology for nearly four years at Oxford, under Prof. Moseley, started about a fortnight ago on a voyage of biological exploration in the island of Celebes. His special object is to study the development and life history of the Alcyonarian corals; but he hopes also to explore the interior of the island, the fauna of which is at present almost entirely unknown.

THE *Geological Magazine* has now been carried on for just upon one-and-twenty years, and it is proposed to celebrate the attainment of its majority by presenting a testimonial to Dr. Henry Woodward, the editor. To carry out this object a meeting has been held at the rooms of the Geological Society, and a committee of representative geologists, with Prof. Bonney as president, has been organised. Dr. G. J. Hinde, well known as a student of fossil sponges, is acting as secretary and treasurer.

PROF. F. JEFFERY BELL has been engaged for some time in the preparation of a work on *Comparative Anatomy and Physiology*, which will be published by Messrs. Jassell & Co. during the course of the next few days.

MESSRS. LONGMANS have in preparation a work under the title of *Electricity for Public Schools and Colleges*, by W. Larden, author of "A School Course on Heat."

THE *Scottish Geographical Magazine* keeps up its character. The June number contains, among other things, an interesting paper by Dr. Felkin, on "The Egyptian Sudan"; and, on the sound principle of hearing both sides, there are articles on the Central Asian question from both Vambéry and Lessar.

PHILOLOGY NOTES.

It seems but fair to state that the credit of enabling Prof. Max Müller to publish the large collection of translations of the "Sacred Books of the East," does not belong entirely to the University of Oxford. M. Renan, in his Report presented to the Académie des Inscriptions et Belles-Lettres, says: "L'Université d'Oxford, que cette grande publication honore au plus haut degré." But we learn from Prof. Max Müller's Preface and Dedication that it was Lord Salisbury, as Secretary of State for India, and Sir Henry Maine, as Member of the Indian Council, quite as much as Dr. Liddell, the Dean of Christ Church, who gave their powerful support to this undertaking. The India Office, under Lord Salisbury's Secretaryship, guaranteed, we believe, a considerable share of the expense, and did everything to support an enterprise which it considered of supreme importance to the Brahminical, Buddhist, Parsi, and Mohammedan subjects of the Crown.

PROF. D. H. MÜLLER has lately published and translated four new Palmyrene inscriptions found at Palmyra by Dr. Samson. One of them is attached to the figure of a man, above whom two palm-branches are carved, and two others are engraved each between the busts of a man and woman. The last of these records the name of Rubat, the son of Bel-'aqab. Bel-'aqab (Βηλἀκᾶβος in Greek) has been already met with in Palmyrene texts, like 'Athē-'aqab, and reminds us of the Biblical Jacob.

THE new volume of Trübner's "Oriental Series," the *Life and Works of Alexander Csoma de Körös*, has been recommended by the India Office to the Provincial Governments in India as suitable to be supplied to the collegiate libraries.

THE Rev. Arthur Lewis has struck a new vein in a collection of *Bilochi Stories as spoken by the Nomad Tribes of the Sulaimán Hills*, which will be found equally interesting by the philologist and the student of folklore. The stories are all given in the little-known dialect of the Bilochis of the Panjáb frontier, as they were taken down by the collector, and translations are attached to them. They have a marked character of their own, and most of them are evidently original, though there are some which have undergone Mohammedan influences. Among these is a quaint one about "the prophet Moses," which we wish we could give

in full. The moral of it is thoroughly anti-nomian, and illustrates the superiority of faith over works. The book, which is not a large one, has been printed at the Allahabad Mission Press.

Die Aussprache des Latein. Von E. Seelmann. (Heilbronn: Henninger.) This is a volume which hardly admits of anything between a detailed critique and a brief notice: our readers will probably prefer the latter. The strong point of the book is undoubtedly the digest which it contains of the statements made by the Latin grammarians on pronunciation. Keil's volumes have, we believe, never been so exhaustively searched. Some of the author's own theories we cannot follow. There are at the end of the book some curious specimens of Latin printed in a phonetic alphabet (p. 375).

MEETINGS OF SOCIETIES.

BROWNING SOCIETY.—(Friday, April 24.)

W. F. RYVELL, Esq., in the Chair.—Dr. Edward Berdoo read a paper "On Browning as a Scientific Poet," combating the idea that science and poetry were mutually destructive, or even antagonistic. The progress of science need not tend to the destruction of art—citing Lucretius, Milton, Goethe, Tennyson and Browning himself, as poets who had enriched their works by the study of natural phenomena. Dr. Berdoo saw no reason to fear that the poet of the future would find his poetic spirit repressed by Tyndall's warning to cease the old pre-scientific habit of dealing capriciously with facts. In "Easter Day" Browning seemed to have anticipated by five years Herbert Spencer's theories of the evolution of the first rudiments of nerves in Medusae along the lines of least resistance, quoting the passage beginning "Thy choice was earth," &c. In concluding an exhaustive treatment of his subject Dr. Berdoo claimed for Browning that he is essentially the scientific man's poet; abreast of the highest culture of his time; always in sympathy with the aims of science, yet fully cognisant of its limits.—An animated discussion followed the reading of the paper, the majority of the speakers considering that while Browning's knowledge of science was wide and minute, his whole mental attitude was opposed to the scientific spirit. He is in sympathy with art in all its development, but not so with science.—Dr. Berdoo defended his thesis in a few closing remarks, urging that no one out of sympathy with the scientific spirit could have written "Paracelsus."—A paper "On Browning as a Dramatic Poet, with an Analysis of 'A Blot in the 'Scutcheon,'" was then read by Mr. J. J. Rossiter. He considered that of all Browning's plays this one is most adapted to stage presentation—that here the poet allowed his characters to speak what the scene and the circumstances would suggest—what, in fact, they would naturally say on the spur of the moment; whereas Browning often gave his characters speeches which were rather what they would have wished to have spoken after mature reflection.—An animated discussion followed the reading of the paper, the subject of which was opportune, in view of the performance of the play at St. George's Hall, under the auspices of the Society, fixed for the following Saturday.

(Friday, May 22.)

THE Chair was taken by Mr. FREDERICK WEDMORE, who, in his address, insisted especially on Browning's exceptional possession of the qualities of freshness and of massiveness, his staying power, his inexhaustibleness, so that he was not "a book," but "a literature." Furthermore, he was, in his verse, as much of an analyst, as much of a theologian, and as much of a lover, now, at seventy-three, as he had been at thirty. "Never the Time and the Place"—the exquisite outburst in *Jocoseria*—was the creation of a recent holiday. In that respect he was like Goethe at Marienbad—Goethe at seventy-three. Some such freshness as he showed and some such massiveness were, the Chairman contended, almost indispensable to one who for a long series of years must exercise a great influence—hardly less than Wordsworth's own—on the formation of character

and the development of talent. That influence—a wholly exceptional influence—would be exercised by Browning in virtue of his powerful and imaginative dealing with almost all questions that interested the generations of men: questions of fact, questions of belief; thought, sensation, duty; the passion of patriotism, the passion of love. In theology they would be told by the essayist whom there were immediately to hear, that Browning was orthodox. To some extent Mr. Wedmore believed it was so, and he was glad that this great master left them so much of the past—disturbed them so little in the quiet and soothing possession of it; but still he would have to urge for his own part that the teaching of definite doctrine was little in comparison with the teaching of the result of Browning's experience and insight. Browning belonged to the priesthood of imaginative literature, whose function it was to study humanity in its lightness and in its depths. That was his essential service, and it was true of him as of his own Caponsacchi, that

"priests should study passion:

How else help mankind, who come for help in passionate extremes."

In the study that Browning had given to humanity, in his insight, in his grasp, in his immense tolerance, lay the sources of his greatest teaching.—A paper by Mr. James Gibson, of Trinity College, Dublin, on "Browning as a Teacher" was then read. The writer considered that Browning was one of a noble band, including Carlyle, Matthew Arnold, Tennyson and Ruskin, who fought against the materialism of the age; and, while protesting against the notion that one ought to attempt to formulate a philosophy or a code of morality out of the works of a poet, he treated of the teaching to be gathered from Browning's poems under various heads. It was pointed out that Browning's starting-point is the individual man and his relation to God; and after this had been illustrated, the paper went on to deal with the poet's teaching on art, nature and love, and with his attitude towards Christianity, dwelling especially on his optimism.—After this paper had been discussed, Dr. Berdoo read from proof-sheets the introduction which the Rev. Dr. Munro Gibson, of London, has supplied to a selection from Browning's poems made by him for the use of an American Literary Society, and which is about to be published in the United States under the title of *Pomegranates from an English Garden: a Selection from the Poems of Robert Browning*.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, May 18.)

MR. J. W. CLARK, President, in the Chair.—The following officers were elected for the next academical year:—President, Rev. G. F. Brown; vice-president, Prof. T. McK. Hughes; treasurer, Mr. W. M. Fawcett; secretary and librarian, Rev. S. S. Lewis; auditors, Messrs. F. O. Wace and Swann Hurrell. The new members of Council are:—Dr. H. R. Luard, Prof. E. C. Clark, Mr. J. W. Clark, and Mr. F. J. H. Jenkinson. The out-going president (Mr. J. W. Clark) then delivered the following address:—"When you did me the honour of electing me your president in 1883, I troubled you with a brief address, in which I spoke of one or two subjects which were then of special interest to the society, and on which I hoped to see progress made during my tenure of office. As that period is now drawing to a close, I crave your indulgence while I review, with suitable brevity, the events of the last two years. In the first place I am glad to be able to congratulate the society on having obtained a local habitation. The negotiations of which I spoke in my former address have been so far successful that we have obtained from the University a place in which we can hold our meetings, and in which the collections which once belonged to us can be displayed. You are aware that we have made over all those collections, together with our library, to the University, under certain conditions which were accepted by Grace of the Senate, 6th December, 1883. The scheme for the management of the Museum has been at work for so short a time that it is impossible to say whether it is likely to prove altogether satisfactory or not. So far as it has gone, however, we can congratulate ourselves upon a certain definite amount of progress.

In securing Baron Anatole von Hügel as curator, we have obtained the services of a gentleman in whom knowledge and enthusiasm are happily blended, and who, if he be allowed a free hand, will develop the museum—which it must be remembered has now become the Museum of General as well as Local Archaeology—according to the new conditions. Again, the University has defrayed the cost of removing our collection to this place, and has provided cases for some of the more important objects. I would call your special attention to the beautiful wall-case containing the glass and pottery, and to the skill displayed in its arrangement by the curator. Progress has also been made with the ethnological side of the museum. After a long delay—into the causes of which I need not now enter—cases have been provided by the University, which will hold a portion at least of the collections that have been given to the University by Sir Arthur Gordon and Mr. Maudslay. The arrangement of these objects will of necessity occupy much time and labour, and, until that work is accomplished, their value and interest cannot be fully appreciated. In addition to those collections, the western room has been nearly filled with the casts made under Mr. Maudslay's superintendence from the sculptures of certain buried cities in Central America, on the exploration of which he has been engaged for some years. It may well be doubted whether we shall ever be able to discover a clue to the interpretation of the remarkable picture-writing with which many of the slabs are covered; but these careful reproductions will at any rate give us trustworthy materials for its study, while the larger sculptures will supply far more distinct ideas than we have hitherto possessed of an ancient civilisation which, so far as can be made out at present, flourished and became extinct before that which was overthrown by the Spaniards in the sixteenth century. Mr. Maudslay is now conducting further explorations, and has collected important evidence bearing upon the relative age of these works. In a letter written to me six weeks ago from Copan, he says: 'I have been able to find the hitherto undiscoverable stone houses of the old inhabitants, and in excavating have come on some good sculpture. The existence of stone houses is an important discovery, as we know not a trace of them was visible fifty years after the conquest, and is therefore a certain and not speculative indication of age.' I have little hope of inducing the University to associate itself further with Mr. Maudslay's researches; but, though we may not benefit by them from a museum point of view, I am sure that we shall all take great interest in the success of one of our members in such a dangerous and difficult enterprise. A full account of what has been done in the museum from its opening, May 6, 1884, to the present time, and the expenses which have been incurred in connexion with it, will be found in two reports of the Antiquarian Committee (*Reporter*, 1884-85, pp. 109, 385). The management of the museum, it may be urged, no longer concerns the society; but as half the members of the Antiquarian Committee are appointed by the society, and as the second condition agreed upon between the University and the society is "that the society undertake to use efforts to increase the collections"; it will not, I imagine, be thought unbecoming in me if I invite your earnest attention to those documents. You will find in the first of them a proposal that a small annual Maintenance Fund should be granted by the University to meet the ordinary expenditure of the museum. For the present this request, so business-like and so reasonable, has not been listened to. I hope, however, that it will be brought forward again at no distant date; for, until this defect in the organisation of the museum in which we are interested be removed, it is impossible to regard its future without serious apprehension, if not with absolute dismay. On the other hand, it is pleasant to be able to record that the building is being gradually recognised as the proper place of deposit of the various relics found in the town and in the neighbourhood, as shown by the increase in the number and value of the presents made to the society, or deposited in its charge. Among the former class of objects I must particularise the fragments of medieval sculpture from Milton Church—probably part of a reredos or shrine—

presented by Mrs. Lichfield; among the latter the Roman objects found at Willingham, Cambridgeshire, in 1857, entrusted to our safe keeping by Mr. George Pegler, schoolmaster of that place. In my former address I expressed a hope that our publications might shortly be extended so as to include a special historical series, to be published, in imitation of the works issued under the direction of the Master of the Rolls, in the form of texts without notes, but accompanied by a full introduction. The suggestion in this general form was most favourably received by the council of the society, and I feel it due not only to them, but also to the society at large, to express my regret that I have been too much occupied to carry the matter farther at present. I have, however, undertaken to draw up, for the approval of the council, a list of works to be printed, with a scheme of publication; and in the course of next year I trust that some progress may be made in a matter in which I take a special interest, and which will, I feel sure, prove attractive to historical students beyond the limits of our society. Meanwhile the ordinary publications of the society are being most ably edited by Mr. Jenkinson, and the fifth volume of our communications, of which three parts have appeared, will be found to be quite equal in interest to those which have preceded it. Care is being taken to effect greater rapidity in publication; before long the arrears will have been made up; and then the dates of reading a paper and of issuing it in a printed form to our members will be separated by a shorter interval. Soon after you did me the honour of electing me your president, I suggested to the council that a critical and descriptive catalogue of the portraits belonging to the University and the colleges should be undertaken. This proposal was favourably received, and it was decided, as a preliminary step, to endeavour to bring the portraits together in a series of exhibitions, each of which should include those of a particular period. By this means they could be more readily examined, and the duplicate portraits of celebrated individuals be compared with each other. The Fitzwilliam Museum Syndicate readily assented to the request that the exhibitions should be held in one of the galleries under their charge; and the colleges raised no difficulties about the loan of their pictures. The first exhibition, held last year, was thoroughly successful; and the second, opened last week, promises to command an equal share of public attention. So far, the scheme has been productive of valuable results. The pictures brought together last year were carefully examined by Mr. George Scharf and other authorities, and several portraits which were either wrongly named, or not named at all, were correctly determined. I was able to take notes of most of the others, and to collect materials for the permanent catalogue. Much, however, still remains to be done before such a work can be fit for publication. As our own times are approached the portraits become more numerous, and of larger size; and, as the space in which they can be hung is limited, two more exhibitions at least will be necessary. I eagerly embrace this opportunity of acknowledging the cordial kindness with which I have been treated by the director and the other authorities of the Fitzwilliam Museum, and of thanking the colleges for so generously stripping their walls in order to oblige us. At the same time, I trust that some member or members of the society may be found able and willing to give me assistance in the future, supposing that I am still entrusted with the charge of the exhibitions. My own knowledge of art is so slight, that I cannot venture to prepare the permanent catalogue alone; and it would be a pity to lose the results which ought to follow from such a series of exhibitions, and which will naturally be expected by the University. In conclusion, I have only to record with much pleasure the steady increase in the number of our members; and to thank the council and the officers of the society for the kind support which I have uniformly received from them. The president whom you have just elected needs no commendation from me. Under his guidance we need be under no apprehension for the future.—The report of the council gave evidence of the activity and growth of the society which now numbers 881 members on its list, and promised several new publications—among them Alderman Newton's *Diary* (1662-1670), edited by Mr. J. E.

Foster, and the *History of Swaffham Bulbeck*, by Mr. E. Hallstone.—Mr. J. W. Clark then gave a lecture upon Mediaeval Libraries, with special references to the book-cases (illustrated by a model), and to the system of chaining the books, as shown in Hereford Cathedral, Wimborne Minster, and Trinity Hall. As the whole of what was said will form part of the essay entitled "The Library," in Mr. Clark's edition of Professor Willis's work on *The Architectural History of the University and Colleges*, it need not be reported here.—Mr. Bradshaw made remarks upon others of our Cambridge libraries, and particularly upon the arrangements of the books at Emmanuel College, as one instance out of many where a clue to the method of arrangement used in a library would be obtained from a study of the order presented in the old catalogues, even where all trace of the bookcases themselves had long disappeared. Prof. A. Macalister made some remarks "On an Inscribed Block of Clay from Thebes."

FINE ART.

Coins and Medals, their place in History and Art. Edited by Stanley Lane-Poole. (Eliot Stock.)

THIS excellent work consists of a series of ten essays, most of them written by the officers of the Coin Department of the British Museum. The modest title hardly gives an adequate idea of the scope of the volume, which is well fitted to serve as a general introduction to numismatics, ancient and modern. The only objection which we can bring against it is the unhappy archaism of its appearance. Rough edges to a handbook are an abomination; still more so the use of last century type. We found ourselves making sad mistakes in Oriental names, owing to the liability to confuse the old "f" with f; and it was even more confusing to be told of a kind of Roman denarii called apparently "ferrati," which afterwards turned out to be nothing else than our old acquaintances, the notched "serrati." We trust that this fertile source of error will be expunged when the book reaches its second edition.

An introductory treatise, dealing with the study of coins from a point of view higher than that of the mere collector, has long been desired, and such a treatise we now have before us. Of its many merits perhaps the chief is the stress laid on the continuity of the history of coinage in the civilised world. If we put aside the inartistic and uninteresting currency of China and Japan, every existing piece of money can trace its ancestry back to a common source in the seventh century before Christ. The descent of all Greek coins from the issues of Pheidon and Croesus, and the connexion of the Roman system with a Siculo-Greek standard, are well known; but it will be a revelation to many readers to find how modern and mediaeval series—Asiatic and European alike—derive their origin either from Greece or Rome. India learnt the art of coinage from the Bactrian successors of Alexander the Great; Arabia's first emissions were debased copies of the Athenian tetradrachm. Parthia imitated the Seleucid kings of Syria, and the Sapers and Chosroes of restored Persia continued the Parthian issues, only to be copied in turn by the earliest of the Mahometan Khalifs. The "dinar" and "dirhem" of Haroun-al-Raschid show by their very names a descent from the denarius and drachma, no less than the "sou" and "livre" of Louis XVI. testify to a perpetuation of the

"solidus" and "libra." The transmission of types is no less astonishing than that of names: to find Ethelred of England representing himself on his pennies with diadem and paludamentum in the guise of Constantine is only less strange than to discover, on the coins of the twelfth century Mahometan dynasts in Mesopotamia, debased copies of the heads of Antiochus or Hadrian.

It is hardly necessary to say that the Greek, Roman, and ancient Oriental coins fare well in the experienced hands in which they have been placed. The only difficulty has been to compress even a short sketch of their merits and peculiarities within the compass of essays of some thirty pages long. That space, however, is enough for Messrs. Head and Grueber to show how curiously the lines of interest of the two series diverge; the Greek coinage being mainly religious and artistic in its importance, while the Roman pieces derive their attractiveness rather from their historical character than their beauty. If Rome gives us on its currency an almost complete chronicle of the events of three centuries of conquest and empire, Greece presents us with a connected mass of materials for the history of the growth of art, which could never have been equalled from researches among the statues, gems and vases of all the museums of Europe. The account of the ancient Oriental issues falls into two divisions, both of which are undertaken by Prof. Gardner. We almost think that the two parts would have been better treated as a continuous whole. The coins of the Graeco-Indian kings, and those of the dynasties which succeeded them, connect themselves rather with the Parthian and Persian currency than with the Mahometan coinage of mediæval India, to which they are in this volume linked, on purely local grounds. Nothing more fascinating than the Indo-Greek series exists in the whole range of numismatics. It gives us a glimpse of a Hellenic kingdom existing at the "back of the north wind," so to speak, with semi-barbarous Parthia interposed between it and the regions of Western civilisation. A short sketch suffices to indicate the interest of the series, and will, we hope, fire some of Prof. Gardner's readers to a study of these strange fragments of a lost history.

The fourth and fifth essays are in some ways the most important in the volume, as they trace the continuity of the European coinage in general, and the English in particular, from the later Roman issues down to the close of the Middle Ages. It is true that in our own issues there is a break, only partly closed by the series of "sceattas," small silver pieces on which the earlier Anglo-Saxon kings copied Byzantine types. But on the continent the gold coinage of the Visigoths, Franks, and Lombards is a mere continuation of the imperial issues, in subject and treatment as well as in weight. A stage further from its Roman origin is the "denarius" of Pepin and Charles the Great, which was the parent of the whole European currency of mediæval times, including our own silver penny, which dates from Offa of Mercia (A.D. 757). Continental and English issues alike commence with a debased copy of the bust of a late Roman emperor as their main type, but in the course of years the character

of the head changes, till its origin becomes unrecognisable. If we may descend to a point of detail connected with one of these two essays of Mr. Keary's, we are not certain of the correctness of his statement that "no coins were struck in Britain between the death of Allectus and the accession of Constantine." Unless we are mistaken, there exist bronze pieces of Maximianus and Constantius I., which bear the London mint-mark of PLN.

Prof. Terrien de La Couperie does his best for the coins of China in the ninth essay, but we must confess to receiving from it an impression that the subject-matter is hopelessly uninteresting. It is, however, some comfort to find that the Chinese do not claim for their metallic currency a greater antiquity than the fourth century B.C. We had expected to find its origin attributed to at least several thousand years before our era.

Medals form the subject of the last paper of the series, and are handled by Mr. Wroth. We fancy that the magnificent Italian series of the Renaissance period will now be brought for the first time before the notice of many of the readers of this work. Anything which can be done to call attention to them will be an unmixed benefit, as they are, alike in style, execution, and subjects, worthy of long study. We wish that Mr. Wroth could have spared a few more pages of his essay for the expansion of their merits; but he has, at any rate, given us a glimpse of the interest of this much-neglected branch of numismatics.

The work is, on the whole, wonderfully free from misprints; the worst which we noticed was the substitution of *θεοπαῖς* for *θεοπαῖον*.
C. OMAN.

THE ART MAGAZINES.

MR. J. H. MIDDLETON's article in the *Portfolio* on the church of S. Maria del Popolo at Rome is one of a class too rare in our art magazines. It is the result of careful research and personal examination, and is accompanied by an admirable plan, showing the dates of the various portions of the present church. Miss Julia Cartwright's pleasant account of Christ Church Priory, Canterbury, is brightly illustrated by Mr. Joseph Pennell; and the number contains continuations of the papers by Mr. Watkins Lloyd, on "The Drama of the Greeks in Relation to Art," and by Mr. Loftie, on "Windsor." One of the engravings on metal is an etching, in which Mr. L. J. Steele renders with much delicacy a picture by Mr. Otto Weber of horses in a mist on Dartmoor.

THE editor of the *Magazine of Art* contributes to the June number an article on "Current Art," in which he treats British artists in general, and the academicians in particular, with severe irony. To the same number Mr. R. A. M. Stevenson sends an admirable article on Handel and his music, illustrated by several portraits. A pretty poem, by Mrs. Meynell, is sympathetically illustrated by Mr. Hennessy. Other papers by Miss Mabel Robinson, Mr. Lewis Day, Miss Helen Zimmern, and a number of excellent engravings, maintain the level of the magazine.

In the *Art Journal* Mr. Joseph Hatton continues his pleasant gossip on "London Clubland," and Mr. F. G. Stephens tells us much of interest about Hammersmith and Chiswick; both articles are well illustrated. The number has a line-engraving by Mr. J. C. Armytage, after a very spirited drawing by Mr. A. C. Gow,

called "Requisitioned," which represents a miller expostulating with a party of hussars who have come after his flour.

In the *Gazette des Beaux-Arts* (May) the collection of M. Albert Goupil, the Salon, and Botticelli's illustrations of Dante from the Hamilton Collection, are the subjects of "first" articles by Emile Molinier, André Michel, and Charles Ephrussi respectively. A bust of St. John by Donatello, etched by Henry Gréard, and another bust of the same saint by Mino da Fiesole, are among the illustrations of the first, and four facsimiles of the Botticelli drawings are given. This part contains also an article on the Belgian artist Xavier Mellery, by Camille Lemonnier, one on the exhibition of the "Pastellistes Français," by Baron R. Portalis, a continuation of Lucien Magne's study on stained glass, and an original etching by the late J. de Nittis.

L'Art has been mainly occupied lately with articles by the editor on Delacroix, by G. Dargenty on Bastien Lepage, and Charles Perkins on the gates of the Baptistery of Florence. Of the illustrations the most notable have been the facsimiles of masterly drawings by Bastien Lepage. In the number for May 15, the editor commenced a review of the Salon, illustrated with facsimiles of drawings by F. Gaillard, Louis-Emile Adan, M^{me}. V. Demont-Breton, and Adolphe Guillon. It also contained an etching by Daniel Mordant, after a picture by Jean Béraud, called "La Prière."

To the *Jahrbuch der Königlich Preussischen Kunstsammlungen* (Sechster Band, II. Heft.) Prof. Colvin contributes an interesting paper on two dated drawings by Martin Schongauer, and Dr. Bode continues his study of the Italian sculpture in the Berlin Museum. A drawing by Hans Sebald Beham in the Museum at Leipzig forms the subject of a paper by H. Lücke.

In the *Zeitschrift für Bildende Kunst* (May) an etching of much force and skill by W. Ungeworthly reproduces a fine picture of an Oriental Market by L. Muller. An article (with portrait) on Prof. Springer, by Julius Lessing, commences the number, which also contains one on the carving and colouring of wooden architecture at Hildesheim, by C. Lachner. The principal paper in "Kunstgewerbeblatt" is on the carved choir stalls at Wettingen, by H. E. v. Berlepsch.

THE DISCOVERY OF PITHOM.

Leiden: April 18, 1885.

IN M. Naville's memoir (reviewed in the ACADEMY, February 28, 1885), *The Store-City of Pithom and the Route of the Exodus*, we have the first fruit of his work on behalf of the Egypt Exploration Fund, which was founded in the year 1883, under the presidency of the late celebrated Sir Erasmus Wilson, the enlightened patron of Egyptology in England. The honorary secretaries, Miss Amelia B. Edwards and Mr. R. Stuart Poole, have also from time to time published reports of the progress of M. Naville's discoveries in the Delta, a locality which is by universal consent admitted to be the most interesting in the map of the Old World. This was the land colonised by the pre-Christian people of God's grace, whose descendants (characterised by the same virtues and the same faults as their forefathers) are with us to this day, and whose history and literature are inseparably connected with the history and literature of the New Testament. It was, therefore, a luminous idea on the part of this young society to begin work in the rich soil of the Delta, and to prosecute its first researches on the sites of cities which, though interesting to the whole world, and especially so to those who are Egyptologists by profession, have been neglected by the majority of explorers. Tall-

al-Maskhutah ("the Mound of the Statue"), called by the French "Rameses," was the first spot selected. A monolithic group of Rameses II., seated between Thum and Ra, found there during the last century, gave Lepsius the idea that this Pharaoh was the local deity, and he therefore named the place "Raameses," conceiving it to be the city of that name built by the Israelites under the Oppression. To this subject Maspero has contributed some additional remarks, consequent upon further discoveries. Also, Miss Amelia B. Edwards has written some most interesting notes on the same question in *Knowledge* during the years 1882 and 1883, wherein she came to the conclusion that the site of Raameses and the route of the Exodus were correctly laid down by Lepsius. In 1883 Maspero, the learned Director-General of Egyptian Museums and Excavations, gave permission to the Egypt Exploration Fund to examine this mound; whereupon Naville made a preliminary study of the monuments already discovered there, and ascertained that they were all dedicated to Tum by Rameses II. His subsequent excavations resulted in the discovery of an inscribed fragment of the Naos, showing that the temple was dedicated to Tum by Rameses II., and that it was situated in the region of Theku, Tseku, or Tsuku; thus proving, also, that this mound of Maskhutah was not "Raameses," but Pi-Thum, or Pi-Tum, the city or abode of Thum or Tum. He also found ruins of Roman houses of crude brick, with the usual fragments of domestic pottery; a granite hawk of Rameses II.; a fragment of the Ismailah monolith inscribed with the name of Tsuku; a mortar with the name of Sheshonk; a statue of a lieutenant of Osorkon II., "the good Recorder of Pithom"; a statue of Aak, a priest of Tsuku; fragments of a broken colossus of Osorkon II.; a pillar of Nechtherheb; a fragment of a statue of a priest of the abode of Thum, or rather "of the Temple of Thum, the great God of Tsuku"; a tablet of Philadelphus; and two Roman inscriptions with the names of *Ero* or *Heroöpolis*. All these very interesting objects identify the site of *Pa-Tum* or *Pithom*, of *Tsuku*, and of *Ero* or *Heroöpolis*.

There is no doubt that the name Tsuku could be translated by Succo, or Succoth, in the Hebrew; and, again, there is no doubt that Succoth was *Ero*, &c. Very interesting also is the remark of Naville that this *Ero* is derived from the chief storehouse of Pithom, named in Egyptian *Ar*.

The earliest monarch whose inscriptions have been discovered on this spot is Rameses II.; then come Menepthah, Sheshonk, Osorkon II., Nechtherheb, Ptolemaus Philadelphus, and his sister Arsinoë II.

Our learned and lamented master Lepsius did not agree in the conclusions arrived at by M. Naville; and in the last number of the *Zeitschrift* for 1883, which he sent to me with some lines in his own writing, he reiterated his reasons. But a comparative study of this article with the argument of M. Naville, given in Appendix I. of his memoir on *The Store-City of Pithom*, has convinced me that the latter is in the right.

Such are the results of the brief but well employed campaign of the fortunate explorer, who is one of our most learned Egyptologists, and who has been ably reported by two others of note, namely, Miss Edwards and Mr. R. S. Poole. It is inconceivable, after these statements, how an anonymous critic in the *Athenæum* of March 14, 1885, could write that "the truth of the matter is that the site of the Pithom of the Bible is unknown." I have read this article with a feeling of disgust, finding it written with so little appreciation, and so full of errors. And I ask, how could this critic write: "When the subject of Pithom was

brought before the Congress of Orientalists at Leyden in 1883, it was received as a joke, no one for a moment believing in it."—(See *Athenæum*, March 14.) This is not true. The subject was not there treated. And if this writer has been told of "the non-acceptance of the alleged discovery of Pithom by the greatest Egyptologists" (*Athenæum*, March 14), then he was misinformed, and his information was as valueless as that respecting the discussions at the Leiden Congress.

But our noble scholar will do well to give no reply to these objections; and the honorary secretaries enjoy too high a reputation through their excellent writings for any unknown author to injure them. W. PLEYTE.

CORRESPONDENCE.

A CORRECTION.

London: May 20, 1885.

In your account of the fact that a picture in the Brera Gallery at Milan, hitherto ascribed to the school of Bellini, turned out, on being cleaned, to be the work of Mantegna, an error has crept in, which probably originated in the *Chronique des Arts* of May 21. The name of the restorer of the picture, spelt in the *Chronique* and in the *ACADEMY* Tavenaghi, should, without doubt, be Cavenaghi, that of an artist well known at Milan and elsewhere in Italy for his exceptional skill and conscientiousness in the restoration of pictures, and who, in fact, does all such work at the Brera Gallery.

F. W. BURTON.

NOTES ON ART AND ARCHAEOLOGY.

The Dutch School of Painting, by M. Henry Harvard (who has just been made Membre du Conseil des Beaux Arts, in the place of M. About), will be published by Messrs. Cassell & Co. in a few days. The work has been translated by the late Mr. G. Powell, and forms a volume of the "Fine Art Library Series," under the editorship of Mr. John Sparkes.

MR. J. C. L. STAHLSCHEIMDT, author of *Surrey Bells and London Bell Founders*, reviewed in *The ACADEMY* of October 11, 1844, has prepared for publication a work on the Church Bells of Hertfordshire, which was left in MS. by the well-known campanologist, the late Thomas North. It will be published, by subscription only, at sixteen shillings a copy. Names may be sent to Mrs. North, The Pias, Llanfairfischan.

The Black and White Exhibition of Messrs. Cassell at Ludgate Hill is a very pretty one—on the whole, the best black and white exhibition which we have seen lately. It says much for the taste of their art department and for the skill of our younger artists who design for wood-engraving. Prominent are some humorous illustrations of Dickens by Mr. Fred. Barnard, and there is a drawing by Mr. Albert Moore and another by Mr. Birket Foster. These, however, are not so attractive as the refined and beautifully drawn illustrations by Miss M. L. Gow, Mr. Percy Tarrant, and Miss Alice Havers. Among the landscapes, some fine in feeling and broad in manner by Mr. A. W. Henley are remarkable, and both Mr. G. L. Seymour and Mr. Allan Barnard are well represented. Some of Mr. W. Hatherell's architectural drawings are of exceptionally fine quality, the "Long Gallery, Hatfield," and "The Grand Staircase," at the same place, show respectively his mastery over pen and brush. Mr. G. L. Seymour's single figure "Violet" is very rich in tone, like a fine mezzotint. That the above account does not

exhaust the list of pleasant and skilful work a reference to the catalogue will be sufficient to show, as this includes the names of E. Blair Leighton, C. Gregory, R. W. Maobeth, H. G. Glindoni, A. Hopkins, W. Small, Edgar Barclay, Yeend King, W. J. Hennessey, C. J. Hainland, A. Stocks, T. W. Couldery and other clever artists.

MESSRS. HOWELL & JAMES's tenth annual exhibition of paintings on china by lady amateurs and artists is much smaller than usual, but of higher average quality. The rigour of the judges, Messrs. F. Goodall and H. Stacey Marks, in excluding badly drawn work is to be praised, and there is little to be seen in the galleries in Regent Street, Pall Mall, which is not of good style and workmanship. Miss R. J. Strutt has carried off the Crown Princess of Germany's gold medal for a very large panel of flowers and birds. The other Royal Prizes were awarded to Miss Beattie Gilson, Mrs. Rose Swain, Miss Weiss, and Mrs. Willingham Rawnsley among amateurs, and to Miss Ellen Welby, Mrs. Sparkes among professionals. The remaining amateur prize-takers were Miss Marianne Mansell, Miss Edith A. Mallett, Miss Ethel Cooke, Miss M. Cooke, Miss Sansom, Mrs. Swain, Lady Charlotte Stopford, and Mrs. Thurgood. As usual some very good work is shown by foreign professionals. As miniature painting, Madame Merkel-Heine's portraits of the royal family of Germany (351) and of Miss Olive Schneider, are perfect; and MM. Léonce, Schuller, Mallet, Gautier, Grenet, and Quost, send masterly pieces in their different styles. A dessert service, painted by M. Léonce, is of remarkable beauty. Among other notable works may be mentioned Miss Catherine Lee's conventional "Immortelles" (134), Miss Mabel Townsend's "Gorse" (232), Miss C. C. Hulton's splendid plate on terra-cotta (297), Miss E. Welby's plaques decorated with cupids and scroll work in old Italian style (303 and 313), Miss Spiers's "Phyllis" (323), an ornamental plate (under glaze) by Mrs. William Smith (355), Mrs. F. J. Cross's pretty tea set (493), Miss Proctor's Dessert Service painted with orchids (660), Mrs. E. J. Stannard's jug with almond blossom (685), Miss Minnie Gray's poppies (55), and Miss Townsend's dessert service with coast scenes—out of place but clever (669). Miss Linnie Watt, as usual, has several sweet landscapes with figures.

The American School of Classical Studies at Athens held their annual meeting last month at Cambridge, Massachusetts. Prof. F. D. Allen, of Harvard, was chosen to fill the annual office of director, in succession to Prof. Van Benschooten, who is at the present time travelling through the Peloponneseus with a party of students. The Greek Government have offered a building site to the American School, by the side of that of the English School on Mount Lekabettos. The cost of building and furnishing was estimated at 20,000 dollars, towards which 3,500 dollars has already been received.

AMONG the artists who have been permitted to take sketches of the corpse of Victor Hugo are MM. Bonnat, Dalou, Falguière, Clairin, Léopold Flameng, Guillaumet, and Léon Glaize.

The painter and architect, Louis Charles Auguste Steinheil, born in Strassburg in 1814, died a few days ago in Paris. He was the brother-in-law of Meissonier, and after the war made his "option" for France. The glass-painting in the Sainte-Chapelle at Paris was his work, and the frescoes of the Last Judgment in the Cathedral of Strassburg. The plans for the new principal door of the cathedral were also designed by him.

MUSIC.

RECENT CONCERTS.

MR. C. HALLÉ gave his fourth concert last Saturday afternoon at Prince's Hall. Beethoven's pianoforte Trio in E flat (op. 70, no. 2) was admirably played. The pianist selected for his solo a set of Schumann [pieces, the eight "Phantasietücke" (op. 12). Of these, "Traumeswirren," "Grillen," and "Warum" are heard the most often; but each of the eight has a merit and a charm of its own. Mr. Hallé's interpretation of the music was most satisfactory, and the applause he received was richly deserved. In one or two of the numbers we missed the delicacy of touch and warmth of feeling of Mme. Schumann; but, if there were points of difference between the two players, there were also points of strong resemblance. Mme. Néruda's rendering of Spohr's Concerto in A was all that could be desired; the piece, however, was scarcely a suitable one for a chamber concert. The programme concluded with a pianoforte Trio in F minor, by F. Berwald, late director of the Conservatoire at Stockholm. The music is clever and pleasing, though not very original. It is a short work, and there is no break between the movements.

On the same afternoon, Señor Sarasate was giving his fourth concert at St. James's Hall, and an immense audience proved that the artist's popularity is still as great as ever; and, so long as he shows such command of his instrument, and sings on it with such charm and purity of intonation, so long will that popularity endure. The chief items of the programme were Lalo's bright and clever "Symphonie Espagnole" for violin and orchestra, and Mendelssohn's "Italian" Symphony. The orchestra, as usual, was conducted by Mr. W. G. Cousins. There is to be a fifth and last concert on June 13, at which Señor Sarasate will play as novelty a "Concertstück" by St. Saëns.

There was a third concert on the same afternoon which certainly deserves notice, and a detailed one, but we can only record the fact of its having taken place. This was the students' concert of the Academy for the Higher Development of Pianoforte Playing at the Marlborough Rooms. Mr. O. Beringer, the director, is an accomplished pianist and a painstaking teacher, and this public exhibition of the best work done during the year is useful and encouraging alike to pupil and professor.

The sixth Richter concert took place last Monday evening. The programme commenced and concluded with Beethoven, and Herr Richter does well to do all possible honour to the greatest composer of instrumental music. The *Liebes-Duet* from "Die Walküre," magnificently sung by Mme. Valleria and Mr. E. Lloyd, was a brilliant success. We miss the stage effects—the ashtree's stem, the efforts of Siegmund to pull away the sword *Notung*, the picture of the lovely spring night; but such is the power, the spell of Wagner's music that for the moment we can afford to forget them. The greatness of Wagner's genius becomes apparent when we find an excerpt from one of his music-dramas and Beethoven's Pastoral Symphony side by side; and though the former was shorn of its surroundings, and therefore of much of its meaning, yet it was not eclipsed by its powerful rival. The programme included two movements from Liszt's oratorio "Christus." The "Singing of the Shepherds" is quaint and charmingly orchestrated, but far too long. The "March of the Holy Kings" as sacred music is unbecoming, as profane music dull.

Mr. W. de Mamy Sergison gave a concert at St. James's Hall last Tuesday evening. The choir of St. Peter's, Eaton Square, sang a very pleasing anthem by Salaman, Mendelssohn's unaccompanied psalm, "Why rage the heathen,"

and other pieces. The boys' voices were throughout a trifle sharp, and they sang with more energy than taste. Out of a long and miscellaneous programme we would mention the artistic singing of Miss E. Rees, and the excellent rendering of Mr. Sergison's "Hymn of the Eastern Church" by Mme. Sterling, for which she obtained an encore; Miss Larkoom also obtained an encore for Herr Ganz's "Sing, sweet bird." Mr. Lloyd sang two songs with his usual success. Miss Shinner played violin solos, Miss Kleeborg Chopin's "Ballade" (op. 23), and Mr. Lazarus some clarinet solos. Mr. Clifford Harrison gave two recitations.

Miss M. Wild gave a pianoforte recital on Thursday afternoon at the Prince's Hall. She deserves great praise for her careful *ensemble* playing with Miss Shinner in Schumann's piano and violin Sonata in A minor, and for her intelligent rendering of Beethoven's dangerous Sonata in A flat (op. 110). The programme included short solos for piano, and also one for violin. Miss Carlotta Elliot was the vocalist.

J. S. SHEDLOCK.

MUSIC AT THE SOUTH KENSINGTON EXHIBITION.

A FINE show of pianos, organs, and other instruments, and of music engraving and printing in the Central Gallery, brass band performances in the grounds, and organ and pianoforte recitals, represent up to the present moment about all that has been done for musical art at South Kensington. The catalogue gives a list of the various makers who exhibit their instruments, and of the firms which show specimens of printing. As to the recitals from a high art point of view, they have been, as a rule, scarcely deserving of notice. As a specimen of organ performances, we may mention one last week, when an organist played in succession the Bach-Gounod Meditation, Mendelssohn's Overture to "Athalia," and last, and worst of all, Chopin's "Berceuse." All this is not legitimate organ music. Last week Mr. C. Hallé gave a piano recital of good and genuine pianoforte music, and Herr Rummel and a few others have followed pretty closely in his footsteps; but other programmes which we have seen contained pieces of the light and flimsy school. Why have the members of the Executive Council neglected to give high-class concerts? Why have they not sought to educate public taste by means of historical programmes? Why, in short, since music is included in the scheme, and since South Kensington is an art centre, have they not striven to do their noblest, their highest, and their best?

Last Wednesday the Historic Loan Collection in the galleries of the Albert Hall was opened to the public. Unfortunately, some of the cases are still empty, in others the objects are not arranged, and as yet there is no catalogue as a help amid this maze of marvels. When completed, musical amateurs will indeed have a treat, and musicians and students will be grateful to the authorities who have collected together priceless works of art of past centuries, and books, autographs, letters, and pictures of the highest interest. There is MS. music from the twelfth century, and there are wonderful anti-phoners, missals, and service books, and fine specimens of early music printing. Of musical autographs there is a splendid collection. In one precious case there are the MS. scores of the "Messiah," "Israel in Egypt," and the Dettingen "Te Deum"; and, speaking of Handel, there is also his harpsichord, the clavichord said to have been used by him for composing on journeys, and his portrait, painted by S. J. Thornhill. The musical autographs and letters of the great German, French, Italian, and English composers will be objects of special attraction. Perhaps,

next to Handel and Purcell, the Beethoven MSS. will excite the deepest interest. In one case there is a portrait of the great Bonn master, presented by him to his friend and pupil, Charles Neate, in 1815. We could not discover any musical autographs either of Berlioz or of Wagner; but, until the catalogue is printed, it is impossible to speak with certainty about any omission. Liszt is represented by a few bars of music written at Boulogne so far back as August 30, 1827.

There is a large and exceeding valuable collection of violins and bows, and of old instruments of all kinds, many of which have been lent by the Conservatoire Royal of Brussels. The general public will, of course, gaze at these with a certain amount of curiosity, but the virginals, spinets, harpsichords, clavichords, and early pianos will probably be more to their taste. Many of these instruments are not only interesting as relics of bygone times, but with their ornamentation of painting and carving, are striking and beautiful objects of art. The grand piano designed by Mr. Alma Tadema, and the one painted by Mr. E. Burne Jones, are also here, and invite comparison.

The sixteenth-century room, containing Queen Elizabeth's virginal, the Salon Louis XVI., and the English room of the eighteenth century, make the dead past, as it were, speak to us. There are a number of pictures, old programmes, and curiosities of all sorts. The collection is, in truth, an *embarras de richesses*, and those who go once are pretty sure to go again and again.

J. S. SHEDLOCK.

MUSIC NOTES.

THE members of the London branch of the United Richard Wagner Society opened their season on Friday, May 29, by a *conversazione* at Messrs. Dowdeswell's galleries. Mr. Walter Bache and other artists (under the direction of Mr. Delgaty Henderson) performed during the evening excerpts from Wagner's operas, and a miscellaneous programme of music.

THE sixth annual concert of the St. Cecilia Society of Ladies will take place at St. James's Hall on Thursday evening, June 11, under the conductorship of Mr. Malcolm Lawson. The programme comprises orchestral works by Bach, Lulli, Purcell and Gluck; choral numbers by Rheinberger, Gernsheim, and Stanford; and songs and duets by Goring Thomas, Malcolm Lawson and Mary Carmichael. Miss Louise Phillips and Mme. Fassett will be the principal vocalists.

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SATURDAY, JUNE 13, 1885.

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LITERATURE.

Francis Bacon: an Account of his Life and Works. By Edwin A. Abbott. (Macmillan.)

OF Dr. Abbott's criticisms of my own work, all that is necessary to say here is that they will receive respectful consideration, if ever I am in a position to avail myself of them. Some of them discover mistakes evident as soon as they are pointed out, and I should only have been too well pleased to have had the opportunity of considering them earlier.

To Dr. Abbott's powers as a critic the present work bears high testimony. He has not merely studied deeply all Bacon's published writings, but has shown great keenness of insight into the character that is revealed in them. Especially he has worked out the results of Bacon's hopefulness and self-satisfaction in a way which has never been attempted before. And if diligent study of all that Bacon wrote, combined with a general knowledge of the history of his times, had been sufficient to make a perfect biographer, Dr. Abbott would have no one to question his claim to that title.

Unfortunately, though his apparatus would have been complete if the subject of his biography had lived in the nineteenth century, and therefore in an atmosphere with which both author and reader are familiar, it is not enough when the subject of the biography has been dead for more than two hundred years. The author who would succeed under such conditions must be not merely thoroughly, but instinctively familiar with the problems of the age in which the personage he describes lived, and with the aims and ideas which were natural to it, however strange they may seem to us. It is in this necessary knowledge that Dr. Abbott most distinctly fails.

A few instances of passages in which the reader gets less than he ought to look for may be given. Take first the case of Dr. Steward, to which Dr. Abbott draws special attention in the Preface. In the first place it may be said that he is hardly justified in saying that Mr. Spedding has expressed no opinion on the case, because after looking over the abbreviation of his great work in the American edition published in 1878, he deliberately allowed his original view to stand. Should, however, Dr. Abbott demur to accepting Mr. Spedding's conclusions, he might have remembered that there was at least one way open to him of supporting his own very decided opinion against those who hesitate to accept Mr. Heath's conclusions as absolutely certain. If Bacon in the case of Dr. Steward perverted justice because Buckingham asked him to do so, it is probable that he did so in other cases, and it would therefore have been worth while to search the Chancery

Order Books to see what further evidence they contain, seeing that other cases as suspicious as that of Dr. Steward would go far to justify Mr. Heath's whole contention. The question of Bacon's corruption by money has hitherto been so far in the foreground that this piece of original investigation—probably the only one still open to a biographer of Bacon—has remained unattempted. Dr. Abbott, however, has not availed himself of the chance.

More important than this omission, perhaps, is the way in which Dr. Abbott shows himself forgetful of the importance of weighty facts with which he is in a certain way perfectly familiar. In speaking (p. 278) of the *Short View of Great Britain and Spain*, written by Bacon in 1619, he says that here Bacon had drawn up reasons against an alliance with Spain which compare amusingly with the papers drawn up in 1617 in favour of it. Even if I could admit the accuracy of this description of the paper of 1617—which was in reality a mere argument to show that, as the Spanish alliance had been adopted by the king, some good might be brought out of that which Bacon notoriously disliked—I should have imagined that the fact that between 1617 and 1619 the Thirty Years' War had broken out would have weighed considerably with Bacon in giving advice of an altered character.

Of much more interest is the discrepancy which undoubtedly exists between the advice given to James on the subject of Church reform in 1603 and that given to Buckingham in 1616 (p. 249). In the one Bacon advocates permission to vary the ceremonies of the Church, in the other he advocates uniformity. As I have never bound myself to regard Bacon as a saint, I have no difficulty in thinking that Bacon wanted to please the king in the latter case; but I cannot forget that the one advice was given in the days of Whitgift, and the other in the days of Abbot. It is quite clear from the reports of the Laudian Metropolitical Visitation that the Church under Abbot had become sufficiently diversified to meet to some extent Bacon's original views, though what had been done had happened by permission, and not, as he desired, according to law. Besides, the allusion in 1616 to "sectaries" looks as if he were thinking of men who were pleading for a far greater change than the Puritans of the Hampton Court Conference asked for.

Another point on which Dr. Abbott condemns Bacon summarily is his opinion in favour of the maintenance of the Council of the Marches. After showing quite fairly that there had been strong reasons in favour of the establishment of a court with something like Star-Chamber jurisdiction, he proceeds, also quite fairly, to show the evils which might result from it. But when he says that no Englishmen liked the court, he simply begs the question. That grand jurymen, members of Parliament, and Common Law judges did not like it does not prove that poor men did not like it, and that they did like it is the strongest part of Bacon's case.

Space will not allow me to carry farther the inquiry as to Dr. Abbott's frequent omission to notice points which make in Bacon's favour. I wish I could dwell at length upon the still more important question as to whether Bacon's constitutional views need to be, to any great extent, explained as the result of

self-interest. Dr. Abbott does not seem to be aware how thoroughly they were in harmony with the ideas of the time when Bacon was young enough to be in a receptive condition. The easiest way to show this to be the case is to refer to the writings of some one of Bacon's contemporaries who had enough knowledge of government to enable him to judge it from the inside, and who yet wrote under circumstances which could leave no doubt that he had no desire to frame his words so as to please those who had chancellorships and secretarieships to bestow. Fortunately we have just such an author in Fulke Greville, the first Lord Brooke, who left behind him a *Treatise of Monarchy*, which, as it was not published till 1670, could not have been intended to flatter any living creature. If the treatise had been in prose, it would have been quoted by every historian as an embodiment of Elizabethan politics as they appeared to a Jacobean statesman against whose worth there is nothing to be said. As it is written in verse which is not very poetical scarcely any one thinks of reading it. Internal evidence shows that it was produced certainly after 1614, and probably a few years later, and, therefore, after the worst part of James's character had developed itself. In almost every point the constitutional views of this treatise are identical with those of Bacon. There is the same attachment to monarchy, the same admiration of parliaments, provided that they know their place, and do not attempt to usurp the functions of government. What is more remarkable still, there is the same view of the subordinate position of the judges. Take, for instance, such lines as the following:

"For as the Papists do, by exposition
Of double senses in God's Testament,
Claim to their chair a sovereign condition
So will these legists in their element
Get above truth and thrones, raising the bar
As high as those unerring proud chairs are."

And there is much more to the same purpose.

Let me repeat I do not claim for Bacon that he was a saint. He had faults of the worst description; but if the views for which he contended were almost, if not quite, identical with those of Fulke Greville, it seems to me that there was more genuineness in his defence of them than Dr. Abbott believes. I may have treated his self-seeking and his love of intrigue too lightly, but I am sure that Dr. Abbott treats too lightly his real convictions.

Still less can I agree with Dr. Abbott in his entirely depreciatory account of Bacon's capability, if he had had power in his hands, to avert the coming revolution; but this is because Dr. Abbott, in my opinion, entirely misunderstands the nature of that revolution. He thinks it consisted simply in setting Parliament and the judges to control the government, and he does not find Bacon in any way working in that direction, or having anything practical to say as to the best mode of treating the difference after it had become almost, if not quite, irremediable. In truth, this was very far from being the whole of the "coming revolution," nor if it had been would that revolution have been much worth having. Parliamentary government is only possible when the nation is tolerably undivided. As long as the baronage was divided

from the people, and the Roman Catholics from the Protestants, a strong government almost independent of the House of Commons was a necessity. If Bacon and Greville looked with horror on the supremacy of the House of Commons, it was not merely because they idealised the past, but because they knew the present. In the Church of England a Laudian Church and a Puritan Church were struggling for the mastery, and until these were in some way brought to live in peace with one another, there could be no fruitful supremacy for the House of Commons, which would merely, as it did in 1643 and in 1660, register the decisions of one side or the other, as each was temporarily victorious. It was Bacon's merit that he saw the course to be pursued, and that he tried also to bring about an understanding between the king and the House of Commons on terms which no doubt involved the real supremacy of the former—a supremacy which was inevitable until the English Church became either harmonious or split up into parts mutually tolerating one another. Of course this was a dream, partly because James and, still more, Charles were incapable of playing the part which Bacon would have assigned to them, but still more because it expected too much from contemporary intelligence, and because even Bacon himself did not really grasp it in its details any more than he grasped in its details the principle of the *Instauratio Magna*. If Bacon had had no moral weaknesses at all, it would still have been impossible for him to achieve success. Yet history has not so many far-reaching minds to tell of that she can afford to disregard such thoughts as those of Bacon.

SAMUEL R. GARDINER.

Marino Faliero: a Tragedy. By Algernon Charles Swinburne. (Chatto & Windus.)

BYRON's story of Marino Faliero runs thus. In 1355 the Venetians chose for their doge a noble who had, as general of their army, routed the King of Hungary and his men at Zara, and who had been scarcely less successful as an admiral. This doge, Marino Faliero, was old when he entered on his office—about eighty years old. An early friend of his, Loredano, had on his death-bed asked him to assume the guardianship of his daughter, and to do this by seeking her as a wife. Marino Faliero obeyed the request and succeeded in his suit. To pure blood Angelina Loredano added the advantages of extreme youth and beauty. As a consort to Marino she was perfect, reverencing him for the deeds of his heroic past, supporting his old age with a loving helpfulness she was proud of the opportunity to show, and holding herself like a star apart from the freely-loving and freely-living men and women who composed the Venetian nobility of the time.

One day—it was the Thursday after Shrove Tuesday—the doge, with his wife and a retinue, was seated at his palace window to see the sportsmen return from the bull-hunt. Among the courtiers was a patrician named Michel Steno, young, galliard, gay, and haughty; and this sprig of nobility there received some unexplained provocation that made him post the following libellous *affiche* on

the duke's throne: "Marino Faliero keeps a wife for other men to kiss." This was an outrage of public decency that could not be forgiven to Steno. The Council of Forty tried him for the offence. He confessed frankly that he had done the wanton deed, and that he repented. Byron does not, in the play, make us understand the excuses found for Steno, beyond the fact that he was himself one of the *capi* of this council. His sentence was one month's imprisonment. The lightness with which the offence was treated startled the doge, who had expected nothing less than a decree of death. The weakness of old age now gave way to a passion that this great man, ere maturity had been passed, would have scorned. The hate that Steno had drawn from him transferred itself to the whole patrician order. It happened that one of the patricians had just then assaulted the superintendent of the arsenal in an arrogant manner. The superintendent came to the doge to complain; but the doge laughed at him bitterly. "Redress?" said he, "Redress against the nobles? It is not to me you must come for this. I cannot get it for myself, although I am their elected chief." At this point lies the intense dramatic interest of the story. Insinuations of rebellion on the part of the superintendent—who represents a secret society of conspirators—are met with favour by the duke. Patrician as he is, hero of many a daring deed done for his country, and now head of the republic, he devotes his hoary age to the work of a plotter with revolutionaries among the mob. Willing to justify to himself his Lear-like frenzy, he tries to make his own heart believe that he is espousing the good cause of an injured populace for the sake of liberty, and not from motives of mere blind rage. Nay, Byron himself endeavours to confound these springs of action, and asks us to believe that the private spite died out of the spirited patrician who, in his old age, became a republican patriot. But although it would not have been difficult to prove from historical data that the populace had deep injuries to revenge upon the patrician body, Lord Byron does nothing to enlist our sympathies on the side of the conspirators. We only learn that their plot is comprehensive: every noble in Venice is to be assassinated. At a given hour the great bell of St. Mark's—never rung except by command of the doge—will knell the summons. The chief conspirators will flock to St. Mark's with their armed bands, crying that the Genoese fleet is in sight. The nobles will assemble to special council; it will then be easy for the conspirators to surround and kill them. The fatal moment arrives. With the doge, we strain the ear for the traitorous tocsin; but no, not a sound. Has all failed? Officers rush in to arrest the doge—but then, hark! it is the great bell! No matter for momentary arrest, then; all will go well. But the bell falters, stops; and then the doge knows that he will be no revolutionary saviour, but merely a condemned traitor. Condemned he is. Boldly he faces his accusers with scorn and avowals of the fate he had intended for them. The noble dogaressa takes her place by his side before the court. But the sentence is that he be decapitated, that his goods be confiscated, and that in place of the portrait that should

represent him among his predecessors there shall be

"A death black veil

Flung over these dim words engraved beneath—
'This place is of Marino Faliero
Decapitated for his crimes.'"

Such is Byron's version of history. Casimir Delavigne used it, with important modifications, but with no material change of cast, for his celebrated drama. Hoffmann's tale of "The Doge and his Wife," translated in *Colburn's New Monthly*, is founded on it. And Mr. Swinburne has not thought it worth while to question the material which Byron has left to us as a representation of actual facts from old Venetian days. It is true that, while he neither adds to nor diminishes the other poet's list of *dramatis personae*, Mr. Swinburne makes slight changes in two cases. Byron has confessed that the character of the dogaressa is wholly imaginary. Therefore Mr. Swinburne omits the name of Angelina Loredano, and she only appears as "The Duchess." Again, Byron designates as Chief of the Ten a certain Benintende, and makes him preside over the enlarged council that condemns the doge to death. As one of Byron's foot-notes mentions that Benintende was not really Chief of the Ten, but only Chancellor, Mr. Swinburne puts him down Chancellor, and still uses him as president of the council in question. If he had consulted any authorities but Byron, he would have found that Benintende is nowhere else mentioned as having been of the council; while Sanuto, the chief authority, gives a detailed list of all the councillors, in which this name does not occur. Byron simply thought the name a good one, and made his own use of it.

It has already been hinted that the drama which has just been given to us is laid down very much on Byron's lines. There are three somewhat important exceptions to this statement. Mr. Swinburne makes the play open with a scene in which Steno offers offensive remarks to a lady in presence of the doge, is reprimanded, and thus receives the provocation that leads to his committing the historic libel. Steno addresses his badinage to a lady who coldly resents the raillery; and, being called to order under threats, he leaves the company in a rage. If Mr. Swinburne had made this scene accord with chronicled fact, it would have been shown how much more equitable was the council's sentence on Steno than Byron thought. Steno's words (and we must remember the looseness of morality then) erred in their want of modesty, but they were addressed, not, as here represented, to a comparative stranger, but to his ladylove; and the crabbed doge had him forthwith kicked out by attendants before the lady's very eyes:—"Dissero stato spinto giù dal Solajo, presente la sua amante." This was certainly maddening punishment to give a young Venetian noble for a light word. The second instance of departure from Byron in the new drama occurs in the treatment of the duchess; and here a great gain is made. While in Byron the dogaressa is chaste as the icicle, but as cold, here we have a hint of love that sprang up between the doge's wife and his nephew—love that came too naturally, but was honourably subdued, and only purified the character of each secret lover into triumphant loyalty to the doge. This is a

fine added interest. It is curious to note that Delavigne here anticipated Mr. Swinburne to some extent, but he made the pair guilty, and an avowed imitation of Paolo and Francesca. In his third variation from Byron's plot Mr. Swinburne has adhered strictly to the statements contained in an appendix Byron supplied to his work after it had passed through its original form. The great bell of St. Mark's never really rang to summon the conspirators. But, surely, if any departure from fact in favour of poetry were admissible Byron's here was. The doge had alone the power to make the great bell toll. Byron makes him command it to deliver its dreadful knell, and our pulse leaps as, just upon the arrest of the old man, the bell booms out for a moment in answer to his sovereign will. Our living writer does not tell us that the doge alone could order the ringing of the great bell; and he disappoints the doge of its voice. It never sounds. The arrest is complete, but as ordinary as that of any thief. This may be further mentioned, that Mr. Swinburne, again following Byron's appendix, makes the council condemn Steno to two months imprisonment, "with one year's after exile from the state." This is perhaps a return to history, but of course it diminishes Marino's ground of complaint. It is curious to note that the younger follows the older poet in making the council's original decree against the doge include the blotting out of his picture with an inscription. Although Byron found the vacant space thus inscribed, he had no ground for saying that the disgrace was thus ordered by the council.

It appears, then, that Mr. Swinburne has read Byron's drama and subsequently published appendix, and been satisfied to take them as data, with perhaps a glance at Delavigne. The other English dramatist certainly asserted loudly enough that he had exhausted research on the question and had presented us with a strictly historical sketch of the doge's career. Writing to Murray in 1817 the poet says:

"There is still, in the Doge's palace, the black veil painted over Faliero's picture, and the staircase whereon he was first crowned Doge, and subsequently decapitated. This was the thing that most struck my imagination—more than the Rialto, which I visited for the sake of Shylock."

To the same correspondent he writes in 1820, "The drama is strictly historical." About the same date he gives a list of half-a-dozen chroniclers, beginning with the earliest and best, old Marin Sanuto, and asserts that he has gone through them all. The best is Sanuto, says Byron; "the story is particularly detailed in his *Lives of the Doges*." Once more he writes, apropos of a trifling correction about the doge's predecessors; "As I make such pretensions to accuracy, I should not like to be twitted even with such trifles." Let us see how much all this protesting is worth. On July 30, 1821, after the publication of the play, his words are these: "Enclosed is the best account of the Doge Faliero, which was only sent me from an old MS. the other day. *I regret not having met with this extract before.*" What is this extract, which Byron never saw before, and which he threw into an appendix to his drama? If anyone will look

into Sanuto's *Lives of the Doges*, he will find that this extract, with the exception of the first twenty words, is quoted complete by Sanuto. It forms almost the entire account that is there given of the doge's insurrection and end! It is, therefore, beyond reasonable doubt that Byron never at all consulted the first authority on his subject, though he says he did. His information was probably procured from some brief and modern summary of Sanuto. The extract that Sanuto takes from the still older MS. chronicle gives the sentence of Steno as Mr. Swinburne gives it, and as it is furnished in Byron's appendix. Where did Byron's sentence of one month come from? It must have come from the modern and bungling summary of Sanuto. Sanuto himself gives it as a month's imprisonment, a beating with a fox's tail, and a fine: "Ma poi, fu batuto con una coda di volpe, bandito a compiere un mese in prigione, e a pagare certe lire al Comune." Enough has been said to show that Byron's boasted research and accuracy were imaginary.

This mysterious "extract," however, is worth tracing further. Murray had it translated by Mr. Cohen, afterwards Sir Francis Palgrave, "to whom," says Byron, "the reader will find himself indebted for a version that I could not myself—though after many years' intercourse with Italian—have given by any means so purely and so faithfully." The extract must therefore have been really old, for in Sanuto the passage is in as readable a form as the rest of that chronicler's text. But I suspect the scholarly Mr. Cohen must have pointed out to Byron that this passage was to be found reproduced in Sanuto. However Byron came by the knowledge, it is certain that, after the play had appeared, and after deploring, in July 1821, the fact that he had never seen it before, the poet tried to conceal his blunders by patching a piece into his next preface. "The story of this Doge is to be found in all Venice's chronicles, and particularly detailed in the *Lives of the Doges* by Marin Sanuto, which is given [sic] in the Appendix." Well, even here we find that up to the last Byron was inaccurate and lazy; for the first twenty lines of his extract do not appear in Sanuto, as I have already shown. Sanuto's account contains both more and less than the account thus finally quoted as Sanuto's. Byron has made a hopeless muddle of the whole thing. All that can now be said is that the real original ancient MS. which Sanuto quotes, and which Byron never saw in Sanuto or elsewhere until the play had been published, is probably that referred to by Daru (*Pièces justificatives*) as having been at Paris for a short time. It is now back in Venice. The MS. is of the date 1355, and is entitled "Congiura di Marin Falier, doge di Venezia, al quale fu tagliata la testa." Less probably it was another contemporary account, still existing, which asserts that twenty-five nobles were among the doge's fellow conspirators.

Dealing with the few real facts he picked up (first from Dr. Moore's *View of Italy*), Lord Byron has constructed a play in which the doge is exalted by most unhistorical methods. Faliero was a courageous and clever man of action, but all through his life of ungovernable temper. He once struck the Bishop of Treviso because he did not bring the sacred host

quickly enough to please him. There is nothing to show that he was personally loved, before his fall, either by his wife or by his fellow-citizens. When he attained to the position of doge his ambitious nature could not find rest, for in those days the powers of a doge had been vastly curtailed. Impetuous, self-sufficient, greedy of power, it is most likely that he all along harboured the thought of smothering the haughty patricians who checked him; and Steno's offence—sufficiently punished to please all but himself—only goaded him to give effect to his resolves at once. That this was the real sort of man is proved by Sanuto's own words: "Uomo ambizioso e maligno, se volle far Signore di Venezia." No one raised a voice for him when he was exposed. His country, by centuries of oblivious silence, has approved the contemporary declaration of Petrarch, who knew him well (*Latin Letters*, Florence, 1862, vol. ii., 539): "Explere animum in summa dignitate non potuit, sinistro pede palatium ingressus. . . . Nemo illum excusat."

It must be confessed, then, that Mr. Swinburne's characters and plot owe more to Byron's imagination and less to history than their author can have supposed. And, this being so, some will think it a pity that our living writer had not either abandoned the whole subject or reconstructed it freely. The supposed historical data being less respected, the wrongs and passions of the Venetian populace might have been worked up to give colour and cause to the patriotism that the poet wishes to show within the breast of the fierce old doge. As it is, Mr. Swinburne may be said to have "gone over" Byron's work, rather than to have made an original study. The new drama is, on the whole, an advance upon the elder one. Byron's blank verse was never more stilted than in *Marino Faliero*. The lines are full of weak endings, and probably the only passage an editor would now pick out as an example of the poet at his best is the doge's speech in the third act, upon his elevation to office. Even this piece of impetuous writing is nearly equalled by Mr. Swinburne's answer of the doge to the request that he shall join the conspiracy with an oath.

Then we come on the following portion of a splendidly conceived soliloquy:

"God? may God indeed to-night
Be with us? Yet red-handed men of death,
Scarce breathing now from battle, praise his name,
Give thanks for happy slaughters, mix with prayer
The panting passion of their hearts that beat
Like vultures' wings toward bloodshed: and shall
we

Dare not desire of God his comfort, we
That war not save with wrongs abhorred of him,
That smite not heads of open enemies, men
Found manful in the fielded front of war,
Fair foes, and worth fair fighting, but of slaves
Who mar the name they mock with reverence,
make
The fair fame foul of freedom, soil and stain
The seamless robe wherein their fathers clothed
For bridal of one bridegroom with the sea
Venice? When time hath wiped her tyrants out—
Time that now ripening thrusts into mine hand
The scythe to reap this harvest—earth has known
Never, since life sprang first against the sun,
So fair, so splendid, so sublime a life
As this that God shall give her: and to me,
To me and mine who served and saved her, life
Shall God give surely, such as dateless time
Spares, and its light puts out the shadow of
death."

For subtle work of another kind, take this

brief passage between the duchess and the doge's nephew :

" DUCHESS.

" Have we that loved,
Have we that love, in God's clear sight or man's,
Sinned ?

" BERTUCCIO.

" Nay, not thou, if heaven by love for earth
Sins not: if thou, then God in loving man
Sins.

" DUCHESS.

" Nay: for yet you never kissed my lips.
That day the truth sprang forth of thine, I swore
It should not bring my soul and thine to shame.
And thou too, didst not thou, for very love,
Swear it ?

" BERTUCCIO.

" And stands mine oath not whole ? "

But the richest effects Mr. Swinburne produces occur in the fourth and fifth acts, through which a magnificent imitation of the old Latin church hymns, chanted by a penitential procession of priests, carries a dolorous fateful diapason, against which the turbid spirit of the doge is felt to struggle most heroically, but in vain.

In the second scene of the fifth act, the voices of the monks still rise thus to the ears of the condemned, and are thus answered :

" *Contemplamini, quot etis,
Ex infernâ quam celestis
Illa nobis olim pestis
Salus exit hominum :
Mors in vitam transformata
Mutat mundos, mutat fata,
Fulget per stellarum prata
Lumen ipsa luminum.*

" FALIERO.

" If by man's hope or very grace of God
Dark death be so transfigured, I, that yet
Know not, desire not knowledge, being content
To prove the transformation : thou, if this
Please thee, believe and hold for actual truth
That which gives heart at least to heartless fear
And fire to faith and power to confidence
More strong than steel to strike with. Sure it is
That only dread of death is veriest death
And fear of hell blows hellfire seven times hot
For souls whose thought foretastes it: and for
all

That fear not fate or aught inevitable,
Seeing nought wherein change breeds not may
be changed

By force of fear or vehemence even of hope,
Intolerable is there nothing. Seven years since
Mine old good friend Petrarca should have died,
He thought, for utter heartbreak, and he lives,
And fills men's ears and souls with sweeter song
Than sprang of sweeter seasons : yet is grief
Surely less bearable than death, which comes
As sure as sleep on all. We deem that man
Of men most miserably tormented, who,
Being fain to sleep, can sleep not : tyrants find
No torture in their torturous armoury
So merciless in masterdom as this,
To hold men's lids aye waking : and on mine
What now shall fall but slumber ? Yet once
more,

If God or man would grant me this, which yet,
Perchance, is but a boy's wish, fain I would
Set sail, and die at sea ; for half an hour.
If so much length of life be left me, breathe
The wind that breathes the wave's breath, and
rejoice

Less even in blithe remembrance of the blast
That blew my sail to battle, and that sang
Triumph when conquest lit me home like fire—
Yea, less in very victory, could it shine
Again about me—less than in the pride,
The freedom, and the sovereign sense of joy,
Given of the sea's pure presence."

Surely this is Mr. Swinburne at his very best. The characters of Bertuccio and Lioni are stronger than Byron's; the duchess is perhaps not stronger, but sweeter; the doge is a

loftier thinker, though not by any means so good a conspirator. What may be called the literary technique of the whole drama is beautiful, and almost beyond compare with Byron's, in spite of such a heart-rending slip as this (p. 27) :

" Tell me, whom am blind, how I should bear myself."

ERIC ROBERTSON.

The Ingenious Gentleman, Don Quixote of la Mancha. By Miguel de Cervantes, Saavedra. A Translation, with Introduction and Notes, by John Ormsby. Vol. I. (Smith, Elder & Co.)

It is impossible to review a fresh translation of *Don Quixote* without comparing it with the one immediately preceding. We plunge, therefore, at once "in medias res." The admirable poetical translations of Mr. Gibson, the bibliographical notes of Señor Gayangos, and the real learning of many of Mr. Duffield's notes, will always render his work peculiarly valuable to the students of Cervantes; and this in spite of his lamentable misconceptions of Spanish criticism, and the still more lamentable affectations of his English, which utterly preclude it from ever being a popular version of the original.

The present work compares very favourably as a translation with its predecessor. It is one that can be read with pleasure by an Englishman wholly unacquainted with Spanish. But we do not think it quite the ideal translation. It sometimes creeps where it might soar; and the more literal wording of the note might sometimes with advantage have been boldly introduced into the text—e.g., p. 344, "Years ago I was for a month at the capital;" note, "Literally at the Court" (*la Corte*). Why not have put this at once? It is very doubtful what city a Spaniard would have called the capital of Spain in Sancho's youth. Nor do we like "curate" for "cura." Why not parish priest, or simply priest? Mr. Ormsby has avoided the deadly sins of affectation in style, of being wiser than his author, and of finding occult meanings where none were probably intended. At the same time, and at the risk of being classed among sentimental critics by Hallam and by Mr. Ormsby, we hold that it is precisely because of Cervantes' true sympathy with, and his almost embodiment in his own person of, all that was truly good and great in chivalry, because of his fondness for pastoral romance both in prose and verse—because, and not in spite of this, Cervantes was able to write a work which laid bare so mercilessly, and yet so mirthfully, the mischiefs and absurdities of the pastoral romances and tales of chivalry; a book which, though crammed with farcical incidents, never degenerates into mere farce; which is one of the wisest, and which we must consider, like many another work of true humour, to be still among the most pathetic as it is one of the most mirth-compelling books ever written. In the same way we object (p. 90 and note) to the translation of the "gracias escuderiles" of Sancho Panza as "squirely drolleries." Mr. Ormsby tells us, "The 'gracioso' was the droll of the Spanish stage. Cervantes repeatedly uses the word to describe Sancho." We submit that the "gracioso" is not the

droll of the Spanish stage. He is widely different from the valets of Molière. As Dr. Menéndez y Pelayo well depicts him in his lectures on Calderon,

"The 'gracioso' has on the Spanish theatre a part somewhat similar to that of the chorus in the Greek tragedy—that is, to temper the effects of tragic emotion—to interpose the interpretations of common sense, and of right judgment in the things of this world, which the principal personages are viewing in an impassioned and false manner."

This it is, and not the mere droll, which is the part of Sancho in the *Quixote*.

The poetical renderings of Mr. Ormsby are far more than respectable, and we should have high praise to give them were they not, in our judgment, surpassed by the more perfect ones of Mr. Gibson in Mr. Duffield's edition. Not that this rule is without exception. We prefer Mr. Ormsby's translation of *El Donoso* (p. 94) to that of his rival. He has there achieved the difficult task of suggesting, without actually printing, the last syllable and rhyme to his reader.

Passing from the introductory matter to the notes, the comparison of the two translators is more difficult. Mr. Ormsby has relegated to appendices much of what Mr. Duffield included in his notes, and until these are published we can hardly compare the two. We own we should have been glad of a few more notes. In that on p. 185 the point is not quite seized; every pure Basque, and consequently every Biscayan, was, *ipso facto*, legally noble. So the Biscayan says here: "Biscayan on land, hidalgo at sea, hidalgo at the devil, and look if thou sayest otherwise thou liest." Cervantes' attitude to the Basques is almost precisely that of Shakspeare to the Welsh. He evidently liked them, but saw their absurdities, and could never resist, so to say, getting a rise out of them. In Sancho's Cato Zonzorino Roman, we think the idea of the Roman dullard outweighs that of the censor. The book quoted is the *Distichs* of Cato the younger. Cervantes, as one of the chosen, is always ready for a blow at the Philistines, and he could not help contrasting the dull pedantic sententiousness of the distichs with the keen wit and terse raciness of his native proverbs. Is the play on the word more than that on "jegas" mares, which probably suggested the *Yanguenan arrieros*, whose ponies so nearly surprised the virtue of Rocinante?

All this is but nibbling criticism, yet for the sake of the volumes to follow we will carry it one step farther, and remark that more letters have dropped out in the printing than should have done. In p. 345 a missing initial *a* in the the Spanish might not readily be supplied by every reader. On the whole, we have no hesitation in saying that we prefer this translation to any that we have yet seen. It is not perfection: perhaps the highest mark of Cervantic scholarship and criticism is not attained; but it is one in which the English reader may be assured that he has a trustworthy, if not a brilliant, portraiture of the original.

WENTWORTH WEBSTER.

The German Universities for the last Fifty Years. By Dr. J. Conrad. (Glasgow: Bryce.)

At a moment when a real university of London appears likely to be the fruit of our somewhat grudging admiration of the German university system, a weighty criticism of that system by the professor of political science at Halle is perhaps a timely gift. At first sight, indeed, Dr. Conrad's book is in no way suggestive of a controversial purpose. The ample statistics with which it bristles appear to be of the class intended not to inflame the passions, but to convey precise knowledge; and the strata of figures are embedded in other strata of prose sentences, each of which, in its severe *insouciance*, seems a tacit protest against the fervour and the acrimony of most German literary warfare. It is written neither in wine nor in gall. Indeed, the author openly professes at the outset to have had in view merely a collection of necessary data for the benefit of some future worker. As the translator hints, however, in the latter chapters he is rather better than his word, and we suspect that he makes this assurance in a spirit of judicious *εἰσρομία*—that he is, in fact, one of those shrewd tacticians who take care to secure their opponent's admission that two and two are four before they disclose what they intend to infer from it, and placidly deploy their regiments of apparently obvious and indifferent facts, until at a given moment they suddenly change their attitude, and the facts are found to be premises leading to a peremptory conclusion.

It is certainly not surprising that the profound changes which are now going on in German society have produced unforeseen deficiencies in the traditional system of education, and that the process of meeting them has by no means been so rapid as wholly to deprive the Cassandras of their proverbial occupation. The universities, and the gymnasia which prepare for them, are regulated, as every one knows, by the double aim of making the highest culture accessible to all, and of providing the state with a highly trained body of public servants and professional men. This plan, boldly conceived, has been carried out with the magnificent scorn for money results only possible to those who have the public purse in their pocket, and entirely unknown to even the wealthiest of our own universities. Of the total cost of the Prussian universities, for example, in 1882-3, only 9 per cent. was covered by fees, 72 per cent. was a direct contribution of the state, or from local rates. The appointment of new professors and lecturers has habitually been determined with more regard to the proper representation of all branches of study than to the probable supply of paying students. And when, in addition to these facilities, worldly honour and social success were confined to those who took advantage of them, when the condition of enjoying the lucrative career of doctor or barrister, and the awful respectability of the Prussian bureaucrat, was to have availed oneself of knowledge almost freely given, and tasted the unique *cameraderie* of German student-ship, who can wonder that the professions, the universities, and the gymnasia, are alike thronged to overflowing? Those who regard the universities solely as a means of diffusing

high culture are, of course, highly pleased. "In every rank of life," cries Dieterici ecstatically, "the golden tree of culture bears its fruit!" But there is a reverse to this picture which Dr. Conrad has very impressively exhibited. As the vast majority of students study "for bread," and must either live by their learning or give it up, there is a *prima facie* case against the policy of attracting by bounties and protection a larger number than are able so to live. Those who fail must either emigrate or turn to some other occupation: in the latter case, their costly training is in a measure wasted; in the former, so far as their own country is concerned, it is thrown away altogether. However, as Dr. Conrad well points out, while the number of university students has increased within the last generation more than twice as fast as the population, the demand for officials and professional men necessarily advances somewhat more slowly than the population—two million people upon a given area requiring less than twice the number of administrators, doctors, clergy, &c., than one million upon the same area.

This state of things has been aggravated by the policy pursued towards the Realschulen. When a growing community is in want of a new school, and the question arises whether it shall be a Realschule or a gymnasium, a number of powerful influences make for the latter alternative. The enormous grant made by government to the Gymnasia—in 1874 about nine times that made to the Realschulen—is a substantial argument to the local taxpayer. On the other hand, the leading people of the place naturally favour the class of school which they desire for their own sons; and the Prussian Government is notoriously accessible to appeals from this quarter. A gymnasium is accordingly built, and those who would have preferred the Realschule, if one existed, are thus drawn involuntarily to swell the vortex of professional life. And though since 1870 a more generous policy towards the Realschüler has been somewhat hesitatingly initiated, it happens that the most conspicuous sign of it—their admission to the universities—only complicates still further the economic problem. It not only creates a new tributary to the overstocked professions, but by turning the Realschulen into preparatory schools for the universities, in so far withdraws them from their proper work of preparing for immediate practical life. Whether the Realschule can adequately prepare for the university is of course another question, on which we need not enter; but those who are disposed to answer it, like the Berlin professorate with an unqualified negative, may be reminded—*en parenthèse*—that this decision has been vigorously challenged by other professors of experience not less than theirs. An able summary of these criticisms appeared in the *Journal of Education*, September, 1884.

No sound theory of national education can be formed without regard to national economy; and the ideal *Culturstaat* which aims at the highest possible culture for all may be in its way as narrow, and in the end as disastrous, an abstraction as the ideal state of the old political economy which devoted the whole population to producing as much as possible, and consuming, if possible, still more. The

greater our concern for culture, the more carefully must we watch over the industrial organisations on which the possibility of it ultimately rests. The unlimited production and encouragement of gymnasia can only be justified if the almost entirely literary education which they give is the best foundation not only for scholarship and the professions, but for all branches of practical life. This, however, will hardly now be claimed for it. On the other hand, the scientific and modern curriculum of the Realschule is not only more directly serviceable, but may be made, as is beginning to be seen, a scarcely less valuable mental training. In spite of the step-motherly treatment which it has experienced from the government and from the classes which, in a certain sense, govern the government, the Realschule holds a position which the comparative poverty of the nation renders unassailable; and Dr. Conrad has the future on his side when he deprecates both the grudging policy which has checked its growth, and the unwise favours which have to some extent perverted its aim.

C. H. HERFORD.

NEW NOVELS.

A Coquette's Conquest. By Basil. In 3 vols. (Bentley.)

Zoroaster. By F. Marion Crawford. In 2 vols. (Macmillan.)

A Noble Kinsman. By Anton G. Barrili. Translated by H. A. Martin. In 2 vols. (Fisher Unwin.)

Madame de Presnel. By E. Frances Poynter. In 2 vols. (Hurst & Blackett.)

Timias Terrystone. By Oliver B. Bunce. (Appleton.)

Tinted Vapours. By J. M. Cobban. (Warne.)

THE sex of Basil is no easy problem. We are not baffled by the copiousness or the correctness of the Latin quotations. Why may not Basil lead about a husband or a brother who furnishes these *propria quas maribus*? Not merely the delicate finishing touches in the female portraits and the natural facility with which female sentiment and motive is reproduced, but a hundred other little private marks—the veiled scorn of old maids and heavy fathers, the leniency towards the young men and their follies, the suppressed, but profound, sense of the seriousness of dress—all betray a sisterly hand. But then much else is equally masculine: the irritable disgust at clerical pretension and parochial intrigues; the dry, somewhat elderly, humour; the sound morality and knowledge of the world which enables some doubtful incidents to be treated boldly and coolly without any of the lady-novelist's prurient reserves and obscurities; still more the masterly insight into the Yorkshire mind, which no lady, but only a Saxon immigrant who has been patronised and bullied by the barbarous folk of Deira, irate and placable by caprice, in vestries, committees, and board-rooms, could possibly have attained to. On the whole, we incline to suspect that Basil is a compound personality, a literary firm or corporation consisting of an archdeacon and his archdeaconess. Thus much is clear: though a vicar's wife might jest unseemly upon some sacred subjects—as

curates, for instance—the ladies of the dignified clergy alone would permit themselves to take certain freedoms with the question of church decoration or to dance derisively before the ark of Parochial Organisation. Howsoever it was written, the book, though not an excellent book, contains much that is most excellent. Its frivolous title accords with the general scope and design, which is merely that of the light love story. Nothing could be less ambitious. Had the writer—or rather the writers—been more conscious of their strength they might have assumed a higher mission. Not that there is anything far wrong in the morality of the author, who is only cynically latitudinarian; while, as for the venerable authoress, her adroit contrasting of the flighty Lucy and the staid Mary is a course of homilies in itself. True, the Misses Primrose are always reappearing in novels; but here Lucy is a highly complicated and finally developed Olivia, while Sophia was but the rough sketch whereof Mary Lisle is a finished and really charming picture. Fortunately she is not perfect. To shield her sister she has to fib pretty often, and finds, to Lucy's delight and to her own consternation (she has a tender conscience), that she can do it with deplorable neatness. The sister is undoubtedly the most powerful female portraiture we have seen since the *Story of a Plain Woman*. She is by no means the silly, chattering, offensive monster peculiar to society novels, but a very real, very human, very likable, though very detestable person. She breathes in an atmosphere of lies and tricks, yet has a candour and good nature of her own. No touch is forgotten. Best of all the suddenness with which this cool, selfish, artful, yet, after all, pure-minded girl succumbs to an animal passion for a masterful and gigantic blackguard. Vain to say more here of this elaborate study than that it depicts a type of modern woman by no means rare—the woman without a moral sense. Her father, the vicar of St. Peter's—a lamb abroad, a lion at home—is evidently a photograph. His bondage to the lady scandal-mongers and to the Parochial Council—a new-fangled Nemesis he had armed against himself—is comically woeful. The meeting of that body of very dry-nursing fathers of the Church of Ripon, each bold and exacting in the proud consciousness of having given "his mite" (in most cases $\frac{1}{1000}$ of his income) is as fine as George Eliot's alehouse scenes. Their new subscription curate had not presented himself for ordination, or, as they called it, had "flang dahn." The wealthy Mr. Bairstow begins:

"Aw've gi'en my mite towards t' curate's wage, and it's nobbut reet aw should knaw what he's jacked up for." "Jacked?" exclaimed the Vicar, with affected perplexity. "Jacked up," replied Mr. Bairstow, not disconcerted in the least. "Rowan, aw reckon, was to have been bahned to thee yesterday"—"bahned," meaning bound apprentice."

Mr. Jonas Briggs's sledge-hammer fallacies are still more delightful, if only we had space to quote them. Indeed, there are several touches of fine humour in the book, which closes with a happy touch. The Vicar, having lost his daughters and his money, and unable to exchange his democratic living for a northern cure, marries a rich widow.

Hitherto he never visited his loathed flock, but

"under Providence—the marriage was a happy illustration of Mandeville's *Fable of the Bees*, or *Private Vices made Public Benefits* . . . the Vicar soon spent every hour he could in his harassed parish. It was to him such a haven of refuge as the public-house is to the wife-worried artisan. Thus the Vicar of St. Peter's was soon known as one of the hardest-working parish priests in Yorkshire. This thorn in the flesh is the unsuspected spur of an immense amount of zeal, both secular and sacred, in the public service."

After all, perhaps the best thing in the book is the moral collapse of a conceited, independent young artisan the moment his belief in himself is shaken. It is most original, most sympathetic, most instructive. Much more remains worthy of comment. These inadequate lines are already over many, so we can only repeat that, though the book is not a model romance nor a work of brilliant genius, it contains only a few errors of taste, and very many things both clever, sensible, fresh, entertaining, and instructive.

Years ago I suffered in mind from a few pages of Dr. Ebers taken by mistake. The incident is too grimly comic for these grave pages. On convalescence I resolved that for the future my fee for reading a romance of classical or biblical times would be not less than a hundred guineas. The editor will hardly incur such costly charges to elicit my opinion of *Zoroaster*, since that opinion may be safely foretold for nothing. However, I have looked into it, and it seems all very fine. Mr. Crawford is an able though too prolific writer, and no doubt he has preserved the local colour and Hittite keeping, and all the rest of it. The dialogues appear to combine the judicious vagueness of a metaphysical university sermon with the deliberate exuberance of an amorous operalibretto. It strikes the ignorant layman that Herodotus was some dozen centuries nearer than Mr. Crawford to ancient Persia, not only in date, but in sympathetic knowledge. Zoroaster figures on many pages; he keeps company with one Nehushtan—no, Nehushta—who afterwards apparently shares the affections of Darius with one Atossa. What more I know not. *Persicos odi apparatus*. It is well to read up all the facts of ancient oriental history. They are interesting, though the detail cannot help us English in our practical needs. But why concoct novels about people of whose inner sentiments and even familiar conversation we are profoundly ignorant, since of them neither memoirs, nor autobiographies, nor correspondence remains? With Plato and Xenophon a novel of the Academy would be just possible—on the other hand *Romola* and the *Conjuración de Cing-Mars* are perfectly legitimate works. Surely, it is hard enough to paint foreign thought and feeling in one's own day without going back to dark ages. Persia—what memories of bright genius the name calls up!—let shadowy Nehushtans get them back to the limbo of the Past—the living light of the Present illumines the unfading pages of Montesquieu and Morier, and not less of De Gobineau, whose *Nouvelles asiatiques* are not the least among the neglected trophies of a nation which has sunk to worshipping itself

incarnate in the person of the most notorious of its nobodies. Whereat the Gallic philosopher—if such yet survive—may reflect with a blush that the Oriental mind reached its deepest degradation among those monks of Mount Athos who sought and adored the Divine Light by carnal self-introspection. Elysian fields—Arch of Triumphs—what a scene! and France, the France of Corneille and Voltaire, gravely sitting round fervently contemplating—its own navel.

The remaining books are all worthless. Signor Barrili is unreadable. Possibly the translation is too literal—without comparing the original one can infer as much—but the childishness and woodenness of the style is inherent. I open it at random and read, "She was beautiful to behold on her black horse, that answered (so far as a horse can answer) to the name of Hernani." As to the story, the first few chapters are sufficiently deterring. There are numerous dukes and princes, concealed identities, a lost will, and the usual business. Irrelevant sentences abound. If a duke goes to call on a duchess, his route is traced with the names of all the streets. It seems all very harmless, but is illustrative of the survival of the Italian eighteenth-century babyishness, amid the brisk utilitarian *Italia redenta* of to-day.

Mrs. Poynter's story is extremely dull. Its plot is wretched. The heroine is our old enemy, the pig-headed young lady, far worse than her pig-faced sister, who somehow has never been adopted by the lady novelist; for in the old woodcut, when the gallant salutes her with "God save you, fair mistress," from her snout there issues the brief legend "Ouf!" Otilie Capel manages to expand the same sentiment over two volumes of conversation. But if her language is inferior in compression and succinctness; in obstinacy, perverseness, and restiveness, she is a regular Tantony pig. She shocks her family by opening a salon at Rome for all sorts and conditions of men and women, and puts herself in the hands of a plausible swindler, who acts as her lover, guide, and mentor. In a monstrous scene, where her friends expose him, she shows her spirit by theatrically signing for him a blank cheque as a subscription to his bogus scheme. This, of course, he fills up to a vast amount and levants. The Munich banker, aghast, writes for instructions before cashing. Surely the cheque could have been stopped. Mrs. Poynter says no, and on this bold legal decision bases the rest of her plot. Again, a Mr. Waring falls in love with a girl in America, and returns to Europe to devote himself to hunting out her faithless lover, who, she says, was a large manufacturer at Norton who had failed and absconded two years ago. The name she does not mention. By a coincidence Waring is the Squire and Philanthropist of Norton. What does he do? Go straight to Norton, or write? Oh no, he goes to Rome, and stays there, to puzzle and investigate, in daily contact with the swindler Howell, who had even been betrayed into owning he came from Norton, and had been forced to abscond, till Mrs. Poynter is ready to unmask the villain in her own way, when this idiot Waring is much surprised and edified at the strange doings of Providence. Stupid as it all is, the style is

neat and refined, and the Italian scenery, as usual, pretty.

On referring to the opinions of the American press (in a fly-leaf) on Mr. Bunce's previous book, we read that it is "as delicious as canvas-back duck and terrapin." If we must attempt gastronomical criticism, we should say that *Timias Terrystone* is as delicious as cold boiled mutton and rice pudding. After tasting it, and pronouncing it quite nice and wholesome, we did not treat ourselves to a second helping, but sent the rest up to the nursery.

As to *Tinted Vapours*, it is not even "quite good enough for the servants," as in the frantic attempt to conceal the too close imitation of *Called Back* it differentiates by the horrible theory of an avenging Providence. The peculiar unhealthy sentiment and diction of *Called Back* are often so comically travestied that at times it looks like a burlesque—almost as dreary as *Darker Days*. But it is only a dull, clumsy imitation. E. PURCELL.

CLASSICAL BOOKS.

A Greek Grammar. By J. Hadley and F. D. Allen. (Macmillan.) The original edition, published in 1860, of Prof. Hadley's *Greek Grammar* was based on Georg Curtius's *Schulgrammatik*, and was, in fact, the American counterpart of Dr. Smith's *Students' Greek Grammar*. But since 1860 much has passed. The syntax of Curtius's own book has been rewritten by Dr. Gerth, and Prof. Allen now gives us an entirely revised edition of the American work. Three points are most noticeable in the latter as it now appears. The philology, especially that relating to the structure of the verb, has been simplified, and the the "variable vowel" of *ἀνο-μεν, ἄνε-τε*, &c., has been recognised, for the first time in any grammar. In the accident itself many un-Attic forms have been omitted; *τά* (dual of *δ*), *ἀνέ-τωσαν, ἄντας, ἐλελκεν* (1st pers.) no longer reign undisputed. The syntax has been most altered, mainly in accordance with the results of Prof. W. Goodwin's treatises. The book thus contains the fruits of the labours of Curtius, the newer philologists, Cobet, and Goodwin; and the editor's name is proof that it has been put together with sound knowledge and sound judgment. Though not "advanced" enough to contain any trace of rash theory, it forms a distinct advance on any previous grammar, even on Prof. Goodwin's admirable work. Its defects are that it is somewhat overloaded with detail, and not very clearly printed. It should, however, be very useful for students.

Lexikon zu d. Schriften Cäsars, &c. Von H. Merguet. Part I. (Jena: Fischer.) *Lexicon Caesarianum.* Confectit H. Meusel. Fasc. I. (Berlin: Weber.) There has set in a pleasant deluge of *lexica* to Caesar. Those of Eichert and Holder (the latter a much overrated work) have been followed by the two whose first parts lie before us. Menge and Preuss, who have just published a lexicon to the pseudo-Caesarian writings, are at work on one to Caesar himself, and another is promised by an Austrian scholar, Prammer. Halm, as Prof. Wolfliin has reminded us, prophesied that a true Latin *Thesaurus* would never be written till special *lexica* existed for each single author. So far as Caesar is concerned, the prospects of Halm's *Thesaurus* are bright. Probably, though it is as yet difficult to judge accurately, the gain will be as great to the student of Caesar. Meanwhile the latter may well be in doubt which of the *lexica* offered him he shall prefer. Dr. Merguet's work is on the same plan as his great lexicon to

Cicero's speeches. His defects are that the quotations (just as in the Cicero) are arranged on an objectionable system, that the text used throughout is Nipperdey's (1848); while variants are rarely quoted, and that it includes the continuators of Caesar. Herr Meusel's lexicon, on the other hand, quotes nearly all the various readings, whether due to MSS. or to editors, arranges his articles on a logical system, and confines himself to Caesar. Neither lexicon, probably, is quite complete, but so far as we can judge, the charge brought against Dr. Merguet of relative incompleteness is not wholly unjustified. Herr Meusel, we can testify, exhibits a thoroughness and minute accuracy astonishing even in a German scholar. Not only are the principal MSS. and editors quoted throughout; there are frequent references to sixteen or seventeen philological journals, and to other places where any passage is discussed. We should add that the price of the two *lexica* is almost the same.

[*Gaii Julii Caesaris*] *De Bello Gallico Commentarius octavus.* With a map and English notes. By A. G. Peskett. (Cambridge: University Press.) Mr. Peskett has completed his useful school-commentary on the Gallic War by editing the eighth book, in which Hirtius finishes the story of the struggle. The excellence of his notes leaves little or nothing to be desired in the way of explanation, either grammatical or topographical. We notice, however, that in chap. 52, while he prefers and comments on the reading of Mommsen and Madvig, *evicerunt—morando*, he actually prints *jusserunt* and *moderando*. At p. 63, "May 59" must be a misprint for "May 50."

Letters of Cicero. Selected and edited with Introduction and Notes by J. H. Muirhead. (Rivingtons.) Mr. Muirhead has edited 102 of Cicero's letters. He acknowledges his obligations to Süpfle, Watson, and Tyrrell, and those excellent guides have generally preserved him from serious error. But his notes are scanty, and short too. For instance, on § 2 of the first letter (Ad Att. 1.1) he only says that "*illam manum* seems to refer to the nobles in Pompey's train," without even suggesting the further question of what Atticus was to do with them. Was he to get their votes and influence for Cicero, or (which is favoured by the clause *negam me*, &c.) was he to keep them all away from Rome as possible competitors? On Att. 1.16.12, *ut apud magistratus inquiri liceret*, Mr. Pretor's view "that an enquiry should be held before the proper magistrates," might at least have been mentioned as an alternative translation which would, perhaps, save Cicero from the tautology which seems to arise if we translate (with Mr. Muirhead) "that it should be lawful to search the houses of magistrates." The notes seem also to have been rather hastily written-up from Mr. Muirhead's authorities. The results are that Mr. Watson's very words are repeated too often, and that there are some curious slips. Thus, Prof. Tyrrell on Att. 1.16.13, *fabam mimum futurum*, quotes Persius 5.152, *cinis et manes et fabula fies*; and Mr. Muirhead converts this reference into "Plaut. Pers. 5.152."

Proemia Graeca. By Alexander Waugh Young. (Simpkin, Marshall & Co.) We entirely approve of one part of this manual of extracts in Attic Greek—the prefixed summary of prepositions, with their government and force in composition. It is from ignorance of these that the tiro finds the ordinary Attic sentence so unnecessarily difficult. The list of irregular verbs, too, has been skilfully curtailed, so as to exclude the comparatively barbarous forms. Perhaps *τέτοκα* from *τίκτω*, and *πέφαγκα* from *φαίω*, might have been spared with advantage. The extracts seem good: the early ones pass, reasonably, from England to Egypt, from the Druids to the crocodile. It was a

good idea, too, to describe the battle of Hastings in language borrowed from Xenophon and Thucydides.

Easy Latin and Greek Passages. Edited by J. Arnold Turner. (Rivingtons.) A more ambitious volume, aiming at satisfying the needs of preparatory schools, and lower and middle forms of public schools, and even of candidates for Oxford and Cambridge "Locals," and for minor scholarships. We dislike, for our part, books of extracts graduated in difficulty, preferring that even disconnected passages should resemble real literature, in varying difficulty from sentence to sentence. Hence we prefer the verse part of this volume (which is arranged according to authors) to the prose part, which is graduated as above described. We incline to think that more Homeric passages should have been inserted—more, especially, from the *Odyssey*. We scarcely see the *raison d'être* of such a foot-note as that on p. 154, § 52, *δνέω*, "to hesitate, shrink from." In the earlier passages this sort of aid is well given; but *δνέω* is one of the easiest words in the section in which it occurs, and should not have been explained, nor should the young be tempted to regard *δνέω* as an Attic form. We are glad to see some Anacreon among the verse passages; whether it be genuine or not, it is attractive Greek, both in form and matter, to the young.

An Elementary Greek Syntax. By F. E. Thompson. (Rivingtons.) This is an adaptation from the author's well-known *Syntax of Attic Greek* and contains, by the author's estimate, so much syntax as a boy should have mastered and possessed himself of by the time he reaches a sixth form. It will be found clear and compact, no small merits in this branch of study. In § 155, we think "modal" clauses a vague and unsatisfactory definition of sentences constructed with *ὅτι* and the future. "Object" clauses would perhaps be better. In § 101, the theory (even as qualified by the next clause) that the aorist participle generally denotes time previous to its principal verb seems to us questionable. In §§ 172, 187, we do not see why *ἀν* should be treated as one-cased, and *ἀμφι* as three-cased. If the poetic use of *ἀν* with dative is ruled out of court, why not the poetic uses of *ἀμφι* with genitive and dative? In §§ 49 *sqq.* the multifarious genitives seem rather strung together than classified. On § 204, *ὅτι μὴ* is left without *rationale*. We incline to Goodwin's view that it is always an emphatic, not an elliptical, double negative. The best part of the book is the chapter "Syntax of the Compound Sentence," and what follows—§§ 116-166: this is extremely clear and useful.

Rudimenta Latina. By John Barrow Allen. (Oxford: Clarendon Press.) This very elementary treatise has the merit of clearness. On p. 8 the amended form of the gender-rhymes is good; in the third line of (α) we should like to substitute "islands" for "isles." We approve also the early introduction (pp. 23, 29, 35, 41) of the tiro to the fact that Latin has an aorist tense as well as a perfect; also of the placing primary and historic tenses on different pages, and the much needed hint that the present participle passive is to be supplied by the use of "dum." The exercises (pp. 49-108) are graduated from extreme simplicity to ordinary clauses of the easier kind. The notes are very apt, e.g., that on p. 61, distinguishing "tam" and "talis," and that (p. 105) on the ablative absolute. On p. 71, where verbs are introduced, we think a note should be appended as to the effect of the order of words as conveying emphasis; and on p. 89, "ne" and its government should either have been postponed, or more fully dealt with.

A Second Latin Exercise-Book. By John Barrow Allen. (Oxford: Clarendon Press.)

This book, as its title implies, is a continuation, and takes for granted acquaintance with the author's more elementary work. We agree with Mr. Allen that the treatment, in some detail, of *Oratio Obliqua* is here rightly placed early. It is properly taught, in our opinion, by an early familiarity with its general principles, and then by constant practice for short periods—orally, very often, and rapidly, till the conversions run glibly and become a matter of course. The best thing we observe in the book is the long section (117) on the rendering of English epithets in Latin. It is very remarkable, considering what constant blunders boys make in this rendering, that previous grammars have fenced the road so very slightly. The "additional note" (§ 111) on "Barbarism" is both good and extremely requisite. We are not so sure, however, that "ferox" is not to be used in a bad sense as Mr. Allen appears to be. The chapter (pp. 87-92) on "The Latin Period" is clear and good; so also is that (pp. 74-5) on "The English gerund in -ing, and its Latin treatment." The book is meritorious for being nowhere difficult: superfluous complication is the bane of grammatical teaching.

A Handbook of Translation.—Latin. New and Enlarged Edition. (Stanford.) This is an instalment of a fourfold selection, from Latin, Greek, French and German, to qualify students for military examination. It contains 200 passages, prose and poetry, from Caesar and Virgil down to Martial and Claudian: C. Nepos is not too easy, nor Rutilius Numantinus too exceptional. The collection is representative enough, but if Claudian appears twice, Catullus, Plautus and Terence might claim a larger share. However, no doubt the compiler knows his function; he is wise at any rate in giving Cicero the place of honour in point of quantity. Why does he print in § xlv (pp. 24-5) "Vrbes," "Vncus," "Vtuncque," but in § clxii "Ubi," and, in § clxxxiv, "Urit"? For these trifles consistency is desirable.

Latin Prose after the Best Authors. Part I. Caesarian Prose. By Francis P. Simpson. (Macmillan.) Mr. Simpson's preface and preliminary notes are interesting. The little essay (p. xxv.-xxx.) on the style of Caesar is neat and good. The exercises, based entirely on passages from the *Bello Gallico*, i.-vi., will tend, no doubt, to the desired object of acquiring the pure Caesarian style. We question if so laborious an absorption of a single style be necessary or even advantageous: a lighter and more transitional method is needed, we think. But if it is to be done, it is well done here.

Scholía vetera in Pindari Nemea et Isthmia. Ed. E. Abel. (Berlin: Calvary.) The specimens of Pindar scholia published by Tycho Mommsen made many wish for a complete edition. In default of Dr. Mommsen, the work has been undertaken by Dr. Abel, and one-third of it lies before us. The rest is to appear in the course of the next two years. The scholia themselves are, it must be confessed, rather disappointing, but they are necessary to a special student of Pindar and of scholia; and Dr. Abel has edited them with a full—rather too full—critical commentary, and in such a way that the work, if not perfect, can be thoroughly recommended.

We have also received *The Metamorphoses of Ovid*, Book XIII., with Introduction and Notes, by C. H. Keene (Bell); a *Handbook of Greek Composition*, with Exercises for Junior and Middle Classes, by Henry Browne, S.J. (Dublin: Browne & Nolan; London: Simpkin, Marshall & Co.); *Handbook of Latin Writing*, by H. Preble and C. P. Parker, Tutors of Greek and Latin in Harvard University (Boston, U.S.: Ginn, Heath & Co.); &c., &c.

NOTES AND NEWS.

WE understand that Dr. Schliemann, upon whom the Royal Institute of Architects conferred its gold medal last Monday, will leave immediately on a visit to America, on account of his health. The doctors have recommended him to try the climate of Florida.

WE hear that the project so long talked about of founding in England a review devoted to the serious study of history, somewhat after the example of the *Revue historique*, is now on the point of being realised. An editor has been found whom all respect, and also a publisher of reputation, so that at least a fair trial will be given to an undertaking which ought to succeed.

IT is proposed to raise a memorial to Dante Gabriel Rossetti, in the garden of the Embankment in front of his residence, No. 16, Cheyne Walk, Chelsea, or on some other suitable site. The memorial would be executed by two friends who knew Rossetti from his early youth. It would take the form of a bronze alto-relievo of the painter-poet, modelled by Mr. Ford Madox Brown, which would be the leading element of a drinking fountain, in bronze and granite, designed by Mr. John Pollard Seddon. In furtherance of this proposal a committee has been formed, consisting of some forty friends and admirers of Rossetti, with Mr. Vernon Lushington and Mr. F. G. Stephens as hon. secretaries. Subscriptions may be sent to the Treasurer, Mr. H. Buxton Forman, 46, Marlborough Hill, St. John's Wood.

WE understand that Messrs. J. R. Osgood and Co., of Boston, U.S., the report of whose suspension was published a few weeks ago, have arranged with their creditors; and that their business will be continued under the old and familiar title of Ticknor & Co.

MESSRS. CHARLES SCRIBNER'S SONS, of New York, announce the publication of "certain remarkable and decidedly autobiographical papers" of Thackeray, which have been placed in their hands with the full consent of all concerned, to appear first on the other side of the Atlantic.

WE are glad to hear that the "Murray Indemnity Fund," set on foot by the Philological Society to repay to their Vice-President, Dr. Murray, the editor of their *New English Dictionary*, the £400 borrowed by him and £150 advanced by him to procure the issue of Part I. of the Dictionary, has so far resulted in the £400 being repaid, and £50 of the £150. The society hopes that the remaining £100 will soon follow, with something more as a present to the editor for his formerly ill-remunerated services to this national work.

MESSRS. GEORGE BELL & SONS will publish next week a *History of Hampton Court Palace in Tudor Times*, by Mr. Ernest Law, author of an *Historical Catalogue of the Pictures in the Palace* and of a *Guide to Hampton Court*. The volume will be a handsome quarto, illustrated with 130 autotypes, etchings, engravings, maps, and plans. It is dedicated, by special permission, to the Queen.

MR. JOHN PYM YEATMAN, author of *The Early Genealogical History of the House of Arundel*, purposes to publish by subscription, with Mr. W. Edmunds, of Chesterfield, a *Genealogical and Manorial History of the County of Derby*, to be completed in four or five volumes. The mode of publication will be in parts of about one hundred folio pages; and the first part will be ready in the course of the present year. It will deal with the hundred of Scarsdale, and give a history of its successive lords, beginning with the barony of Ralf fitz Hubert, for which Sir George Sitwell has placed his MS. collection at the service of the

author. The work will be illustrated with engravings of castles, ancient manor houses, tombs, crosses, &c., and many plates of coat armour.

MESSRS. BURNS & OATES will shortly publish a revised and annotated edition of Cosin's List of Roman Catholics, under the corrected title of the *English Catholic Non-Jurors of 1715*, edited by Mr. John Orlebar Payne. The work, founded upon documents at the Public Record Office, will contain a large amount of authentic and hitherto unpublished genealogical information.

A NEW edition of *Specimens of Early English*, Part I., by the Rev. Dr. Richard Morris, is on the eve of publication at the Clarendon Press. Prof. Skeat has supplied a few corrections in the text, added many notes, and revised the Introduction; and the Rev. A. L. Mayhew has carefully revised the whole work, and has entirely recast and rewritten the Glossarial Index.

MESSRS. BUTTERWORTH have in the press the first volume of a *History of Private Bill Legislation*, by Mr. Frederick Clifford, of the Parliamentary Bar. It describes the rise of Parliamentary jurisdiction, giving in the language of the original some account of early precedents, and treating, class by class, the main subjects of this legislation—personal and local. It throws much light upon the objects and extent of inclosures—a social revolution in rural England, brought about by more than four thousand statutes. Gasworks, waterworks, railways, tramways, and electric lighting are among other undertakings whose statutory history is traced; and the estimated amount of share and loan capital, advanced on the faith of local statutes, is set down at the total of £1,115,000,000. In his Introduction Mr. Clifford briefly discusses the costs of Private Bill Legislation, and the proposed transfer of jurisdiction from Parliament to a fixed tribunal. Vol. ii., to be published before the next session of Parliament, will contain an account of the water supply of London, and of the rise and development of the powers of local authorities.

AN article on "George Eliot's Country," by Miss Rose Kingsley, with illustrations by Mr. Alfred Parsons, will appear in the July number of *The Century*, which will also contain a paper on the work of the late Mr. Frank Hatton in North Borneo, written by his father, Mr. Joseph Hatton.

THE Council of Trinity College, Cambridge, have been kind enough to lend their MS. of Wyclif's Sermons to Prof. Loserth, of Czernowitz, Austria, who has undertaken to prepare for the Wyclif Society a critical edition of these sermons from the Vienna MSS. the chief of which has been also lent to Prof. Loserth. The professor's edition of Wyclif's *De Ecclesia* for the Wyclif Society is two-thirds through the press. Miss Alice Shirley has Englished his Forewords to it. She takes great interest in the carrying out of her late father's wishes and preparations for a complete edition of Wyclif's works.

MR. REGINALD LANE POOLE has sent to press the last sheet of the first volume of his edition of Wyclif's *De Civili Dominio* for the Wyclif Society; and the Rev. E. Harris has done the like with the last sheet of his edition of the *De Benedicta Incarnatione*. Both books should be issued early in the autumn. Two other Wyclif treatises just sent to press for the Society are Mr. Pollard's edition of the *Dialogus, sive Speculum Militantis Ecclesiae*, and Mr. Rudolph Beer's edition of the *De Compositione Hominis*.

MR. W. D. HOWELLS is engaged upon a new serial story for the *Century Magazine*, to follow

"The Rise of Silas Lapham," which will be finished in the August number. The publication of the new story will be begun possibly during the autumn, and will be completed in six numbers of the magazine.

MESSRS. HURST & BLACKETT will publish during July the following novels: *Snow in Harvest*, by Ida Ashworth Taylor, and *The Law Forbids*, by Katharine King; each in three volumes.

MISS BRADDON'S publishers (Messrs. J. and R. Maxwell) are about to issue a cheap edition of *Ishmael*. *Wyllard's Weird*, Miss Braddon's recent novel, is still, we understand, in large request at the libraries.

A SHILLING volume, to be called *The Purpose of Theosophy*, by Mrs. A. P. Sinnett, will be issued almost immediately by Messrs. Chapman & Hall.

MESSRS. MAXWELL'S new cheap publications include a new series of *Biographies of Celebrities*—living men and women, from whom, personally, the details have been obtained, and whose memoirs, therefore, possess a special interest. The work has a copious index.

MESSRS. THOMAS DE LA RUE & Co. have in the press a work on *Whist Developments*, by Cavendish, setting forth the American system of leading at whist, about which there has lately been considerable controversy, and also the plain suit echo, the result of a searching analysis of the play of the third hand.

In consequence of Mr. Bogue's withdrawal from business, arrangements are being made for the future publication of Mr. Walford's *Antiquarian Magazine* by another London firm.

A MOVEMENT has been started among some of the leading publishers at New York and Boston to establish a co-operative undertaking, under the name of the Aldine Publishing Company, with the object of publishing books in such styles and at such prices as to drive out of the market the books of the so-called "pirates."

On July 1 will appear the first number of the *Revue Coloniale Internationale*, a new monthly to be devoted to the discussion and promotion of colonial interests. It is founded by the Koloniale Vereeniging of Amsterdam, and has for its editors Prof. C. M. Kan of Amsterdam, Prof. P. A. Van der Lith, of Leiden, and Dr. D. Josephus Jitta, also of Amsterdam. Articles will be printed in French, English, or German; but French will be the language used by the editors. A special feature promised is a bibliography of colonial literature, compiled by Dr. H. C. Rogge, of the Academy Library at Amsterdam. Among the English contributors are the names of Mr. R. Clements Markham, Commander O. Lovett Cameron, Sir George Birdwood, Mr. E. Payne, and Mr. J. Scott Keltie. Messrs. Trübner are the publishers in this country.

SHAKSPERE JOTTINGS.

THE thirteenth of the Shakspeare Quarto Facsimiles, prepared under the superintendence of Dr. Furnivall, has been issued this week. It is the "Rape of Lucrece," with Forewords by Dr. Furnivall, showing cause why Livy should be included with Ovid, Painter and Chaucer, in Shakspeare's authorities for his poem. Reprints of Painter's account and an Englishing of Ovid are given, and attention is called to certain notes of the poem: its curious conceits, its anachronisms, and its bare-faced contradiction of itself in its earlier and latter parts. In lines 1648-9 Lucrece says:

"My bloudie judge forbad my tongue to speak,
No rightfull plea might plead for justice there;"

though in the earlier poem Shakspeare has not only given ninety-one lines to the very words of her plea (575-666), but also a previous stanza (568-572) describing her introductory appeal. The facsimile is by Mr. Vincent Brooks from photographs by Mr. Praetorius of the copy of the original in the British Museum.

THE prior twelve Shakspeare Quarto Facsimiles were all by Mr. Griggs, with Forewords by different Shakspeare scholars; but as all Mr. Griggs's negatives and stock were burnt in his fire two years ago, and he could not produce fresh ones fast enough, additional aid had to be called in. Mr. Griggs has now on the stone (from the Duke of Devonshire's copy) the quarto of "Troilus and Cressida," to which the Rev. H. P. Stokes of the New Shakspeare Society will write the Forewords; and the photographed copy of the first quarto of Richard II. is in the hands of the Rev. W. A. Harrison of the society's committee. Messrs. Brooks & Day have on the stone, from Mr. Praetorius's photographs, from the Museum copies, the two first Quartos of "Lear." To these, Mr. P. A. Daniel, of the New Shakspeare Society, will write the Introductions; and, at his wish, the facsimile of the British Museum perfect copy will have as a supplement a reproduction (from the Museum imperfect copy) of the only sheet in it which is of the first printing and unrevised. The facsimile will be thus more accurate than any single known copy of the original. Mr. Daniel's careful collation of the quartos has revealed a few oversights in the work of even the Cambridge editors and Mr. Furness, and will enable him to state the exact facts with regard to the relations of Quartos 1 and 2 to each other and to Folio 1.

MR. PRAETORIUS has also photographed from the Museum copies, for Dr. Furnivall's Shakspeare Quarto Facsimiles, the first and second Quartos of "Othello," to which Mr. Herbert A. Evans, of the New Shakspeare Society, is preparing the Forewords; the First and Second Quartos of "Pericles," to which Mr. P. Zillwood Round, of the society's committee, is writing Introductions; the 1634 Quarto of "Richard II.," which the Rev. W. A. Harrison will edit; and the 1619 Quarto of the "Whole Contention" (the "Contention" and "True Tragedy"), to which Miss Jane Lee, of Newnham College, will probably write the Forewords. To "Titus Andronicus" Mr. Arthur Symonds, the editor of "Venus and Adonis," is preparing Forewords, and Mr. Thomas Tyler will undertake the "Sonnets." It is hoped that all these Quartos will be produced this year.

ALTHOUGH these Facsimiles are an absolute necessity to every serious Shakspeare student, and although they are produced at only six shillings each, instead of the old price of five guineas, and have also numberings of acts, scenes, lines, marks of omission, and of differences from the Folio, besides helpful Forewords—are regular working books; yet so small is the number of real Shakspeare students in the world that Mr. Quaritch loses considerably on every Facsimile issued, and does not hope to recoup himself till the whole series of from thirty-five to forty Quartos is complete. The editors do their work for love of Shakspeare only. Their efforts should certainly be better responded to by the public.

THE Shakspeare Society of New York, which was incorporated on April 20, now numbers about 150 active members, with Mr. J. O. Halliwell Phillipps as its first honorary member. The president is Mr. Appleton Morgan; and the librarian Mr. Albert R. Frey, of the Astor Library. At the third meeting held on May 19, Mr. Morgan read a paper on "Sir William Davenant and the First Shaksperian Revival."

The objects of the Society were thus specified by the president:

"We are chartered to promote the knowledge and study of the worth of William Shakspeare and the Shaksperian and Elizabethan drama, and we expect to find enough to occupy us without travelling outside of that circumference. Though certain unorthodox tendencies may have been observed in the writings of some of us, our aim is absolute catholicity in the study of Shakspeare, and therefore we have honoured ourselves by electing Mr. Phillipps our first honorary member, he being the greatest exponent of free thought in this study. We have but one rule, respectful assent to or dissent from all views put forth in paper or discussion before the society. We propose, in short, to study our subject from all points of view, and all will be welcome. Not the least important part of our work will be a Shakspeare library to be established by contributions from members and others. We have the promise of an extremely valuable collection owned by an English gentleman, whose name I am not at liberty to mention, and we hope soon to accumulate a library of which New York will be proud."

WHAT is described as "Donnelly's Discovery"—the theory that Bacon's authorship of Shakspeare's plays can be proved by means of a cipher running through all of them—has gained, as might be expected, more attention in America than in this country. The discoverer has been interviewed on behalf of several enterprising newspapers; and Mr. W. J. Rolfe has thought it worth while to devote to the subject an article of some length in the *Boston Literary World* of May 16.

WE have received the usual "Separat-Abdruck" from the *Shakspeare-Jahrbuch*, containing the Shakspeare Bibliography for 1883 and 1884, compiled by Albert Cohn. The total number of pages is forty-four, of which England and America fill twenty-seven, and Germany eleven; while Bohemia, Greece, Roumania, Serbia, and India are all represented. It is impossible to praise too highly the carefulness with which the compiler has done his work. After much searching, we have only found two insignificant misprints in the English portion, both on p. 10.

UNIVERSITY JOTTINGS.

THE list of those upon whom honorary degree of D.C.L. is to be conferred at Oxford at the commemoration next week includes, besides M. Waddington and Mr. Whitley Stokes, the names of the Bishop of Carlisle, Lord Alcester, Mr. G. O. Trevelyan, Mr. Justice Lawson, Prof. Huxley, and Mr. George Dennis. On the previous day, honorary degrees of D.D. are to be conferred on the Bishops of Winchester, Bath and Wells, and Gloucester and Bristol; and also upon the Rev. Phillips Brooks, of Boston, U.S., and the Rev. R. H. Codrington.

CANON ISAAC TAYLOR and Prof. R. C. Jebb have been approved by the general board of studies at Cambridge for the degree of Doctor in Letters. This honour is conferred only on the ground of original contributions to learning.

OWING to an increase in the income of the Craven trust, from which the well-known Craven scholarships at Oxford and Cambridge are endowed, an amended scheme for the distribution of the surplus had been approved at Oxford, and a similar scheme is now under consideration at Cambridge. In addition to the two scholarships at present awarded annually, it is proposed to found a studentship of £200 a year, for the encouragement of "advanced study or research away from Cambridge in the languages, literature, history, archaeology, or art of ancient Greece or Rome, or the comparative philology of the Indo-European languages." The student is to be a graduate of not more than five years' standing from his

first degree; his appointment is to be for one year, subject to renewal on not more than two occasions. It is also proposed that the balance of the fund should be devoted to grants for the furtherance of research in the subjects already specified.

A FRESH step has been taken at Cambridge with a view of giving greater continuity and system to the local examinations and lectures conducted by the university syndicate. Where there is no affiliated college at any town where these lectures are delivered, it is proposed that the privileges of a student of an affiliated college shall be granted to those who attend the lectures of the syndicate, under certain guarantees for regularity of study. It appears that during the past ten years 600 courses of local lectures have been delivered, with an average attendance of about 100 pupils at each course; and that the several towns have contributed a total sum of more than £25,000 towards the expenditure. The report of the secretary to the syndicate for the past year is printed in the *University Reporter* for June 9.

A MEETING is to be held at Oxford to-day (Saturday), in aid of the Marine Biological Association, the proposal of which is mainly due to the energy of Prof. E. Ray Lankester. We understand that £250 is promised towards the subscription of £500 which will entitle the university to nominate a member of the council. At Cambridge the full subscription has already been reached. The total amount now subscribed reaches nearly £8,000, but £2,000 more is wanted.

ORIGINAL VERSE.

SONNET.

Suggested by E. Burne Jones's Picture of "King Cophetua and the Beggar Maid."

A BEGGAR maiden, poor and pale was she,
In whom the King Cophetua saw his fate,
And brought her in, and on a chair of state
Set her for worship. Now kings' houses be
To homes of men of lowlier degree
As hollow husks; but with this pallid mate
Came suddenly to this king's house a freight
Of all that makes man's life most rich and free.
Love's glamour made of those high walls a place
Where gentle souls might dwell in time and space
Nor feel of longest summer days the length.
Love's knight, his glimmering armour took on
grace,
His very sword caught love-light from her face;
He lent her beauty and she gave him strength.

EMILY PFEIFFER.

MAGAZINES AND REVIEWS.

In the *Antiquary* for June Mr. W. Carew Hazlitt continues his "Venice before the Stones," which becomes more valuable as he proceeds. We trust that when these papers are finished they will not be permitted to slumber for ever in the pages of a magazine, but will be gathered into a volume. Mr. Hewlett's paper on "The Hunter's Manor" is very interesting, and conveys information which will be new to many persons. It is singular that among a people devoted as we all are to sport in some form or other there should exist so very few good books on the subject. We have not forgotten Beckford's *Thoughts on Hunting*, a copy of which, with Bartolozzi's frontispiece, lies on the dressing-table of a certain master of hounds with whom we are acquainted, and is to him a source of daily information and delight; but the same gentleman has plaintively bewailed the lot of all sporting men having suffered from their pursuit being so entirely neglected by the historian. This is not for lack of material, for our records and earlier books are full of notices which in right hands might be worked up into

a coherent and interesting narrative. Dr. Charles Gross contributes a third paper on "The Affiliation of Mediaeval Boroughs." It is very interesting as showing the burgal relationship of the towns on the continent, and as indicating the remarkable family likeness which existed between our own town administrations and those of France and Germany. The paper on "Celebrated Birthplaces" relates to Linlithgow and Mary of Scotland.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- AZCÁRATE, G. El régimen parlamentario en la práctica. Madrid: Fortanet. 13 r.
BAUDRELLART, H. Les Populations agricoles de la France: Normandie et Bretagne. Paris: Hachette. 7 fr. 50 c.
BIART, L. Les Astèques: histoire, mœurs, coutumes. Paris: Hennuyer. 9 fr.
CASTELLAR, E. Discursos parlamentarios y políticos. Madrid: A. de San Martín. 48 p.
CROCH, C. O. Russlands Industrie auf der nationalen Ausstellung in Moskau 1882. Moscov: Grosseemann. 6 M.
FERROW, H. The three Lords and the three Ladies of London. By R. W. London 1880. Ein Beitrag zur Geschichte d. engl. Dramas. Hamburg: Nolte. 1 M. 50 Pf.
HAGEN, G. F. R. Basedow u. sein Verhältnis zu Rousseau. Leipzig: Weiss. 1 M. 50 Pf.
IMHOFF-BLUMER, F. Fortschritt auf antiken Münzen hellenischer u. hellenistischer Völker. Leipzig: Teubner. 10 M.
JANSEN, A. Jean-Jacques Rousseau als Botaniker. Berlin: Reimer. 8 M.
KASTNER, E. Wagneriana I. Briefe Richard Wagner's an seine Zeitgenossen (1830-83). Wien: Wallishausser. 2 M.
LACHAUD, Ch. Plaidoyers de, recueillis par F. Saignier. Paris: Charpentier. 7 fr.
LAURE, M. Entwicklung u. Gestaltung d. belgischen Volksschulwesens seit 1848. 3 M. Entwicklung u. Gestaltung d. niederländischen Volksschulwesens seit 1867. 4 M. Berlin: Hofmann.
LESOLLE, R. Les propos de table de Victor Hugo. Paris: Dentu. 6 fr.
MAES, Aux Bains de mer d'Ostende. Paris: Plon. 10 fr.
MOERHUIS, A. F. Gesammelte Werke. 1. Bd. Hrg. v. R. Baltzer. Leipzig: Hirzel. 16 M.
SEIDLER, G. Budget u. Budgetrecht im Staatshaushalte der constitutionellen Monarchie. Wien: Holder. 5 M.

THEOLOGY.

- BAERT, J. Beiträge zur Erklärung d. Jesaja. Karlsruhe: Reuther. 1 M. 50 Pf.
GLOCK, J. Ph. Die Gesetzesfrage im Leben Jesu u. in der Lehre d. Paulus. Karlsruhe: Reuther. 2 M.

HISTORY.

- ADRIELLE, V. Histoire de Gracchus Babeuf et du Babouvisme. Paris: 2, rue Guénégaud. 30 fr.
CHRONICA provinciae Helvetiae ordinis a. patris n. Francis Capudnorum, ex annalibus ejusdem provinciae manuscriptis excerpta. Fasc. 2. Solothurn: Schwendemann. 3 M.
CROUZAT-CHETET, P. de. La Morale et les Moralistes sous l'ancien Régime. Paris: Sauton. 3 fr. 50 c.
GELZER, H. Sextus Julius Africanus u. die byzantinische Chronologie. 1. Thl. 1. Abth. Leipzig: Teubner. 12 M. 80 Pf.
JESSEN, J. Apollonius v. Tyana u. sein Biograph Philostratus. Hamburg: Nolte. 2 M. 50 Pf.
REGETEN U. UKUNDEN, schleswig-holstein-lauenburgische. Bearb. v. P. Hase. 1. Bd. 4. Lfg. Hamburg: Voss. 4 M.
SCHMIEDER, P. Matricula episcopatus Passaviensis saeculi XVI. 1. Thl. Weis: Trauer. 3 M.
STERN, A. Abhandlungen u. Aktenstücke zur Geschichte der preussischen Reformzeit 1807-15. Leipzig: Duncker & Humblot. 8 M.
TARDIF, A. La Procédure civile et criminelle au XIII^e et au XIV^e siècles, ou procédure de transition. Paris: Plcard. 6 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- ADAM, C. E. Essai sur le Jugement esthétique. Paris: Hachette. 5 fr.
HOFMANN, H. Untersuchungen üb. fossile Hölzer. Leipzig: Fock. 1 M.
MEINONG, A. Ueb. philosophische Wissenschaft u. ihre Propädeutik. Wien: Holder. 8 M. 80 Pf.
SCHREFFLER, H. Die Welt nach menschlicher Auffassung. Leipzig: Fröster. 13 M.

PHILOLOGY.

- BOERIK, R. Horaz. Entdeckungen u. Forschungen. 1. Thl. Leipzig: Teubner. 28 M.
CATULLI Veronensis liber. Recensuit et interpretatus est A. Baehrens. Vol. 2. Leipzig: Teubner. 6 M. 40 Pf.
WENZEL, G. Aesthetische u. sprachliche Studien üb. Antoine de Montchrestien im Vergleich zu seinen Zeitgenossen. Jena: Deistung. 1 M. 80 Pf.
ZARNCKE, E. Symbolae ad Julii Pollucis tractatum de partibus corporis humani. Leipzig: Teubner. 1 M. 80 Pf.
ZIEGLINSKY, Th. Die Gliederung der altattischen Komödie. Leipzig: Teubner. 10 M.

CORRESPONDENCE.

"THE REAL SHELLEY."

London: June 8, 1885.

Prof. Dowden seems to be under the impression that I wrote my *Real Shelley* in the hope of producing a book that would need no amendment in any of its details, on the publication of the evidences to which he is so fortunate as to have access, and for which the world has waited all too long. This misconception is the more remarkable because I am often at pains to speak of the insufficiency of my materials, and more than once of the probability that future disclosures will demand the modification of some of my statements, and even the abandonment of some of my more important conclusions from the documents at present before the world. Prof. Dowden seems also to be under the very erroneous impression that to discredit my book it is only needful for him to show that the anticipated disclosures from hitherto unpublished papers will show me to have erred in some of the subordinate details of the least important parts of my work.

Written with the aim of giving a realistic and altogether unromantic account of the poet as he appears to the impartial student of the evidences that have for years been growing on the hands of the public, and certain not unimportant evidences which are given to readers for the first time in the work that has so greatly agitated Prof. Dowden, my *Real Shelley* is chiefly noteworthy for—

1. Its exposure of the fanciful ways in which romantic biography has dealt with the poet's ancestral story, facial aspect, principles and conduct.

2. Its demonstration that, instead of resulting from differences of opinion on religion and politics, the poet's estrangement from his family was caused by matters distinct from his religious and political views.

3. Its demonstration that *The Necessity of Atheism*, instead of being the mere squib and sportive essay which some of the poet's idolaters have declared it, was the genuine expression of the author's sincere opinions.

4. Its exhibition of the origin and development of Shelleyan Socialism.

5. Its proof that Lord Chancellor Eldon's decree, instead of being delivered, as the *Edinburgh Review* recently declared, "on the ground, not of Shelley's misconduct to his wife, but of the opinions expressed in his writings," was delivered with clear and steady regard to that misconduct.

6. Its full revelation of the circumstances under which Shelley carried off his intimate friend's sixteen years old daughter—an act that was none the less an act of seduction, because he sincerely believed he had a moral right so to take possession of her.

7. Its precise statement of the poet's affection for and intercourse with Mary Godwin's sister Claire, to whom he bequeathed £12,000 within a few weeks of Allegra's birth.

8. Its revelation of the circumstances that determined Shelley to produce the poem in which he declared the incestuous intercourse of brothers and sisters a domestic arrangement wholly compatible with delicacy and innocence.

9. Its exhibition of reasons for opposing the influences that have for years been cautiously educating people to regard with tolerance the poet's social philosophy.

Surely a reviewer of *The Real Shelley* ought to call attention to some one or more of these prime features of the book. Prof. Dowden says no word of any one of them. He does not even hint that the work refers to any of these important matters. His course is to create an impression that the book, which calls attention to questions of the highest social importance, is nothing more than an inordinately long book of Shelleyan gossip, that will be found very

inaccurate gossip when he shall in due course produce his own authoritative and authorised history of Shelley, written from the documents and for the gratification of the family that is known to labour under so many curious misconceptions respecting the poet and his ancestors. It is possible for a reviewer to misrepresent by silence as well as by words. Prof. Dowden is guilty of both kinds of misrepresentation. Enough has been said of his silence. It is time to call attention to some of the slips in what he says to the discredit of the least important passages of my book.

1. In seven numbered paragraphs Prof. Dowden deals with my ignorance touching the Etonian Shelley. The first and most important of the paragraphs charges me with representing that the boy entered Eton in 1806, whereas he entered the school in 1804. "The 'Real Shelley,'" says Prof. Dowden, "went to Eton in 1806. . . Mr. Jeaffreson errs by two years. Percy Bysshe Shelley inscribed his name in the head-master's book as an Eton schoolboy on July 29, 1804." My critic is mistaken. Instead of saying that Shelley entered the school in 1806, I am careful to reveal my inability to give the date of his entrance into the school. After noticing the conflict of the authorities on the point, I merely suggest that Lady Shelley "may be assumed" to be right on the matter. The lady's positive statement from authentic sources being "at the age of thirteen Shelley went to Eton," i.e., between August 4, 1805, and August 4, 1806. It would have been pardonable had I confided implicitly in Lady Shelley's precise statement; but my distrust of every statement made by Lady Shelley about her father-in-law saved me from the indiscretion of trusting her words on a matter about which it might be supposed her "authentic sources" of information would preserve her from error. All that I say respecting the commencement of Shelley's Etonian career is based on this mere assumption of her accuracy, which the reader is duly instructed to regard as a mere assumption. To punish me Prof. Dowden slaps Lady Shelley's face. Gallantry makes me wish the blow had fallen on a harder and broader cheek.

2. Prof. Dowden holds me blameworthy for following Shelley's most cautious biographers, and, at the same time, for relying on Shelley's own words so far as to say that Shelley left Eton in 1809, and left it in disgrace. Prof. Dowden does not need me to tell him that biography has Shelley's own word for it that he was sent home from Eton in disgrace on two separate occasions before he was dismissed from the school for the third and last time for striking a penknife through the hand of one of his schoolfellows and pinning it to a desk. Does Prof. Dowden (so resentful of every suggestion that Shelley was deficient in truthfulness) mean to say that no credit whatever is to be given to Shelley's accounts of his own unruliness at Eton, and of the disfavour with which he was regarded by the masters in his later terms at the school; that in all he said on the subject he did not speak under semi-delusion, but with an absolute and unqualified want of historic truthfulness? Does Prof. Dowden, with his perfect confidence in the veracity of Shelley's letters to Miss Hitchener, mean to say there was no foundation in fact for what Shelley said of his repeated expulsions from the public school? No doubt Shelley said wild things of his conduct and sufferings at Eton, but the redundant evidence of his Etonian disorderliness justifies a confident opinion that his imaginative statements on the matter had a sound basis of fact. A fair and reasonable view of the defective evidences is favourable to the discretion of the successive biographers who have written of Shelley's life at Eton. It is interesting to know that Shelley was allowed to

return to Eton so that he might leave the school with qualified discredit; but in arguing from the fact that he left the school with a good character, Prof. Dowden raises an apprehension that his forthcoming Life of Shelley will not be commendable for robust and vigorous realism. On the other hand, however, it must be admitted that some of the professor's new facts about the Etonian Shelley tend to the discredit of some of the poet's romantic biographers. As Shelley spent so much of his time under the mild discipline of Dr. Goodall, the greater part of what has been written of his long suffering under Keate's rigorous tyranny must go for nothing.

3. Another place in which Prof. Dowden is more than usually unfortunate in his strictures on my book is the paragraph where he argues that I must be maliciously wrong in what I say of a passage in Shelley's January 10, 1812, letter to Godwin, because it is recorded in the University College Register that Hogg and Shelley were "expelled for contumaciously refusing to answer questions proposed to them, and for also repeatedly declining to disavow a publication entitled *The Necessity of Atheism*." The words of the letter, touching the cause of the writer's expulsion from his college, run thus: "I was informed that in case I denied the publication no more would be said. I refused, and was expelled." Prof. Dowden is virtuously indignant with me for calling this statement "untrue." Prof. Dowden's indignation notwithstanding, I must stand to the offensive word, for it was an untrue statement. Hogg, who certainly knew as much of the matter as Prof. Dowden, says of the untrue words:

"This is incorrect, no such offer was made, no such information was given; but musing on the affair as he was wont, he dreamed the proposal had been declined by him, and thus he had the gratification of believing that he was more of a martyr than he really was."

Prof. Dowden is also disdainfully indignant with me for insisting that the offence for which the two undergraduates were expelled was really their publication of the atheistical tract, and not the offence set forth in the memorandum of the College Register, drawn soon after the expulsion in accordance with the unlooked-for incidents of the affair. My reasons for taking this view of the matter are set forth in a careful examination (vol. i., 285-290) of Hogg's account of his own expulsion, and his account of Shelley's narrative of his expulsion. From these two accounts it appears to me that the master and dons had determined to expel the two undergraduates for their joint-offence in writing and publishing the atheistical tract before they summoned either of the youngsters to their presence, and therefore before either of them had an opportunity for declining to plead "ay" or "nay" to the charge against them. The authorities seem to have been surprised by Shelley's refusal to plead either "guilty" or "not guilty." On being thus surprised by Shelley, and subsequently dealt with by Hogg, the master answered, "Good, you may please yourself about pleading or not pleading, but in either case you are expelled," and gave in turn to each of the youngsters one of the two writs of expulsion which appear from Hogg's narrative to have been signed and sealed for their dismissal, had they fulfilled the expectation of the authorities by avowing their publication of the pamphlet. That the registrar drew the memorandum in accordance with the turn given to the business by the contumacy of the culprits in no way affects the merits of my contention that though they contrived to put their expulsion on the offence of contumacy, they were really sent from their college for producing and dispersing the atheistical tract.

Few careful readers of Hogg's account of the business will decline to take this view of the matter. It was, of course, competent for Prof. Dowden in his critical capacity to differ from my reasoning and reject my conclusion. But he is not likely to raise himself in the estimation of critical readers by urging that my argument and opinion are disproved by the memorandum that is in no conflict with them.

4. Another example of the way in which Prof. Dowden makes a show of disproving my statements. The evidence is redundant that Shelley had for months been stirred by animosity against his father, when on January 10, 1812, he wrote William Godwin a letter teeming with untruthful assertions to the worthy squire's discredit. On learning that Godwin had read the unfilial expressions with pain and disapproval, Shelley hastened to set himself right with his correspondent by writing to him on January 16, 1812, "You mistake me if you think I am angry with my father. I have ever been desirous of a reconciliation with him....." To Prof. Dowden's displeasure I call these two statements untruthful. How does Prof. Dowden affect to prove that Shelley was amiably disposed towards the father, whose feelings he had outraged, whose character he had so recently traduced to a stranger? How does the professor prove that the exemplary son had ever been desirous of a reconciliation with his father? Positively, by producing a brief passage from a single letter (dated December 13, 1811) in which Shelley writing to his father declared his desire for reconciliation with him, and tendered apologies for the uneasiness he had caused him. This passage from a solitary letter—penned at a moment when the writer was moved by urgent considerations of self interest to come to friendly terms with his sire—is positively offered by Prof. Dowden as conclusive proof that Shelley was actuated by affectionate devotion to his father on the 16th of the following month (six days after the defamatory letter to Godwin), and also as conclusive evidence that the son had ever been desirous of returning to harmony with the father whom he had for months together treated with insolence and spoken of with vulgar levity!

Several of the matters urged against me by Prof. Dowden cannot be dealt with effectually till more shall be known of the still unpublished papers which he has used to create distrust of my accuracy. But I have already disposed of the most important of the professor's charges in the few examples I have given of his essay in disparagement. There is no need for me to tell Prof. Dowden that, even if he could prove every count of his indictment of my accuracy, the merits and demerits of my attempt at a truthful portraiture of Shelley would not be affected by his reflections on the work. Let it be granted that Dr. Hume was a Doctor of Medicine instead of Divinity; that the first copies of the letter to Lord Ellenborough were delivered by the printer some fortnight or three weeks sooner than I thought; that Shelley spoke in response to a resolution, and not in support of a resolution at the Fishamble Theatre; that I erred in calling Miss Hitchener a Deist on what seemed to me sufficient authority; that Shelley wrote the verses to Robert Emmett a few weeks later than I supposed; that the Shelleys did not stay so long with the Calverts as I imagined; that I was misled by Hogg into making Shelley's stay in Edinburgh some ten days too long, and his sojourn in York some ten days too short; that in words which proclaimed me to be speaking conjecturally on the matter, I put the date of his Scotch wedding some seven days too late; that I am wrong by three whole days as to the date of Shelley's withdrawal from Dublin, and by an entire week as to the date of his arrival at Nantgwilt,

Let it be conceded that I am wrong in all these matters. How can such trivialities touch the general worth or worthlessness of my delineation of the author of "Leon and Cythna"?

My book is, as Prof. Dowden knows to his cost, a long book. It deals with thousands of facts, a great many of them being supremely important facts. Ought such trivialities as an error of two days in a letter's date, and an error of three days in a pleasure-trip, to be set forth delusively by a critic to bolster up a baseless charge of inaccuracy against a writer whom he has, by searching, found to have striven, not unsuccessfully, to handle a variety of perplexing matters with exactness?

Prof. Dowden thinks ill of my literary style and well of his own. He has my permission to do so. As for his style I will not presume to judge anything so excellent. I leave it to the readers of the ACADEMY to decide whether the tone of Prof. Dowden's review of *The Real Shelley* is altogether worthy of a professor of literature.

JOHN CORDY JEAFFERSON.

THE MERTON PROFESSORSHIP.

London: June 8, 1885.

The public interest which has been shown in the new professorship is a cheering sign of the times. Ten years ago such an appointment would have been jobbed away in a corner, the outer world knowing and caring nothing about it. Even in the present case the proceedings of the electors have been involved in unnecessary mystery. If they had submitted their scheme to a free preliminary discussion by experts, they would have saved themselves much trouble, and cleared their heads of many prejudices and erroneous impressions. It would certainly have made them abandon the fond hope of finding a man who had a specialist's command of both language and literature. The result of the election seems to show clearly that the wording of the statute obliged the electors to decide that language must preponderate. If so, it is inexcusable that the fact was not definitely stated in the announcement. This would have saved the unfortunate literature candidates all the annoyance and humiliation of a hopeless candidature. Those language candidates, too, who were unwilling to offer themselves, under the belief (common to all outsiders) that literature would prevail, would then have entered into the contest with hope and energy, instead of in a half-hearted way or not at all. If, on the other hand, it had been decided that literature was to prevail, and this had been publicly stated, the university might have secured a scholar whose election would have been hailed with satisfaction even by narrow-minded Anglo-Saxonists and rabid phoneticians like myself. But they would have had to cross the Irish Channel to find him.

Any errors, however, that the electors may have made at the outset have been amply redeemed by their final choice. They have not only ignored the mythic claims of the light literatures, but have had the moral courage to resist the popular outcry against specialists by restoring to his native land the most promising of the rising generation of English philologists. Prof. Napier has an arduous task before him. He will have to organise a system of teaching and training really suited to English circumstances, and not a mere copy of German models; he will have to vindicate for English its due share in the examinations and endowments; he will have to develop the Taylorian Institute into a seminary of practical philology, phonetics, and dialectology. After having learnt so much from the Germans, he will have to learn a little from the English school of philology, whose methods and results are quite as original and quite as important as those of the somewhat narrow Berlin school in which he

has been trained—a fact which is now getting pretty generally recognised in Germany itself—at least, outside of Berlin. I will only add that whatever line of work Prof. Napier may take up, he may rely on my heartiest sympathy and co-operation, as far as my limited opportunities allow. I know enough of him to feel sure that he will attribute my criticisms to their real motive—namely, that of advancing the cause of English philology and literature, and restoring to our universities their old fame as seats of national learning.

HENRY SWEET.

THE BARONS OF ORICHE.

6 King's Bench Walk, Temple: June 9, 1885.

I have to thank your correspondents, Mr. Chester Waters and Sir George Sitwell, for their very generous criticism upon the value of my recent discoveries of the true descent of this barony. I am not, however, at one with either of them relative to the descent of the half of the barony enjoyed by Leonia de Raines. The Rufford (not the Thurgarton Chartulary, as Mr. Chester Waters writes), a copy of which is in the Library of the British Museum, gives clear evidence of the descent of the Stuteville half. Nothing more need be said as to that, and I fully concur in the great probability suggested by Mr. Waters that Hubert fitz Ralf, of Domesday, had two daughters each named Matilda. But I am at a loss to see that there is a particle of evidence to support Mr. Waters's suggestion that one of these ladies married Edward, the Domesday sheriff of Salisbury, or that he was identical with the first husband of one of these ladies. The Bermondsey Chartulary proves pretty clearly that her second husband was Husculf de Taney, and that she married him *temp.* William Rufus. Except this fact I know of no authority for Mr. Waters's statement that the Domesday sheriff died in that reign; indeed, I know of no authority for supposing that there were two of this name, and I think Mr. Waters has dimidiated a single person to make his theories fit. Eyton (MS. at British Museum) evidently takes this view of it, for in giving a pedigree identical with that propounded by Mr. Waters, he adds, relative to the statement of the death of Edward, *temp.* William II., "so says Waters." If I am in error and Mr. Waters has independent proof, he can no doubt produce it. Now I am unable after some research to find any proof showing connexion between these two families; and, as unlike Mr. E. A. Freeman and the historians of the day, I write from authorities and not from speculations (as those great personages cannot read our records I suppose they may be excused), I looked at the original record of the suit, in which so far as I know the best evidence of this story is contained. It is of the date of 4 John. I find the name is spelt Salebir and not Salisbir. Now there is evidence of a very close connexion between Hubert fitz Ralf, of the time of King John, and a family of the name of Saleby in Lincolnshire, and this and not the Wiltshire family I believe to be the true one. Hubert fitz Ralf settled the greater part of his Derbyshire fees, not given to his daughter, upon Brian, son of Robert de Insula, of Kirkby Woodhouse, who married Grecia, the co-heiress of Gunby, who I suspect was a sister of Leonia de Raines; she died without issue, for William de Glamorgan was proved to be Brian's heir.

I have not yet been able to trace this Robert de Insula, but I suspect he is connected with the family of that name, one of whom succeeded to the Lincolnshire estates of Berenger, son of Robert Toden, of Belvoir (see *Lincolnshire Survey*, edited by Chester Waters). The Belvoir charters give several indications of the family, and some of the early deeds would seem

to confound them with the Albinis; and, inasmuch as one branch of that family (the Mowbrays) at a very early period obtained possession of the Isle of Axholme, it may be that during the minority of Roger de Mowbray they acquired that surname. If this be so, it might be suggested that there is proof of a connexion with Edward of Salisbury, since clearly he was an Evroux—the name by which the Albinis were at one time known. PYM YEATMAN.

15 Brunswick Terrace, Brighton.

In his communication to you on the above subject, Mr. Waters commences with the assertion that "Ralph fitz Hubert de Rie figures in Domesday as Constable of Nottingham Castle."

Will Mr. Waters be good enough to refer us to the passage in Domesday where he so figures? Till he can do so, this statement, it is to be feared, must be numbered among those which are at once disposed of by what Mr. Freeman loves to term "the simple process of turning to Domesday." For not only does the Survey contain no such statement, but it does not even mention the castle by name. I may add that the name of the "constable" is elsewhere recorded, and that it was not Ralph fitz Hubert. Ordericus, as Mr. Freeman duly reminds us, states that the Conqueror "castrum construxit et *Guillelmo Peverello* commendavit."

I am specially led to call attention to this matter because it illustrates that which more than once I have ventured to urge on Mr. Waters—the necessity of giving, like other scholars, the authorities for his interesting and valuable statements. Sir G. Sitwell is "very glad to find that . . . he [Eyton] had so high an authority as that of Mr. Chester Waters" for a certain statement of fact; but surely, as Mr. Freeman is never weary of proclaiming, what we want in these cases is a reference, not to "high," but to original authority.

J. H. ROUND.

THE "LANGANDENE" OF KING ALFRED'S WILL.

Weston-super-Mare: May 22, 1885.

In the ACADEMY (1884, p. 348) I have already given the identification of the Swinbeorg mentioned in King Alfred's will, where the destiny of certain lands was settled by Ethelred and Alfred at a *witenagemot*. It is evidently Swanborough Tump, between Woodborough and Pewsey in Wilts, which was a moot-place within the memory of an old man who died not long since. The Rev. E. Nicholson (who had given this information to Mr. Gomme) has since kindly enabled me to identify another most interesting spot, Langandene, where, at a *witenagemot*, King Alfred produced his father's will, and was authorised to make his own as it stands (see the will in Pauli's *Life of Alfred*, p. 408, and a translation by Dr. Giles in *King Alfred's Works*, vol. i., p. 398).

The Rev. R. Nicholson (formerly Rector of Beechingstoke, now Rector of Wincanton) writes to me, in reply to an inquiry:

"There is on the Marlborough Downs, about three miles from Swanborough Tump, a dean which is called Long Dean. A few years ago it was full of scattered stones like the Grey Wethers of a neighbouring dean. We called them Sarsen stones in Wilts, but they were used for the erection of bridges on the Marlborough and Savernake railway. It [Langandene] is a deep and long-drawn depression in the hills. You would see something about it in Mr. Smith's book about the Wiltshire downs lately published."

I think this gives us King Alfred's Langandene as clearly as his Swinbeorg.

HENRY GEORGE TOMKINS.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, June 15, 4 p.m. Asiatic: "The Chinese Game of Chess," by Mr. H. F. W. Holt.
7.30 p.m. Education: "The Education of the Will," by Mrs. Bryant.
8 p.m. Aristotelian: Business Meeting.
8 p.m. Inventors' Institute.
TUESDAY, June 16, 7 p.m. Society of Architects: General Meeting.
7.45 p.m. Statistical: "The Population of London, 1801-1881," by Mr. R. Price-Williams.
8.30 p.m. Zoological: "A New Species of *Psittacula*," by Dr. G. Hartlaub; "The Kamchatkan Wild Sheep," by Dr. Guillemaud; "The Birds collected during the Voyage of the Yacht *Marchesa*—VI. New Guinea and the Papuan Islands," by Dr. Guillemaud.
WEDNESDAY, June 17, 4 p.m. Hermetic.
THURSDAY, June 18, 4.30 p.m. Royal Society.
5 p.m. Zoological: Davis Lecture, "The Structure of the Swan," by Prof. W. K. Parker.
8 p.m. Victoria Institute: Anniversary Meeting.
8 p.m. Historical: "An Examination of Plato's Legend of Atlantis in relation to America," by Mr. Hyce Clarke.
8 p.m. Linnean: "*Golfingia MacIntoshii*, a New Spunecid from the Coast of Scotland," by Prof. E. Ray Lankester; "The Occurrence of Articulated Lactiferous Vessels in *Hovea*," by Mr. Scott.
8 p.m. Chemical: Election of Fellows; "The Decomposition and Genesis of Hydrocarbons at High Temperatures—I. The Products of the Manufacture of Gas from Petroleum," by Dr. Armstrong and Dr. Miller; "The Non-Crystallisable Products of the Action of Diastase upon Starch," by Mr. H. Brown and Dr. G. H. Morris; "The Decomposition of CO₂ at High Temperatures," by Mr. H. B. Dixon; "The Cause of the Dehydration in Samples of so-called Explosive Pyrites," by Mr. B. Blount; "The Influence of Silicon upon the Properties of Cast Iron," by Mr. T. Turner.
8.30 p.m. Antiquaries: "The Island of Symi," by Admiral Spratt.
FRIDAY, June 19, 8 p.m. Philological: "Greek and Latin Etymologies," by Prof. Postgate; "The Ptolemaean Languages," by the Rev. R. H. Codrington.

SCIENCE.

THE METAPHYSICAL PRINCIPLES OF PLATO.

Die platonische Metaphysik auf Grund der im Philebus gegebenen Principien in ihren wesentlichsten Zügen dargestellt. Von Dr. Gustav Schneider in Gera. (Leipzig: Teubner.)

THIS work presents in lucid exposition the fruits of many years' labours upon that obscure and interesting subject, the interpretation of the *Philebus* and its bearing upon Platonic metaphysics in general. The argument must be taken in its entirety, and a condensed summary fails to do it justice. It aims at establishing and systematically developing as Plato's two ultimate principles a really existent, though not necessarily corporeal, matter; and a supreme efficient cause—that is, God. The third metaphysical principle of the *Philebus*, limit or measure, proves to be the form inseparably combined with matter in phenomenal objects, that which brings about the participation of things in ideas: this, however, is hardly an ultimate independent principle, because conditioned and determined by the idea (p. 127). The ideas, in their turn, are conditioned by the supreme cause. They are found to be not precisely identical with any of the four "kinds" in the *Philebus*, but to be given in and along with the last of them—the Cause. Thus the world of concrete particulars is presented as a living organism, with body and soul, fashioned by the divine reason or mind after the model of its own eternal thoughts—the ideas; or, in other words, while the *Timaeus* logically separates the eternal patterns of the things which do appear from the creator, the *Philebus* more correctly subsumes them under the single principle which is formal and efficient and final cause in one (p. 85).

These are the main positions of a book which deserves high praise for the freshness, thoroughness, and accuracy with which it has been written. Most noticeable are

the modifications and improvements introduced into what is substantially the view of Trendelenburg and Rettig; they testify to an intimate acquaintance with current criticism and a vigorous effort to grapple with the inherent difficulties of that view. How great these are will appear on slight reflexion. Suppose the ideas determined as the thoughts of God and the laws of the process of becoming, how can they at the same time be described as absolute essences? What are we to make of Aristotle's express denial that there was any efficient cause in his master's system? or of the fact that "the receptacle and nurse of becoming" is termed *χώρα* in the *Timaeus*? These and the like questions are sifted with great skill in a fair and temperate discussion, upon which space forbids us to enter; and if, thereby, at times the tone becomes apologetic, the work gains in breadth and suggestiveness. For our own part, we should disallow the appeal to *Republic* 597 b (pp. 90-94). For God is there represented as the author of an idea in the sense in which the artist is the author of his work or the Demiurge of the phenomenal world, i.e., as the fourth "kind" in the *Philebus* is the cause of the third or "mixed kind"; not in the sense required by the author's view, that both the divine mind and its content—the ideas—are included under one and the same highest kind in the *Philebus*. Considering, too, what Peipers has had to say recently for the suggestion that these "kinds" are after all mere logical categories (*Ontol. Plat.*, p. 93 f), a fuller treatment of this would have been desirable. At least, the inference from the use of the term *γέννη* in the *Timaeus* (48 e, 50 c) would be met by its use in the *Sophist*.

We are glad to find a reference (p. 122 ff) to the articles on Plato by Mr. H. Jackson in the *Journal of Philology*, which are beginning to be more widely read, as they deserve to be, in Germany. Without attempting to decide between the one view and the other, we surmise that in the end Dr. Schneider will derive even less support from the conclusions of the English scholar than he at present expects (p. 125); for a fundamental difference is disclosed in their treatment of the *Timaeus*, where Mr. Jackson (*Journal of Philology*, xiii. 1-40) sees a thorough-going idealism and represents Plato as constituting the universe of pure thought—of mind which, save when actually thinking, is a fictitious substratum. Again, there is a wide divergence as to the value of the Aristotelian evidence, which the one applies as a criterion by which to verify the correctness of his results; whereas, in the work before us, the Stagirite is convicted of serious errors in regard to the doctrine of ideas (pp. 50, 67 f, 70, 85), his testimony being but sparingly used. And this although the outline of Platonic metaphysics here given is in several points a striking approximation to Peripatetic doctrine; as in the account of various species of matter, sensible and intelligible (p. 18), the formal element of particulars (pp. 3 ff, 126), the various sorts of cause (p. 85), *νόησις νοήσους* (p. 91). It will be seen that the author shares the prevailing distrust of Aristotle's originality; indeed, "nihil est in Aristotele quod non prius in Platone" might almost pass for an axiom with some recent critics.

Among various contributions, new and old, to the elucidation of the text we notice that in *Phil.* 15 A the author takes *μετὰ διαίρεσιν* to imply separation of the units—i.e., the ideas—from sensible things; and he adds in a note that Zeller accepts this explanation, but would emend the troublesome passage accordingly, *περὶ τούτων τῶν ἐνάδων καὶ τῶν τοιούτων διαίρεσιν ἢ πολλῇ σπουδῇ καὶ ἀμφισβήτησις γίνεται*. The second problem concerning the One and the Many, 15 B, is taken to impugn our faculty of knowing the ideas. It is stated thus: "How each one of these units, while always the same and unchangeable, is yet assuredly this one, scil. *which we take it to be*." Yet a comparison of *Parm.* 129 A—135 C, to which we are referred, affords no decisive reason for supplying just those words which we have italicised. From *Parm.* 132 A we might quite as well understand "this one, and not an infinite series." At 15 D the *λόγοι* are rightly explained to be our subjective concepts, and this sense is also claimed for τὰ αἰεὶ λεγόμενα εἶναι, 16 C. At 30 D διὰ τὴν τῆς αἰτίας δύναμιν is held to mean "because of the essential nature of the Cause." In *Timaeus*, 37 B αἰσθητικὸν is proposed for αἰσθητόν, and αὐτὰ or αὐτὸν for αὐτοῦ: 40 B ἐν is inserted before εἰνῶν: and at 43 B ἀλόγως is rendered "out of proportion" instead of "irrationally." But when Simplicius is twice quoted (pp. 43-4) as the authority for the Platonic sense of cause, the repetition of the words in Simplicius, *Comm. in Physica*, 54^r 26, 56^r 9, proves conclusively that they are part of his citation from Hermodorus. Lastly, in *Republic*, vi. 508 B, D, 517 B, the author is inclined to explain *ἰδέα* and *εἶς* as "nature," "essence," so that *ἰδέα τοῦ ἀγαθοῦ* becomes a mere paraphrase for *τἀγαθόν*. This is due to his endeavour to identify the supreme cause of being and knowledge in the *Republic* with the highest principle in the *Philebus*. The former, he thinks, cannot be the mere idea of perfection, because the latter is the perfect being, the divine reason, the seat of ideas. His exegesis (pp. 104-9) fails to convince us that an independent inquiry into the relations of the two dialogues on this disputed point can safely be omitted. Here, as often, it is evident that the genetic method of investigation possesses decided advantages.

R. D. HICKS.

CORRESPONDENCE.

LATIN L FOR D.

Queen's College, Oxford: June 8, 1885.

I can add another instance of the substitution of *l* for *d* in Latin to those which have been collected by Mr. Wharton. This is the well-known name Palmyra. The original form of the name was Tadmôr, as found in the Old Testament, in native inscriptions, and in the modern Arabic Tadmôr. This became Palmyra in Greek and Latin, initial *t* passing into *p* as in *pavo*, and *d* becoming *l*. The new form gave rise to the etymological myth which connects Tadmôr with the Semitic *tāmār* "a palm," and Palmyra with the Latin *palma* of the same signification. *Palma*, however, is not a Greek word, while *-gra* is not a Latin termination; and Semitic scholars have no need to be told that the derivation of Tadmôr from *tāmār* is an impossibility. The name is probably a tiphal form, like Thapsakos or Tiphakh, "the passage" which was situated on the Euphrates on the road from Palmyra. A. H. SAYCE.

THE "ZAFAR NAMEH" OF HUMDULLAH,
MUSTAUFÍ.

Tehran: May 6, 1885.

WITH reference to this extremely rare work—a copy of which, now in the British Museum, I discovered here lately—it may be interesting to note that d'Herbelot, in his *Bibliothèque Orientale* (Maestricht MDCCCLXXVI., page 269) has the following note:

"Dhafer Nameh. Titre d'un autre Poème historique en Persien, dont l'Auteur est Aboubecr al Qazvini. Le Poète est mort l'an 750. de l'Hégire."

The author of the Zafar Nameh, lately discovered, is Humdullah B. Abú Bakr B. Ahmed B. Nasr Qazvini, poetically styled Mustaufi, by which *nom de guerre*, derived from his profession, he calls himself in this great work. It is brought down to A.H. 735, in which year it was finished, having taken—according to its Khatimah—fifteen years to complete. In the meanwhile, A.H. 730, Humdullah published a prose abridgement of the Zafar Nameh, entitling it the *Tarikh i Guzidah*. After the completion of his principal work Humdullah seems to have devoted his energy to the composing of the *Nuzhat ul Qulub*, his well-known cosmographical work, the date of composition of which is not mentioned in it; but from allusions to the current year, A.H. 740, in the body of the work, it may be reasonably surmised that he completed it shortly after that date, if not actually in that year.

Thus, I think it very probable that Humdullah Mustaufi must have died about A.H. 750; the date of death assigned by d'Herbelot to Abú Bakr Qazvini, who, like him, is the author of an historical poem entitled the Zafar Nameh. Had Humdullah lived much longer it is almost certain that we should have had another work from him. Again, it is possible that d'Herbelot did not read "Humdullah" as a proper name; or even that, had he seen the work, or a mention of it, the words "Humdullah" and "ibn" may have been absent from it, thus leaving the rest of the name only, which would agree with that of the well-known historian.

SIDNEY I. A. CHURCHILL.

SCIENCE NOTES.

THE Clarendon Press announce for immediate publication "The Mathematical Theory of Electricity and Magnetism," Vol. I., *Electrostatics*, by the Rev. Dr. H. W. Watson, and Mr. S. H. Burbury. It is intended as an introduction to, or commentary upon, the late Prof. Maxwell's exhaustive work on the subject. The greater part of the present volume is occupied with the treatment of the provisionally accepted two-fluid theory, as developed by Poisson, Green, and others, and as Maxwell himself has dealt with it.

MR. MELLARD READE's presidential address to the Liverpool Geological Society has been reprinted in the form of a pamphlet entitled "Denudation of the two Americas." This essay may be regarded as a sequel to the valuable address which he delivered some years ago before the same society, and in which he discussed the effects of Chemical Denudation as a geological agent. The writer insists strongly on the importance of applying quantitative methods to the study of geological phenomena. In the present paper he calculates the amount of solid matter removed in river-water from the surface of some of the principal river-basins of America. Mr. Reade shows that the matter which exists in chemical solution in river-water has more importance as a factor in the reconstruction of the earth than is generally recognised by geologists.

ON June 1 a new fortnightly periodical appeared in Basel under the title of *Geograph-*

ischen Blätter, edited by Dr. Rudolf Hotz. Its object is to serve as a popular organ for the extension of geographical knowledge. As there is scarcely a corner of the earth to which the Swiss do not find their way, it is likely to have a large staff of contributors.

PHILOLOGY NOTES.

THE Clarendon Press is about to publish in the "Anecdota" series the oldest extant version of the Irish tale known as the *Cath Finntrága*, or "Battle of Ventry," of which an edition has been prepared by Dr. Kuno Meyer, of University College, Liverpool. The text is taken from the Bodleian MS. Rawlinson 487, written in the fifteenth century; variants from a younger group of MSS., an English translation, notes, and a glossary of rarer words are added. In an excursus on Old-Irish metric Dr. Meyer criticises Prof. Zimmer's views on that subject, putting forward a new theory, according to which Irish metric, like that of the Slavonic peoples, has passed from an original purely syllabising system to an accentuating one, the latter having gradually been adopted under the influence of English literature. Dr. Meyer shows that in the metres of Burns and other Scotch and Irish poets who wrote words to old Gaelic tunes the original Irish rhythms have been preserved in a modern form. The Introduction deals principally with the development of the second so-called Ossianic cycle of Irish tradition, to which the "Battle of Ventry" belongs.

THE First Series of *Studia Biblica*: Essays in Biblical Archaeology and Criticism and Kindred Subjects, by Members of the University of Oxford, edited by Profs. Driver, Sanday and Wordsworth, will also be published immediately by the Clarendon Press. It contains the following papers: (1) "Recent Theories on the Origin and Nature of the Tetragrammaton," by Prof. Driver; (2) "The Light thrown by the Septuagint Version on the Books of Samuel," by the Rev. F. H. Woods; (3) "The Dialects spoken in Palestine in the Time of Christ," by Dr. Neubauer; (4) "A new Theory of the Origin and Composition of the Synoptic Gospels proposed by G. Wetzel," by the Rev. A. Edersheim; (5) "A Commentary on the Gospels attributed to Theophilus of Antioch," by Prof. Sanday; (6) "The Text of the Codex Rossanensis (x)," by Prof. Sanday; (7) "The Corbey St. James (ff) and its Relation to other Latin Versions and to the original Language of the Epistle," by Prof. Wordsworth; (8) "A Syriac Biblical MS. of the Fifth Century, with special reference to its bearing on the Text of the Syriac Version of the Gospel," by the Rev. G. H. Gwilliam; (9) "The Date of St. Polycarp's Martyrdom," by the Rev. T. Randell; (10) "Some newly discovered Tomanite and Nabatean Inscriptions," by Dr. Neubauer; (11) "Some further Remarks on the Corbey St. James (ff)," by Prof. Sanday.

Errata.—In Prof. Postgate's review of Reise's *Catullus* in the 'ACADAMY' of May 30, p. 387, col. 2nd, for "Bezenberger's *Beitridge*, 1884, p. 239," read "p. 329." In Prof. Postgate's letter on "Latin L for D," in the ACADAMY of June 6, p. 405, the stem of *adepe* should of course be given as *-ip* (not *-pi*), i.e., *adip*.

MEETINGS OF SOCIETIES.

PHILOLOGICAL SOCIETY.—(Friday, June 5).

THE Rev. Prof. Skeat, President, in the Chair.—The first Paper was by Dr. R. F. Weymouth, on "Accent in Sanskrit and Greek"; the second by Dr. F. Stock, on "Analogy as explaining certain Examples of Unoriginal *l* and *r*." This paper was occasioned by some notes of the President read before the Philological Society on November 7,

1884, on the "intrusive" *r* and *l* in the word "Listre, legistre, decretistre, divinitre, sophistre, alchemister, barrister, chorister, roister, cartridge, partridge, treasure, philosopher, coffer, order, Londres, lavender, provender, culprits, bridegroom, hoarse, corporal; could, myrtle, maniple, principle, syllable, treacle, chronicle, canticle." The President had somewhat incautiously declared that no explanation of the *r* and *l* in these words was called for except that they were intrusive. Dr. Stock endeavoured to show how many of these words were the result of fairly obvious analogies. The paper, after distinguishing between the conscious working of analogy and the unconscious operations of phonetic development, and after recognising the infinite possibilities of analogy, proceeded to point out the most frequent manifestations of analogical influence. These were classed under (A) necessary: mental proximity; and (B) possible: (a) formal resemblance, (b) numerical preponderance, (c) fitness, (d) fortuitous influence. Illustrative examples, some taken from recognised sources and others from the Heidelberg dialect, of which the writer of the paper has made a special study, then followed, and the paper closed with a consideration of most of the words enumerated above, in the light of the principles just stated. The words omitted were *listre*, *coffre*, *ordre*, *Londres*, in which the *r* was regarded as phonetically explicable. The words in *-istre* expressing agents were explained as influenced by the analogy of *maistre* and *ministre*, assisted by the frequency of the termination *-stre*—e.g., *noître* *vostre*, adjectives in *-astre*. In English, the termination was likely to be still further favoured by the presence of the words signifying agents in *-alere*. The word *perdris* was traced to fifteenth century *perdris*, and this was explained as a contamination of *pietris* and *perdis*, both of which forms are found in fourteenth century French. The form *pietris* is the lineal descendant of *pedricem*, a form of *perdicem* with transposed *rd*. The words with unoriginal *l* were similarly explained.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, June 3.) FRANCIS GALTON, Esq., President, in the Chair.—Prince Roland Bonaparte exhibited a large collection of photographs of Lapps.—Mr. P. A. Rollet exhibited three water-coloured photographs out of a collection of 240, representing all the tribes of the Russian Empire.—Dr. J. G. Garson read a paper on the "Physical Characteristics of the Lapps": and by the permission of the authorities of the Alexandra Palace, the family of Lapp now being exhibited there were present in the room, with their sleigh, reindeer skins, and dog. The group consists of three men, two women, and two young children. The average height of the men is 5 ft. 1½ in., that of the women 4 ft. 11½ in. The chief characteristics of the Lapps may be said to be their low stature, round heads, and large cranial capacity.—Prof. Keane read a paper on the Lapps. After glancing at their origin, ethnical relations and nomenclature, explaining the perplexing terms Lapp, Finn, Same, &c., the professor proceeded to describe their present habitat, their national and political divisions, and population; not more than about 30,000 Lapps remain, and their number appears to be diminishing. Their social usages were then described, and allusion made to their reindeer, dogs, sledges, snow-shoes, and tents; and the paper concluded with an account of their religion, education, present condition, and future prospects.

FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromes and Oleographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

History of Art in Phœnicia and its Dependencies. From the French of G. Perrot and C. Chipiez. Translated by W. Armstrong. In 2 vols. (Chapman & Hall.)

M. PERROT and his colleague M. Chipiez have again enriched science with a princely gift. The volumes devoted to the art of

ancient Egypt and Babylonia have been succeeded by a volume devoted to the art of the Phoenicians, a translation of which into English has been made by Mr. Armstrong. But the labour involved in the preparation of the new volume has been immensely greater than that demanded by the two which preceded it. Egypt, Assyria and Babylonia have themselves furnished in rich abundance the materials required for compiling the history of their culture and art. All that was needed was the seeing eye and the understanding mind which should reduce the materials into form and order, and compare them one with another. In the case of Phoenicia the materials were all but wanting. In fact, the remains left by Phoenicia itself are so scanty that a meagre chapter rather than a stately volume could alone have been written upon them.

Phoenicia itself, however, bore as small a relation to the Phoenician world as modern England does to the British Empire. From early times its merchants had been carrying their freights to the remotest corners of the Mediterranean, and establishing colonies upon its shores. Cyprus was in great measure a Phoenician island. In Carthage the Phoenicians established a power which wrested the western Mediterranean from the Greek, and mowed down the legions of Rome on the battle-field of Cannae, Sicily, Malta, Gozo, Sardinia, the southern coast of Spain, all alike were Phoenician, or else so deeply penetrated by Phoenician culture as to have become Phoenician for the historian of art.

It is, then, from the colonies that the lost tale of Phoenician art has to be recovered, and applied to the interpretation of the few and disputable monuments still existing on the soil of the mother country. It is only by the help of the tombs found in other lands that it can be determined whether the tombs of Phoenicia itself are Phoenician or Greek. The Phoenician letters found on the walls of Mount Eryx have verified the theory which saw Phoenician work in a fragment of ancient wall at Tyre, and in the huge foundation stones of the temple of Baalbek.

To the whole region, accordingly, washed by the Mediterranean, to every spot where a Phoenician settlement was established, or where Phoenician relics have been found, M. Perrot and his colleague have gone for aid and illustration. Records of discovery hidden away in obscure periodicals and pamphlets have been ransacked, and the treasures contained in the public and private museums of Europe have been laid under contribution. No trouble has been spared to render the collection of materials complete, and by a profusion of illustrations to make their evidence plain to the most uninstructed reader.

The collection of materials was a difficult task; a still more difficult task was their arrangement, analysis, and explanation. This needed all the special skill and knowledge of M. Perrot, who has performed his work with his usual masterly hand. For the first time we have a history of Phoenician art and culture, as complete as the materials at present at our disposal allow it to be.

The first volume of the English translation is devoted to an exhaustive account of Phoenician architecture, prefaced by a general

introduction to Phoenician civilisation. The tomb, the temple, and the civil structure are successively passed under review. In each case the practical genius of the people is brought into relief. Where the Phoenician excelled was not in sacred architecture—for that we have to turn to the Egyptian or the Greek—but in works of public utility, like harbours, aqueducts, and walls. Of the tomb M. Perrot writes:

"The Phoenicians never burned their dead; from first to last they placed them underground. With the passage of time natural grottoes were superseded by artificial chambers cut from the rock *ad hoc*. In these every variety of sepulchral bed is to be found; a ledge raised a few inches above the floor of the chamber, or a trough sunk in its centre; sarcophagi, both fixed and movable, plain and decorated, and sometimes like the Egyptian mummy-cases in form; finally and especially, the oven-shaped niche excavated in the chamber wall, a receptacle which combined the great advantages of requiring no coffin, and of leaving the chamber itself free for the celebration of funerary rites, and for the easy passage of future corpses to the places reserved for them in the family sepulchre. The marked predilection shown by the Phoenicians for this method of entombment was in strict harmony with their practical and utilitarian genius: they sought for economy in everything they did; they hated all unnecessary expenditure of time, effort, or money."

I may observe that M. Perrot's conclusions in regard to the Phoenician sepulchres are confirmed by a recent discovery made by Dr. Caruana in the catacombs of Malta, where he has found the remains of a Phoenician inscription engraved on a stone jamb.

From architecture M. Perrot passes to sculpture, such as has been revealed to us more especially in Cyprus, and which exercised so profound an influence on the beginnings of Greek art. He then deals with gem-cutting, with painting, and with the industrial arts, concluding with a chapter on the part played by the Phoenicians in the history of civilisation. His researches only deepen a conviction which has long been growing upon the students of the past. The Phoenicians had no originality. They borrowed and adapted, but (except in the domain of industry) they did not invent. They were, in fact, too utilitarian, too much bent on money-getting to do so. Their part in the world's history was to be intermediaries between East and West, and to convey the culture and civilisation of the old empires of Egypt and Babylonia to the still barbarous nations of Europe. It was a most useful part, but not a heroic or originative one. Their art, accordingly, is peculiar, but not native. It is sometimes Egyptian, sometimes Assyrian, often, it is true, spoilt in the borrowing, often also improved and modified, but it is never Phoenician. And the reason of this is that Phoenicia had no art of her own.

M. Perrot seeks to show that Phoenician art was first of all Egyptian. It did not become Assyrian, or a mixture of Egyptian and Assyrian, until a comparatively recent period. The evidence he brings for this belief is very striking; his materials, indeed, seem to forbid any other. But let us not forget that the materials are still imperfect, and that the discovery of archaic monuments in Phoenicia itself may at any time oblige us to

recast our conclusions. What the evidence shows is that the Phoenicians did not fall under the influence of Assyrian art until they had long been the pupils of the Egyptians. But Assyrian art was itself a borrowed and later growth whose primitive home was in Babylonia. Now Babylonia was also the primitive home of a large part of Phoenician mythology; and I find it difficult to believe that in the remote days, long before any possible contact with Egypt, when the ancestors of the Phoenicians brought with them the legends and deities of their former Babylonian neighbours, they did not at the same time bring with them the elements of Babylonian art. It is possible that the rudely-carved gems met with on the Phoenician coast, as well as in Palestine, which belong to a wholly different style of art from the later, but even ruder, copies found on seals of the altar of the moon-god at Harran, may be relics of this early age. At any rate they must be classed with the cylinders of archaic Babylonian type which have been found not only in the neighbourhood of Carchemish, but also in Cyprus and at Tartus. We shall doubtless know more about them when we are better acquainted with the art and relations of that great people whose importance for the history of civilisation is but just being disclosed to us, and to whom M. Perrot will devote himself in his next volume—I mean the Hittites. Meanwhile, it is as well to bear in mind that Hittites and Phoenicians may alike have once shared in the heritage of a common Babylonian culture, and that the Assyrianising motives of the Phoenician pottery of Cyprus, as well as of Phoenico-Hellenic pottery generally, seem to go back to an early period.

It is curious that the most perfectly preserved examples of the sacred architecture of the Phoenicians are to be found in our own possessions in Malta and Gozo, where we have not only taken no pains to protect them from injury, but have ourselves demolished two interesting temples on the Corradino Hill which overlooks Valletta. The plans and drawings given by M. Perrot of what still remain of the old temples in the two islands may possibly arouse the interest of some English readers in them, and so act upon that slowly-moving entity, the official mind. A little carefully conducted excavation on the site of some of them might lead to important results. Three years ago in an underground cistern built of large stones and supported on pillars, which seems to have been attached to the temple once standing on the hill of Marsascirocco, or St. George's Bay, I discovered some curious carvings on one of four columns near a flight of steps which lead to the floor of the structure. Among the figures still distinguishable are those of a fish, a ship, and a full face drawn in the same style as the figures met with on Carthaginian stelae. I mentioned my discovery to Dr. Caruana, and it is possible that he may have since come across other rude sculptures of the same kind.

It may appear ungracious to part from the two handsome volumes issued by Messrs. Chapman and Hall with words of dissatisfaction, but I cannot conclude without drawing attention to the serious errors or misprints which occur in the translation.

Time after time proper names, and even forms of expression, are mis-spelt or given wholly wrongly, thus making the translation by no means a safe guide for purposes of reference, and sometimes utterly obscuring M. Perrot's meaning. We have, for instance, Decke instead of Deecke twice on p. 85, vol. i.; Sigismund for Siegmund, p. 227; Megalia for Magalia, p. 395; Rehoboam for Jeroboam, vol. ii., p. 45; Marach for Marash (twice), p. 50; *kopper* for *gopher*, p. 89; *ἀμαία* for *ἀμαρα*, p. 96; Sicily for Cyprus, p. 107; Cineras for Cinyras, p. 112 (and Index); Red Sea for Dead Sea, p. 231; Onzzd for Uzza, p. 249; Rekhmarah for Rekh-ma-Ra, p. 361. Solunto is transcribed by the French Solunte; and in vol. i., p. 61, M. Perrot is made to say that "in the time of Tacitus, Astarte, then called Aphrodite, was figured on a cone in the chief temple of Paphos." Of course, we ought to read "as a cone."

A. H. SAYCE.

THE TURNER DRAWINGS AT MESSRS. HOGARTH'S.

AT Messrs. Hogarth's, in Mount Street, there is an interesting and agreeable, if not a very important display of Turner drawings. The drawings must belong, we surmise, to a good collector: they are not, generally speaking, such as would attract a member of the outside public. For some of them are very early, and these, even when they are as good as "On the Dorsetshire Coast," or a "Lake Scene with a Church," are not usually welcomed by the average buyer; and others are late, "without form," though by no means void—the realisation, rather, of splendid visions of colour, such as have come to Turner, or perhaps to Turner and Cotman alone since the Venetians, and which it requires a colourist—a true worshipper of colour—to thoroughly enjoy. "Aldeborough"—the Aldborough of Crabbe—belongs in a measure to this class. It was engraved, or partially engraved, for one of the great serial publications in which Turner took part, but it was never actually issued. "The Silent Pool" is another example, wherein the water, of a sapphire blue, reflects in deeper tones the blue of the sky. And near it are the orange and the red with which Turner in his later days hardly dispensed; "Langhorne"—a sea-coast castle in South Wales—is another very noble sketch. It is the first thought, doubtless, for the finished drawing from which was made the "Langhorne" engraving in the *England and Wales* series. It has a simpler arrangement of water: that is to say, the wildness of the water, beating against the shore, is deemed sufficient in itself to interest, while in the more elaborate drawing and the finished print there are long-shoremen and sailors and many objects from the breaking up of a wrecked vessel. Furthermore, in the large drawing and the finished print there is naturally more of elaboration and detail as to the line and structure of the castle which gives its name to the theme. But the sketch has already that charm of a wild and broken sky—a sky of movement, a sky profoundly dramatic—which we admire in the later and, so to say, more lengthened versions. Altogether the little collection is worth seeing. Nothing that has proceeded from the hand of Turner can ever fail to be of interest.

THE BECKETT-DENISON SALE.

TO-DAY is really the great day of the Beckett-Denison sale at Christie's. It is to-day that the two Rubenses—the "Daniel in the Den of Lions"

and the "Birth of Venus" *en grisaille*—both from Hamilton Palace, come into the market. As for the pictures sold last Saturday, they only fetched about three thousand pounds altogether. Not one single picture fetched anything over a couple of hundred. That was a ridiculous result of a day's sale at Christie's: nor is it fair to put it down to bad times. The real cause, we fear, is to be found in bad pictures. So few were of any real value; so much had this too enterprising or too lavish amateur indulged a private fancy, unsupported it seems by great knowledge or by that which is even greater than knowledge—instantive taste. Yet, to read the *Times* newspaper one would imagine that the sale was really an important event in the world of art. We do not think it worth while to chronicle the prices. But on Monday began the sale of the many *objets d'art* in which the collection must needs have been rich. Some, indeed, were but garish; others were, on their merits, noteworthy, for Mr. Denison had gone to good auctions as well as to bad ones, and all was fish that came into his net. On Monday, a clock in a case of old Dresden porcelain fetched 140 guineas (Grindlay); a Louis Seize lyre clock, with frame of gros bleu Sèvres mounted with chased metal, 100 gs. (Benjamin); a Louis Quinze clock, with enamelled dial, by Vandercuse, 205 gs. (McCalmont); a clock by Garrigues in lyre-shaped case of gros bleu Sèvres, the pendulum enamelled with the signs of the zodiac, 245 gs. (E. Joseph); a pair of Louis Quinze wall-lights, with scrolls and sun flowers for two lights each, 95 gs. (Marks and Durlacher); a Louis Quinze marqueterie commode, 165 gs. (E. Joseph); a fine Louis Quinze commode, from the collection of Lady Essex, 380 gs. (Robson). Monday's sale of fine objects realised a good deal more than Saturday's sale of pictures. But to-day some high prices cannot fail to be reached by the sale of certain illustrious canvasses. Yet we gravely doubt whether "Daniel in the Lion's Den" fetches more than half what it was sold for two years ago. There was a glamour over things that came from Hamilton Palace—a glamour such as a residence in Upper Grosvenor Street can hardly cast.

NOTES ON ART AND ARCHAEOLOGY.

THE Royal Academy's latest elections, which took place last week, have been, on the whole, in harmony with the best of those that recently preceded them. It is true that with Mr. Albert Moore, Mr. J. D. Linton, and Mr. Seymour Lucas, still without the pale of the Academy, there was not exactly a crying necessity for the election of Mr. J. W. Waterhouse to the honour of Associateship; but the falling of the choice on Mr. Henry Moore and Mr. Burne Jones is a circumstance that cannot be seriously disapproved. Mr. Henry Moore has for many years been recognised as one of the most faithful and artistic students of sea and shore; and his work this year—especially perhaps "Catspaws off the Land"—betrays a range and a sensitiveness to the glories of colour which perhaps had not before been suspected. Mr. Burne Jones's work may look very funny in the Academy; but it has every right to be there. For Mr. Jones has made himself one of the most prominent men of the time in matters of art; and if his labours are not always healthy, they are, at all events, earnest, and there exists a small public which cannot refuse them an ecstatic praise. The Academy is bound to be representative.

SIR FREDERICK LEIGHTON, as one of the Vice-Presidents of the Browning Society, has lately given to every member of the society an excellent Woodburytype copy of his magnificent picture of Hercules wrestling with Death for the body of Alkestis, which Mr. Browning

has immortalised at the end of his *Balaustion's Adventure* in the passage beginning

"I know, too, a great Kaunian painter, strong
As Hercules, though rosy with a robe
Of grace that softens down the inewy strength
And he has made a picture of it all.
There lies Alkestis dead, beneath the sun
She longed to look her last upon, beside
The sea, &c."

The picture belongs to Sir B. Samuelson, and he kindly gave the Browning Society facilities for having it photographed. It is, in the opinion of many critics, the finest picture that Sir Frederick ever painted, and the society had long wished to have it copied as a "Browning Illustration." The accomplished artist's generosity has enabled them to fulfil their wish.

ON Friday, June 12, a meeting was to be held in the rooms of the Society of Antiquaries of those interested in the completion of the excavations conducted by Mr. Wood at Ephesus, on the site of the temple of Diana. The Bishop of Durham was to take the chair.

THE valuable collection of coins—Greek, Roman, Saxon, and English—formed by Mr. J. Henry Middleton will be sold at Sotheby's on Wednesday next, June 17. The total number of lots is 241, and most of the coins are in very fine condition. Among them is a unique pattern half-crown of Elizabeth, representing the queen with an old head.

AN exhibition of water-colour drawings of the Riviera and Italian lakes by Mr. R. Lightbody will be on view during the next fortnight in the gallery of the Fine Art Society.

A COLLECTION of Mr. and Mrs. Alexander Melville's work is in course of arrangement in Messrs. McQueen's new galleries, 184 Tottenham Court Road. Some mementos of the late Gen. Gordon are to form a chief attraction in the exhibition. Wednesday next is the day for the private view.

MR. HAMERTON'S American publishers Messrs. Roberts Bros., of Boston, have issued with his approval an edition of his work on *Landscape*, consisting of the text alone without the illustrations, at the price of 8s.

MR. FRANK MURRAY, of Derby, having bought the original copper plates of Chantrey drawings for Rhodes's *Peak Scenery* (1823) purposes to publish a fresh set of impressions from them, with new letterpress written by Mr. James Croston. The subscription price will be one guinea.

THE Photographic Company of Berlin publishing a series of photo-engravings of a hundred pictures, chiefly of the Dutch and Flemish schools, in the Brunswick Gallery. The mode of publication is in parts, containing ten plates each; but the plates can be obtained separately, at the price of 4s. 6d.

WE have received a very suggestive and well timed pamphlet, printed perhaps chiefly for private circulation, but the more public it can be made the better. The pamphlet is Mr. James Orrock's lecture on "The English Art delivered, a little while ago, before the Society for the Encouragement of Fine Arts. Having recalled to memory the many departments of art in which the English have excelled, having mentioned our greatest oil-painters, and Woolle and William Miller as the masters of engraving, and Flaxman as excellent in sculpture, as still more excellent perhaps in design of sculpture, and the brothers Adams as masters of decoration of the English Renaissance, Mr. Orrock holds forth, with abundant reason on our supremacy in water-colour, and the reminds us that of that undisputed supremacy the national collections available to the student and the stranger afford hardly a trace. For in Trafalgar Square, there is very little, and

South Kensington what there is is not always of the best sort. It is, further, reasonably asked that in future some more appreciable share of the public money spent in art shall be expended on English art, and it is held unwise to rely too purely on private gift or bequest for the recruiting of the national collections with the national work. And as regards water-colour it is especially asked that, some day soon, a room shall be set aside in the National Gallery wherein may be gradually accumulated a perfect—that is, an adequate—representation of the water-colour work of all our greater masters. Mr. Orrock urges his plea with enthusiasm, but not without temperance, and we believe that it will be received with general sympathy.

THE twelfth annual exhibition of works of art by the Cercle Artistique at Brussels is a very poor one, which may be attributed partly to the fact of everybody having sent his best work to Antwerp to figure among the select few at the International Exhibition, or in one of the refuges for the refused outside its gates. Among the 223 exhibits few are worth seeing except the sketches of the young school, mostly hasty memoranda of fugitive impressions. Among these are Camille Vauters's more finished studies of dawn and mist at Virelles, and Emile Charlet's spirited portrait of two children. Léon Frédéric, a promising young painter, has changed his habitual colouring for the better in "Triptyque des Pasteurs," charming tender impressions of shepherds and their flocks. Théodore Hannon sends a large composition—"Le Crépon Japonais"—which aims at realism, and only succeeds in reaching eccentricity; a young girl arranging flowers at a window, of which the frame and consequently the plate-glass is invisible, seen through which a snow-covered stretch of country and a distant village form a background, without any middle distance, to the life-size and unfortunately pinched-in figure. The Japanese lantern appears in a top corner. The colouring is agreeable. F. Halkett's "Loisirs" shows a decided improvement. Perhaps the most pleasing things in the whole exhibition are the flower pieces by Capeinick and Meedames Georgette Meunier, Emma de Vigne and Maria Jungbluth. The water-colours are more satisfactory than the oils. Coenraet's and Jean Baes's sketches of the Thames and the Sambre are good; and there is an excellent portrait of H. M. Stanley in charcoal by Eugene Devaux.

THE STAGE.

"OLIVIA" AT THE LYCEUM.

It is hardly fair to criticise Mr. Wills's "Olivia" as if it were professedly an adaptation of the whole of the *Vicar of Wakefield*; yet the truth is rather understated in the play-bill, wherein it is said that the piece is "founded on an episode" in that novel. By the "episode" is intended, we surmise, the whole love affair of Olivia: her enchantment, her subjugation, her departure with the wicked Squire, her return as one sorrowing for the past. But that is something very like the main theme of the *Vicar*; it, and those actions of the *dramatis personæ* to which it gives rise, are at least the backbone of the tale. "Episode" is scarcely the word. Only one other matter vies with that in importance, and that is the fall of the Vicar from his serene fortunes—his reduction to low estate. But that also is introduced, and with good effect, into the play. No practised dramatist could have failed to introduce it: it provides the play with one of its most pathetic scenes. So that Mr. Wills's piece is very much more

than a drama "founded on an episode." And if it is not to be judged as an adaptation of the novel, in the ordinary sense—as an attempt, that is, to render on the boards whatever, save in the way of pure description, is attractive in the printed page—that is, after all, chiefly because it takes no count of those comic elements which are really unconnected with the main theme, such as the humours of the rural folk, and the adventures that befall Moses (who, in the version of Mr. Wills, is, it must be confessed, little but an uninviting prig), and likewise takes no count of quite the most offensive persons in the story—Miss Skeggs and her fair and much-be-rouged colleague. These things, had they been introduced, would have too much divided and broken up the interest of the play. Moreover, Mr. Wills would not have been precisely the person to have handled them the best. His Muse is not the Muse of laughter, but the Muse of tears.

Now, even more than at the Court Theatre a few years ago, it became evident that "Olivia" is a piece that is well constructed; provided with dialogue that is flowing, but not superfluous, and with action that is sufficient. The dialogue was really the greatest test of Mr. Wills's capacity as an artist, and it is not uniformly happy. Here and there, in the first garden scene, it is something too modern; but even where no touch of quaintness belongs to it, it is yet nervous and terse. It seems to me even that Mr. Wills is more of a poet, more of an artist, in prose than in verse—more of a poet and an artist when he escapes the obligation to be poetical, and may be natural and at his ease. At the best, of course, he is not a very substantial figure in literature. He does not grasp new character or give utterance to new thought. But, in "Olivia," as in the "Man o' Airlie"—the one original piece by which it is possible that he may live—he does show his power of clothing a pathetic situation in a garb of fitting language. The prose of "Olivia" is worth very much more than the sterile and pompous verse of "Claudian." And if ever literary taste—the taste for style, as apart from knowledge—should come to be diffused in England, that simple fact will be recognised, and good prose will get its due.

The revival of "Olivia" at the Lyceum Theatre gives occasion for a delightful performance. The heroine's part had long been recognised as one in which Miss Ellen Terry had been able to display all the most agreeable of her gifts, and had encountered the fewest of unsurmountable difficulties. In fact, she had encountered none at all. And her gifts, which were always pleasure-giving to the larger part of the world, really appear to have become greater. For myself, I never saw her so fully mistress of her means. In the third act—the act in which at the inn to which they have repaired Olivia reproaches her lover with his perfidy, and is self-abandoned at the news of her ruin—it seemed to me, at the Court Theatre, that Miss Terry wanted strength of conviction, a due appreciation of the immensity of the burden which under such circumstances would have weighed to the ground this gentle damsel of the English eighteenth century. But Time, or a greater power to command her opportunities, has permitted to the actress a fuller appreciation of

this scene, or an increased skill in the expression of it; and the accustomed playgoer finds hardly a flaw in the chain of excellence which, from the first moment of gaiety in the garden to the last of tenderness in the recovered home, the actress forges gradually, link by link. Nothing can be more significant and telling than the delivery of many and many a passage. Shaksperian verse Miss Terry can not always deliver with justice; but excellent prose she can put forth as if she were herself inventing it; and its effect is, of course, added to not only by the graces of her personality—to speak literally, of her appearance—but yet more by the largeness and variety of her gesture, which appears to me to be even freer, more assured and more speaking than when she last left our boards for America. When Miss Terry is treated as a great actress of tragedy, as equally excellent in all of the many parts which the flexibility of her temperament enables her to play without obvious failure, it is easy to be annoyed. The injudicious discovery of her uniform perfection makes it sometimes difficult to be even commonly fair to her. But in a part like Olivia's, compound of gaiety and tenderness, inviting to geniality and sweetness, but having little place either for subtle wit or for high passion, Miss Terry stands alone. No other actress could sound so delicately every one of its notes. Certainly it is an admirable and a complete performance.

Actors are sometimes reproached for their vain-glory, when they speak of parts which they have "created"; and the second-rate actor is no doubt much too apt to forget his obligations to the author of the drama in providing him with such suggestions as lurk inevitably in the mere words, and to the superintendent of rehearsals—author, manager, stage-manager, whatever he may be—who, out of his experience, or out of his inventive power, provides effects, changes, tones, movements, the actor would never have guessed at. But it is the distinction of Mr. Irving that in so many of his parts the word "creation" may be appropriately used. Digby Grant of the "Two Roses," and Mathias of "The Bells," and now Dr. Primrose, the Vicar, in "Olivia," are among the parts he has most absolutely "created," and not as Mr. Sothorn did, with Dundreary, by supplying a fresh text—by becoming dramatist as well as player—but by the pure force of his personality, his skill in inventing what to do in the way of acting, and in doing it. His Vicar, sometimes in facial expression a trifle too keen and subtle—must I say "too worldly," when Goldsmith's Vicar was himself so humane and tolerant a being, so very much of this world and of its loves and pleasantnesses after all?—his Vicar stands revealed with a vitality and force, a passion, a sensitiveness, a width of sympathy, none of which were apparent in even one half of their present abundance when a most careful actor—Mr. Hermann Vezin, was it not?—played the part at the Court. That careful actor is learned in all the resources that experience and study can command. He is an actor such as academies could have made and have been proud of; but Mr. Irving, whatever his career, could not have been made in academies, and academies would not have been proud of him. Mr. Irving, like Miss Terry, has come

back from America in quite the fullest possession of his means, showing very little trace of what are called the "mannerisms," which to people who like to take exception to small matters, have so often stood in his way. The Vicar is a wonderfully emotional character, and in strongly emotional parts Mr. Irving has no rival. In "The Bells" it was claimed for him that he was a "psychological study"; now in "the Vicar," in his resignation and tolerance, he is a moral lesson. Against the somewhat acrid figure of Mrs. Primrose, he stands a type of indulgence and charity. He hears of his money misfortunes with a concealed terror, well befitting one who remembers his responsibility towards others, as well as his own troubles. And just as true is the bit of action with the village children who like him to be merry. The forced merriment, the merriment that has no heart in it, is of the kind that the actor has expressed so well in an early scene in "Charles the First." To some, Mr. Irving's most impressive scene will be that in which the vicar finds his daughter at the inn, and having embraced her as a man and a father, compels himself to reproach her as a preacher and an orthodox Christian. And this is, no doubt, ingeniously conducted. But I think, for my own part, that he reaches his finest moment when he discovers, in the second act, that his daughter has fled. It is an instructive study to observe the contrast in this scene between Mrs. Primrose, the woman who thinks she feels, and the vicar who feels profoundly. That two living creatures should belong to the same race and be so unequal in their capacity to be really stirred—so unequal that they would never have understood one another if they had lived together for seven centuries—is a fact that has almost its amusing side. But we do not know that Miss Louisa Payne, who plays Mrs. Primrose, goes beyond what Goldsmith, not to speak of Mr. Wills, permits. And Mrs. Primrose is a handsome enough middle-aged woman, and active to boot. Goldsmith's vicar, it will be remembered, was glad to note that she was not too old to be able to take her part in "Hunt the Slipper," though she was quite old enough to be ashamed of herself for having done so, when the finer folk, whom her nature respected, arrived and discovered her in that vulgar entertainment. As for the other characters in the play, one gets used to Mr. Wenman as Mr. Burchell, though, one begins, perhaps, by not feeling quite sure that he is not a Joseph Surface in disguise; Mr. Terriss's Squire Thornhill would have imposed upon no family less simple than that of the Primroses; Miss Emery makes an enthusiastic sister intelligent enough to appreciate Olivia very much; and Mr. Howe makes an admirable old fashioned yeoman, plain and direct of thought, and sturdy of utterance. The piece will never again have such a chance as it is now having.

FREDERICK WEDMORE.

MUSIC.

RECENT CONCERTS.

LAST Saturday afternoon the Albert Palace at Battersea was opened. A large music room (the Connaught Hall) has been erected at the west end of the nave, and in it is placed the splendid organ originally built by Willis for Mr. Holmes. The room itself is a fine one, but the orchestra

requires alteration, for the instrumentalists are directly in front of the organ and almost on level surface, while the choristers on each side are partially hidden by the ends of the galleries. The acoustic properties of the hall appear to be good, and so it is to be hoped that the performers will in future be placed to better advantage. The concert given in connection with the inaugural ceremony commenced with the National Anthem, after which was performed an Ode composed expressly for the occasion by Mr. A. J. Caldicott, musical director of the Palace. The words are written by Mr. W. A. Barrett: he calls for joyous song, for hymns of praise, he extols the arts of Industry and Peace; and also makes special mention of the late Prince Consort, by whom the site on which the Palace stands was selected for the Exhibition building of 1851. The term "hymns of praise" represents pretty accurately Mr. Caldicott's music. It is hymn-like in character. The melodies are tuneful; and though the composer shows us here and there that he is capable of writing a fugue, there is no particular display of learning. The work was conducted by the composer; the solo parts were well sung by Madame Valleria and Mr. H. Thorndike. After this came Mendelssohn's "Hymn of Praise," in which Madame Valleria and Mr. E. Lloyd took part. The sudden departure of the Lord Mayor in the middle of the instrumental introduction, and the noise of the people tramping out to see him go away, by no means added to the comfort of those who wished to listen to the music. Mr. Caldicott, in his new undertaking, may hope to secure public support, if he engages the best artists, if he gives thoroughly good programmes, and last but not least, if he trains his orchestra with anything like the patience, tact, and intelligence displayed by Mr. Manns at the Crystal Palace.

Last Monday evening the seventh Richter concert took place at St. James's Hall. Mr. E. d'Albert's Overture to Hölderlin's "Hyperion" was performed for the first time in England. A few years ago the young pianist and composer showed such signs of promise in his pianoforte concerto that Herr Richter took him to Germany, where, it was supposed, he could develop his talents to the fullest extent. In this overture, the first-fruits of his musical education abroad, we find much that is thoughtful and clever, but a composer at the beginning of his career should not be so recklessly bold as to steal phrases from Wagner, so foolish as to copy Liszt's worst style and mannerisms, and so impudent as to write an overture lasting twenty-three minutes, when the greatest masters in this particular form could express and develop their thoughts in less than half that time. Mr. E. d'Albert is not on the right road to success: he must be modest and above all natural: he has—or at least had—a talent of his own to develop, but he must not try to imitate the handwriting of other composers, for it will not make him their equal, and may altogether lead him astray. The music was admirably performed under Herr Richter's direction. At the conclusion there was little applause and much hissing. Berlioz's "Symphonie funèbre et triomphale" was given for the first time at the Richter concerts. Everything written by the French composer deserves a hearing; but, after listening to a performance of this work in 1882 at the Crystal Palace under Mr. Manns' direction, we came to the conclusion that it was by no means one of Berlioz's most interesting works, and that, having been written for a procession through the streets of Paris in 1840, it was not a suitable piece for a concert-room. We have not changed our opinion. As to the title symphony, it is absolutely misleading: the work consists of two marches, and between the two some recitative passages, and an *Andantino* for

trombone solo. The music was admirably performed, and the chorus at the end was sung with great energy. The programme also included Mozart's Symphony in E flat, and Wagner's Tannhäuser Overture and Venusberg-Musik.

Last Saturday evening, M. Leo Delibes's opera, "Lakmé," was performed for the first time in England by a French company at the Gaiety Theatre. This opera has its bright and its dull moments, while much of the music in the first act is neither bright nor dull. There are several things, however, which work together to render the piece attractive, and therefore for a time popular. The principal of these is the clever and sympathetic singing and excellent acting of Mdlle. Van Zandt in the title-role. Another is the quaint effects produced by what is termed local colour. The story is an Indian one, and we have imitations of Eastern music in the shape of long pedal notes, peculiar intervals of melody and varied rhythms which in the second act are certainly highly effective. Then the piece is well mounted, and chorus, ballet, and band are very good. The orchestra under the direction of Signor Bevignani is composed of members of Covent Garden Theatre with Mr. Betjemann as leader. The most taking portions of the opera, judging from a first hearing, are the duet between Lakmé and Mallika in the first act, and the bright opening chorus and the *Légende* sung by Lakmé in the second act. Mdlle. Van Zandt was efficiently supported by Mdlle. Hamann and Messrs. Dupuy, Soula Croix, Carroul, and Chappuis. The composer was called before the curtain at the close of the performance. J. S. SHEDLOCK.

OBITUARY.

SIR JULIUS BENEDICT, whose death we have to record, was a musician whose career was long and eventful. Sixty-four years ago he was presented to Weber, and for three years he lived with the composer of "Freischütz." In the *Life of Weber*, written a short time ago by Sir Julius himself, he gives a graphic account of the first meeting, and of other important events, such as the production of "Freischütz" at Berlin and that of "Euryanthe" at Vienna. In 1827 he stood by the bedside of the dying Beethoven. Fifty years ago he came to London, and since that date down to the present he distinguished himself here as pianoforte player, conductor, composer, and writer. He wrote many works, in all of which there are naturally strong traces of the influence of his beloved master. In his symphonies, oratorios, and operas he proved himself a skilful and accomplished musician. His "Lily of Killarney," produced in 1862, has become deservedly popular; while his oratorio of "St. Peter," written for the Birmingham Festival of 1870, takes high rank among modern works of the kind. Sir Julius was conductor of the Norwich Festival from 1842 to 1878, and he wrote a March for the Festival last year, which he conducted himself. His "annual" concerts for very many years were a special feature of the London musical season. Jubilee concerts were held last year at the Albert Hall. The services of Sir Julius as conductor at the Popular Concerts for many years also deserve mention. In 1879 he was married, for the second time, to Miss Mary C. Comber, daughter of Mr. Henry Forber, Inspector of Schools, Madras.

MUSIC NOTE.

AN interesting lecture, with musical illustrations, was given by Mr. Charles Dowdeswell on "Parsifal" at the first meeting of the London branch of the United Richard Wagner Society, at the Blüthner Rooms, Kensington, last Friday week. The second meeting was yesterday, and there will be two more on June 23 and July 1.

SATURDAY, JUNE 20, 1885.

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LITERATURE.

A Handbook to the Works of Robert Browning.
By Mrs. Sutherland Orr. (Bell.)

THIS is quite the most valuable contribution to the large amount of Browning literature hitherto printed or published in England. The scheme Mrs. Orr has laid down for her handbook is as follows. After giving us her view of the general characteristics of Browning's work, she divides that work into three broad masses: (1) an introductory group, comprising only the three early poems, "Pauline," "Paracelsus," and "Sordello," which she separates from the rest as the work of the poet's youth, while she treats the rest of his poetical life as "one long maturity"; (2) non-classified poems, which contain the dramas proper, the "Ring and the Book," the Greek translations, and "miscellaneous poems, including songs, legends, dramatic pictures, and episodes"; (3) classified groups, under the heads of Argumentative, Didactic, Critical, Emotional, Historical, Romantic, Humorous or Satirical, and Descriptive; (4) concluding group, the bulk of the two series of "Dramatic Idylls" and "Jocoseria," with an appendix on "Ferishtah's Fancies."

In a note on her classification, Mrs. Orr gives the reasons for it. She has to deal with the difficulty of classifying at all a life's work "which is really a living whole;" but, finding some classification necessary for a handbook, she chooses such a method as shall present the reader with the most clear and comprehensive view of that living whole, of the real continuity of Browning's work. After the introductory group, the poems are therefore arranged in such a manner as either in form, subject, or tone of thought or mind, can best be read consecutively, and, at the same time, show the continuous development of the poet's artistic and mental life.

The opening paragraph strikes the key-note of the book, and should, with much else throughout the volume, be of great value in destroying the prevalent habit of tying knots in Browning's work for the mere pleasure of untying them. "If," says Mrs. Orr, "we were called upon to describe Mr. Browning's poetic genius in one phrase, we should say it consisted of an almost unlimited power of imagination exerted upon real things; but we should have to explain that with Mr. Browning the real includes everything which a human being can think or feel, and that he is realistic only in the sense of being never visionary; he never deals with those vague and incoherent fancies so attractive to some minds, which we speak of as coming only from the poet's brain. He imagines vividly, because he observes keenly, and also feels strongly; and this vividness of his nature puts him in equal sympathy with the real and the ideal, with the seen and the unseen. The one is as living to him as the other."

This is refreshing; and we have the ground thoroughly cleared for us by the lucid and judicial statement contained in the seven following pages. Browning is not specially a teacher, a moralist, a philosopher, a preacher, or a prophet—except in so far as, being a true poet, he includes all these. It is mainly as a poet, as a "maker," that this handbook would seem to deal with his work. A poet with strong personality, and, therefore, strong sympathy with such events in the history of men and women as appeal to that personality; but always expressing "itself in the forms of real life, in the . . . experiences of men and women" (p. 2).

But in this same page Mrs. Orr makes a statement at which we pause, not feeling sure whether it be her own judgment or indicated as a prevailing idea. "It has been urged," she says, "that he does not sink himself in his characters as a completely dramatic writer does. . . . His personality may be constructed from his works." By all means; only to do that thoroughly you must reckon with "The Lost Leader," "A Light Woman," the monk in the Spanish cloister, the statesman of "Forgiveness," the husband of "My last Duchess," Aristophanes, Guido, Constance, and Caliban. However, Mrs. Orr admits that Browning

"sinks his individuality at all times enough to interest us in the characters which are not akin to his own, as much as in those that are."

And again:

"Everything which as a poet he thinks or feels, comes from him in a dramatic, that is to say a completely living, form."

Completely living, yes; but why not separately too?

"It is in this way also," we are told, "that Browning's dramatic genius includes the metaphysical," and the following passage should warn off for ever those hands which seem, as already hinted, always tingling to tie knots:

"The abstract, no less than the practical questions which shape themselves in his mind, are put before us in the thoughts and words, in the character and conduct, of his men and women. . . . This does not mean that human experience solves for him all the questions which it can be made to state, or that everything he believes can be verified by it; for in that case his mode of thought would be scientific, and not metaphysical. It simply means, that so much of abstract truth as cannot be given in a picture of human life, lies outside his philosophy of it. . . . He accepts this residue as the ultimate mystery of what must be called Divine Thought. Thought or spirit is with him the ultimate fact of existence; the one thing about which it is vain to theorise, and which we can never get behind. His Gospel would begin 'In the beginning was the Thought'; and since he can only conceive this as self-conscious his 'Alpha and Omega' is a divine intelligence from which all the ideas of the human intellect are derived, and which stamps them as true. These religious conceptions are the meeting ground of the dramatic and the metaphysical activity of his poetic genius. The two are blended in the vision of a Supreme Being not to be invested with human emotions, but only to be reached through them."

The rest of this first chapter (called "General Characteristics") should be read with care before the true "Handbook," or, as the preface (far too modestly) calls it,

"descriptive Index," is studied. It speaks of the development of that style which Browning has made so completely his own. And what we are told on this subject is of peculiar value, not only from the author's curiously keen insight where any work of Browning is concerned, but from the (so to say) historical value of what is stated from personal knowledge. There is one phrase which, at the risk of seeming hypercritical, we must object to: "He has never meant to be rugged, but has become so, *in the striving after strength*." The words italicised seem to contradict the rest of this very able essay.

The introductory group gives not a barren exegesis, but a vivid interpretation of, and a lucid comment on, the three great poems of Browning's youth, "Pauline," "Paracelsus," and "Sordello." Here nothing but acquiescence is the part of a reviewer, unless one should demur to the too insistent using of the quotation from "Cornelius Agrippa" prefixed to "Pauline," as indicating the subjective element, the portraiture of the poet himself, in that poem. "Sordello," it seems (p. 33), "is the one of Mr. Browning's works which still remains to be read;" and that is very likely true for a good many people who think they have read it. Here, at any rate, the concise historical statement which precedes it, as well as the rendering of the poem book by book (there is no word exactly describing Mrs. Orr's method, but she gives the spirit, and not the mere skeleton of the work, as no one has ever done it before), we have before us Sordello and his story so clearly that he who runs may read. To past, present, and future readers of "Sordello" its interest will be enhanced by the way the poem is treated here, and especially by the skilful clearing of certain incidental obscurities alluded to and more or less accounted for on pp. 33, 34.

Before leaving this introductory group one exception must be taken to some of the last words on "Sordello." Browning, we are told, recalls him "only to dismiss him with less sympathy than we should expect" (p. 51). But let us not forget those lines which are Sordello's real epitaph—lines which for pathos and expression of all sympathy with his hero stand almost alone even among Browning's poems:

"By this, the hermit-bee has stopped
His day's toil at Goito; the new cropped
Dead vine leaf answers, now 'tis eve, he bit,
Twirled so, and filed all day; the mansion's fit,
God counselled for. As easy guess the word
That passed between them, and become the third
To the soft small unfrighted bee, as tax
Him with one fault—so, no remembrance racks
Of the stone maidens and the font of stone
He, creeping through the crevice, leaves alone.
Alas, my friend, alas, Sordello, whom
Anon they laid within the old font tomb,
And yet again, alas!"

(Works, vol. 2, pp. 207-8, Ed. 1868).

The treatment of "Pippa Passes" seems a little, but only a little, less satisfactory than that of the three first poems, and "Strafford." But if it be so, it is because the poem will hardly bear any mental handling other than that involved in reading it. (And this is the case with many other of the poems which, from the avowed purpose of the book, are perforce reduced to prose.) Is it, for instance, a fact, within the scope of the poem itself, that Phene's "moral sense" only "dawns" when she meets Jules and hears his voice?

And while the rest of the analysis is so close it seems worth while to give, in each case where Pippa's singing saves a soul, the words of her song, or, at any rate, what in those words was the saving influence—"God's in his heaven," for Sebald; the converse of the Cyprian queen's case, for Jules; the converse of the Python for Luigi; "suddenly God took me," for the Monsignore.

It may be true, as is said (p. 57), that "Pippa's songs are not impressive in themselves; they are made so in every case by the condition of her hearer's mind." But is not this cutting the ground from under the poem altogether—indeed, from all dramatic or analytic work of this nature? Should we ourselves be impressed as we are by Sebald, Ottima, and the rest—impressed as we are by Bulstrode in *Middlemarch* or Tito in *Romola*—if they were not made "impressive in every case by the condition of the [reader's] mind"?—a condition induced, of course, solely by the vividness of the dramatic portrait.

A microscope would be wanted to discover in the rendering of the remaining dramas anything to find fault with. Each is treated with a light and delicate touch, and withal so clearly placed before the mind's eye of the reader that it has a value far beyond that of a synopsis; it is also a telling interpretation of the main characters of each drama. This is notably true of the drama "King Victor and King Charles." On one small point a remark may be made: does Colombe, at her final meeting with the Prince, even "affect to think that" his proposal "has been dictated by love." Surely the previous scenes pointed to the almost certainty that it was not.

Upwards of forty pages are devoted to Browning's masterpiece, the "Ring and the Book"; and here, again, the intricate threads of the story, and of the many-coloured public opinion which surround it, are deftly unravelled. One's interest in the poem is, moreover, quickened by the translation of the contemporary newspaper account of the murders, their consequences, and their punishment; but, above all, by the easy presentation of each character as it evolved itself in Browning's mind. Opinions, however, may vary as to the conception of Guido in prison. Mrs. Orr says "his tone changes to one of scorn and defiance as the hopelessness of his case lays hold of him, and rises at the end to a climax of ferocity which is all but grand." Does there not run a subtle thread of calculation through all this raving? Does not Guido adopt this tone up to the very last in the desperate hope of so shocking his two priestly companions at his impenitence that they may try to save his life for a time at least (and time is everything to him) in order to give him a place for repentance?

After a passing mention of Browning's three translations from the Greek and "Artemis prologues," we come to the next division of the book, which occupies quite half its bulk, and consists of the classified groups, treated under the headings already specified. This division is introduced by some pregnant words as to the character of Browning's monologues, whether argumentative, reflective, or didactic. Not merely want of space, but want of opportunity to find fault, will make our notice of this division some-

what brief. After dealing in detail with "Balaustion's Adventure" and the transcript of "Alkestis," the author gives a careful rendering of "Aristophanes' Apology." Whoever has quailed before the bristling array of local and historical allusions in that poem will do well to read Mrs. Orr's treatment of it. They will cease to quail.

The treatment of "Fifine at the Fair" throws quite a new light on the mental process under which that perplexing poem was evolved. The prose rendering of the poem is concise, but close and complete; while the curious interweaving of "truth and sophism" (to quote the poet's own words about this work) is easily and brilliantly indicated. In short, Mrs. Orr thoroughly vindicates, with a quiet emphasis, Browning's right to be as dramatic in this poem as he is in "The Inn Album," as metaphysical as he is in "Christmas Eve" or "Easter Day." We demur, however, to the epithet "comic" as applied to the Epilogue. Quaintly humorous it is. The next poem treated is "Prince Hohenstiel Schwangan." The present writer had best say of this no more than that, not having grasped the poem's intention thoroughly when it first appeared in print, he is for the first time put *en rapport* with its scope and value on reading what is here said about it.

The collocation of "Christmas Eve," "Easter Day" and "La Saisiaz" is one of the happiest achievements of the Handbook, and goes far (if nothing else in the book did) to justify the author's intention of placing Browning's true mental and artistic continuity clearly before his readers. And all those who wish to clear their minds on the subject of Browning's personality, so far as it is concerned with the future life, the soul, personal immortality, and the weightier secrets of the unseen, cannot do better than read these three poems in conjunction with the Handbook's exhaustive handling of them. The "Didactic Poems"—"A Death in the Desert," "Rabbi ben Ezra," "Deaf and Dumb," and "The Statue and the Bust"—are admirably interpreted, and the title of the group is convincing. But why is this last-named poem more didactic than "Gold Hair"?

The remaining subdivisions of this group—viz., Critical, Emotional, Historical, Romantic, Humorous or Satirical, and Descriptive—must, at whatever cost of conscience on the reviewer's part, be left to the right appreciation of the readers of the Handbook. Admitting the necessity of treating them in prose at all, they have been thoroughly well treated here; but, with some exceptions, *cui bono*? The exceptions are "Master Hugues," "Dis aliter visum," the epilogue to the volume, "Pacchiarotto," "Nympholeptos," "James Lee's Wife," "Epilogue to *Dramatis Personæ*," "Red Cotton Nightcap Country," "The Inn Album," and "Another Way of Love," in reading each of which poems the Handbook gives real help towards the clear understanding of the verse.

At the head of the subdivision of Romantic Poems are placed a few words which should be quoted here, for they bear out the author's idea of Browning's poetic or "making" genius as indicated at the beginning of this notice.

"The prevalence of thought in Mr. Browning's poetry has created in many minds an impression

that he is more a thinker than a poet, that his poems not only are each inspired by some leading idea, but have grown up in subservience to it; and those who hold this view, both do him injustice as a poet, and underrate, however unconsciously, the intellectual value of what his work conveys. For in a poet's imagination the thought and the thing—the idea and its image—grow up at the same time, each being a different aspect of the other. He sees, therefore, the truths of Nature, as Nature herself gives them; while the thinker, who conceives an idea first, and finds an illustration for it afterwards, gives truth only as it presents itself to the human mind—in a more definite, but much narrower form. Mr. Browning often treats his subject as a pure thinker might, but he has always conceived it as a poet; he has always seen in one flash, everything, whether moral or physical, visible or invisible, which the given situation could contain. This fact may be recognised in many of the smaller poems, which for that reason I shall find it impossible to class; but it is best displayed in a couple of longer ones, which I have placed under the head 'Romantic.' They are distinct from the majority of the 'Dramatic Romances,' although included in them."

Here follows a succinct excursus on "Childe Roland" and "The Flight of the Duchess," both worth reading, but the former especially, as settling the much vexed question of its second meaning.

The remainder of the book is taken up with the rest of the non-classified poems, and, in form of an appendix, "Ferishtah's Fancies." This last section of non-classified poems is divided into three groups. The first is styled "poetic"; the second "popular"; the third "dramatic pictures or episodes." With one or two exceptions, we see no reason to dissent from the author's judgment; it may be she will think it worth while to reconsider in subsequent editions the placing of "In a Year," "Before" and "After," "Count Gismond" and "The Boy and the Angel," "The Glove," and "Gold Hair." As to only two of these does any question arise in my mind as to their removal into the classified groups: these two are "In a Year" and "Gold Hair." The latter has been alluded to before as equally didactic with "The Statue and the Bust"—surely no more fantastic? Is the former too slightly indicated, fugitive, complex or fantastic to be indicated by any term but "poetic"?

It might seem worth while to amplify and even reconsider the description of the companion poems "Before" and "After." The handbook says, "the wronged man is also the better one." Do not these words mislead the reader into supposing that the speaker in "Before" knows which is which? Whereas surely the speaker does not know which is the wronger, which the wronged. Is "conscience" "the leopard-dog thing, constant at his side"? Surely it is his sin, not his conscience. "Parting at Morning" wants a little altering of the words, surely: "I want," says the man, "a world of men, to work with or fight." The summing up of the narrator in "Donald" is perhaps hardly forcibly enough rendered: a quotation of the last stanza or two would be better. The rendering of "Ixion" is capital, and the concluding paragraph on that poem is very noteworthy. In "Ferishtah's Fancies" there are one or two passages which will bear slight revision.

Taken as a whole, this book—and it is

no ordinary undertaking—bears evidence throughout of that courage, patience, knowledge, and research, and last, but not least, that lightness and firmness of hand which are essential in dealing with the work of a master whose art ranges so high, so wide, and so deep.

J. T. NETTLESHIP.

Russian Central Asia, including Kuldja, Bokhara, Khiva, and Merv. By Henry Lansdell. In 2 vols. (Sampson Low.)

It is a famous aphorism that he who would bring back the wealth of the Indies with him must first load his galleon with corresponding wealth. Nine-tenths of traveller's books are as ephemeral as the leaves, because they represent neither patient preparation for the journey nor careful use of opportunities. A man sets out with a barren mind and hopes that the casual and superficial aspects of a country which he visits will fill a volume with worthy matter, unconscious of the number of shelves already creaking with loads of forgotten books such as his.

Here is a work which points an entirely different moral. That its author should, in the space of 179 days, have covered 12,000 miles and traversed the larger part of the Muhammedan possessions of Russia is not a very strange thing in days when Mr. Cook will undertake to escort his peripatetic following to any region save the two Poles in a space of time which would have surprised the posting couriers of Chinghiz Khan; but that having done this our author should everywhere have gleaned fresh materials for solid study in a field so well trodden, and should also have illustrated his own observations by a wealth of new and rich materials from very inaccessible sources, is remarkable. Dr. Lansdell's work fills two volumes and fourteen hundred pages, and it is clearly impossible to do it justice in the space available in such an article as this. It invites comparison with a corresponding book written a few years ago by Mr. Schuyler. The two works supplement each other, and may take rank side by side as examples of what books of travel should be. A portion of the work contains the narrative of the author's own journey, written in simple graphic language, and illustrated by numerous excellent engravings of sites visited, &c. As in the former work by the same author, we meet with perhaps more moralising and more attempts to illustrate Biblical customs than many readers will approve. But the author is a missionary; and if it grates on the severely logical mind to come across continual references to far off habits of Bedaweens and Hebrews in a work mainly dealing with Iranians and with Turks, we must remember that the desert in all latitudes has of necessity a large common store of experiences. Besides the narrative portion, the work contains a large number of dissertations, notes, and even chapters on scientific and other collateral illustrations of Asiatic history and topography. The volumes form, in fact, as the author claims, a very useful compendium of the geography, geology, natural history and ethnography of Central Asia, with an account of the government, language, religion and history of its inhabitants; and he has been freely assisted by a number of specialists.

The main purpose of Dr. Lansdell's journey was to visit the prisons and hospitals in the Russian-Asiatic dominions, and to distribute among them copies of the Scripture and other religious literature. What he did in the way of scientific collection and exploration was supplementary to his real work as colporteur, which latter is not too obtrusively enlarged upon in the book. More space is given to what will be read with keen interest—namely, his report on the actual condition of Russian prisons and the treatment of Russian prisoners. Here he joins issue completely with such writers as Stepniak, Prince Krapotkine, &c., who have recently stirred the sympathies of Western Europe by their accounts of the supposed horrors of these prisons. Dr. Lansdell has scant sympathy for Nihilists; and it must be said that he applies phrases to them, such as "political miscreant," which are hardly judicial in regard to men who, however mistaken in aim, have dared to face infinite danger and suffering for the sake of Utopia. Putting this aside, it is hardly possible, after reading his pages, to doubt that many of the dramatic stories with which we have been overwhelmed of late are as imaginary as Edgar Poe's tales. Dr. Lansdell reports having visited many prisons where he was unexpected, and when there could be no previous preparation. He also reports conversations with various victims of this supposed cruel régime, and his account is certainly a revelation of a pleasant kind. Any one who has visited Russia and mixed among Russians would feel it difficult to attribute deliberate cruelty to the race. It has more than its share of vices, but cruelty is not one of them; and Dr. Lansdell's detailed accounts of the food, regimen, ventilation, &c., of Russian prisons, both in St. Petersburg and in Siberia, give no warrant whatever for the dismal tales which have been sedulously propagated lately. He says very properly that when measured by such standards as Newgate or some of the German prisons the condition of those of Russia is not everything that can be desired. But prisons in which political prisoners are allowed to read virtually what they please, and to write novels, in which the cells used for separate confinement are eighteen feet by sixteen feet in size, are annually whitewashed and painted, and daily cleaned out by soldiers, in which tea, sugar and white bread are supplied for breakfast and tea, with three dishes for dinner and a glass of spirits, with tobacco to smoke and Gibbon's *Decline and Fall* to read, and in which a prisoner gains thirty pounds in weight in three years, would tempt even an English barrister out at elbows, and despairing of briefs, to try his hand at revolution. Dr. Lansdell denies the alleged use of torture and the alleged damp and foul condition of cells, &c., upon which so much rhetoric has been used; and it will require a very considerable amount of evidence on the other side to undo the impression which his report will create, that political prisoners, at all events, are not treated with inhumanity in Russia.

Dr. Lansdell's route was an interesting one, and parts of it he was the first Englishman to traverse. He went by way of Moscow and Perm to Ekaterinburg, in the Urals, where the railway ends, taking with him 3,000 Scriptures and 10,000 tracts printed in Russian,

Old Slavonic, Hebrew, Chinese, Mongolian, Persian, Arabic, Turkish, Polish, German, and French. He then proceeded by the well-known route through Tiumen and Tobolok. Thence up the Irtysh to Omsk. From this point the journal of his travels is given in detail, with a marvellous apparatus of statistical and other information collected from official and other trustworthy sources, and of very great value. Intercalated are chapters giving a *résumé* of the history of each district, and of the gradual progress of Russian advance. When we contrast the picture he gives of the flourishing settlements of Cossacks on the river banks and along the main post roads, with their wealth of agricultural produce and idyllic surroundings, with what the Russians displaced when they put down the robber and predatory Kazaks and Kalmuks, and tempted them to more settled ways, we cannot but feel what a real gain to civilisation the White Tzar's domination has been in these latitudes, however faulty elsewhere.

The earlier remains found in this district, where so many unrecorded revolutions have taken place, are not forgotten. Dr. Lansdell describes how between Sergiupol and Kopal he met with similar figures to those which sentinel the steppes of southern Russia, and which are still an enigma. The figures represent men with thick moustachios, but without beards, holding in the right hand a cup, and grasping with their left a double-handed sword stuck into the belt, while at the back of the head are a number of small plaits of hair, quite unlike the long tresses worn by the Mongols of the present day. One feels disposed to connect these remains with the curious skulls found by M. Ujfalvy in this district, marked by great bosses over the eyes, by a close proximity of the eye pits, and a deep recess above the nose.

The following sentence is a fair sample of Dr. Lansdell's descriptive powers. It refers to that most interesting of Asiatic lakes, the probable original home of the Turkish race, Lake Issikul:

"The northern shore is known as Kungei, that is, 'the side turned to the sun,' and the southern shore as Terskei, 'the side turned to the shade.' The shores of the lake are desolate and barren. Its pellucid waters, blue on the shore, and of a deeper shade further out, extend beyond the circle of the horizon. The distant shore is hidden by the curvature of the surface; but the mountains rise above, their bases half hidden by vapours reddened in the sunlight, and lifting snowy peaks into what is usually a cloudless sky. An eternal silence reigns supreme; while on the reddish strand there is scarcely a hut, or on the waters a skiff, to indicate the existence of man."

Dr. Landell's report of the respective merits of Russian and Chinese domination in Central Asia is no doubt a just one. Rough handed as Russian officials sometimes are, there are no more cruel and supercilious masters in the world than the Chinese when dominating another race.

"At Kuldja, if any article pleased a Chinese official, he would take it without parley, and it was the same thing if the wife or daughter of a Dangan or Taranchi pleased him. In addition to this, the people were subjected to many galling humiliations. On meeting a Chinese, a native of the country was obliged to rise, if sitting, or to dismount, if riding," &c., &c.

It is not strange, therefore, that we should read how

"when the Russians determined to withdraw, numbers of the inhabitants prepared to follow them, and, after taking everything of value from their houses, set fire to the remainder, so that their former masters on taking possession should find as little as possible to appropriate."

Vierny is one of the most cosmopolitan of places. "Russian women," we are told, "may be seen driving in carts full of melons, side by side with Kalmuks riding on bullocks or Kirghese on camels. Here may be seen Cossacks, Chuvashi Mordvins, and Cheremisses from the Volga, Tartars from Siberia, Sarts from Turkestan and Kashgaria, Kazaks who have become half settled, Kalmuks, Dangers, and Taranichis who came from Kuldja after the Chinese devastation of 1864, Jews and Chinese."

To show how fast the amenities of Western culture are invading the far East, we may refer to the house of Alexander, Archbishop of Turkestan and Tashkend, who lives at Vierny.

"On its walls are Italian paintings, on the tables photographic albums of Rome and curios from the catacombs and Prague, from China and Japan coins and talismans, as well as antiquities from Lake Issikul; but, what was most remarkable for a Russian ecclesiastic, there was a good library, and in it Bibles in Hebrew, Greek, and Latin."

We would gladly, if space allowed, have accompanied Dr. Lansdell in his journey over more beaten ground, and extracted some of his graphic pages dealing with the great Khanates of Bukhara and Khiva. His narrative nowhere flags. We are treated to a succession of graphic details, and to much wise moderating good sense on questions in which political fanaticism has too often the field to itself. It is not to be supposed that in so many hundreds of closely packed pages there is not matter for criticism, and that mistakes do not occur sometimes; but it is not the duty of a critic in the presence of an honest book filled to overflowing with welcome facts to act the part of a literary chiffonier. We would limit ourselves to one cause of complaint only—namely, the habitual application of the term Kirghese or Kirghiz to the Kazaks of the Three Hordes. The true Kirghiz, to whom the name should alone be applied, were long ago discriminated from the Kazaks, called Kirghiz by mistake by the Russians; and their history has been entirely different for at least five centuries. It would have been better to have followed such authorities as Levcchine in giving the so-called Kirghiz Kazaks the name of Kazak. But this, like other criticism of the same kind, which merely shows that the critic has some familiarity with his subject, is very misleading if it draws the attention of the reader away from the great mass of valuable work contained in such a book as the present to petty polemical details. The book is an excellent one. It ought to be in the library of everyone who cares to study the present and past condition of the Asiatic dominions of Russia; and it is a first-rate model to those who wish to know how a book of travel should be written. Lastly, two facts strike one in the narrative: the first is the habitual good humour of our traveller, which not merely smoothed his own path, but must smooth the path of those who

follow him on the same track; the second is the way in which, under great difficulties, he collected wherever he could antiquities and ethnographic objects to enrich the national collection and to make it possible for students troubled with the "res angusta domi" to see for themselves, without going to Turkestan, what manner of folk they are who live there. It is a great pity so few English travellers show either the same zeal or the same knowledge in this respect.

HENRY H. HOWORTH.

Kalilah and Dimnah; or the Fables of Bidpai.

Being an account of their Literary History, with an English Translation of the Later Syriac Version of the same, and Notes (pp. lxxxvi. 320). By I. G. N. Keith-Falconer. (Cambridge: University Press.)

THE book, "which has probably had more readers than any other except the Bible" (and a third about to appear in London, but not to be specified here), is always pleasant reading to an old Anglo-Indian who began his studies of Eastern *belles-lettres* with the Akhlāk-i-Hindī, one of the multitudinous family. And this volume has to me another charm of association. When serving at Damascus I there met Prof. Socin, now married and family'd, and officially settled at Tübingen, who was studying the Syriac still spoken in a few outlying villages, and preparing for his overland march to Baghdad which discovered "Kalilah," as told in p. xlv. And here we remark the first discordant note in the volume: "The circumstances of the discovery of this precious document are narrated at length in Benfey's introduction." Why refer the reader to Benfey, who may be a thousand miles away, and why not repeat the interesting tale where it is so much required? Prof. Socin, I may here observe, has been now engaged for three years in preparing his Kurdish songs of epic cast—a task of no small difficulty.

The Fables have their own especial beauty—the charm of well-preserved and venerable old age. There is in their wisdom an old-fashioned perfume, like a whiff of *pot-pourri*, most soothing to nerves agitated by the patchouli and jockey clubs of modern pretenders and *petits-maitres*, with their grey young heads and pert experience, the motto of whose ignorance is "connu!" Were a dose of its homely, time-honoured wisdom adhibited to the Western before he visits the East, those few who would act upon it might escape being twisted round the fingers of every knave they meet, from Dragoman to Rajah. The difference between soul-friendship and hand-friendship (p. 114) and that between violent measures (the fire which burns only the trunks and boughs) and the *sauveter in modo* (water, which in despite of its gentleness, tears them out by the roots, p. 154); the caution, "Woe to the oppressed from the oppressor, but woe to the oppressor from God"; and the advice to beware of the dignities, "And he spoke the truth who said that a prince, in his lack of good faith and his false affection towards those who are attached to him, is like a harlot, for one goes and another comes" (p. 38), contrast well with a naïve doctrine, "Drunkennes by wine and field-sports spring from having nothing

to do" (p. 22), and with the sage theory concerning various beliefs:

"Looking at the religion of men, I saw that some of them had embraced religion by compulsion, that some merely walked in their parents' footsteps, and that some of them wished for the rewards and possessions given by kings [our *parti prêtre*], and so walked according to their religions; and everyone of them said, 'I hold the truth'" (p. 253).

A neat bit of Lavater is found in p. 95; and the story of the Wise Bilār (pp. 219-47) shows not a little skill in literary composition. And there is quaint novelty in the Christian garb suddenly thrown upon the pagan shoulders of ancient Bidpai (= "Bidypati," or lore-lord, as the word would be pronounced in Prakrit) and of Vishnu Sārman offering his Hitopadesa or "Friendship-boon." As in the *Gesta Romanorum*, the ecclesiastic touches concerning Satan, the exalting of the horn, the good things of Jerusalem, and so forth, are at times perfectly discordant, instead of being an improvement upon the ancient heathenism; but here and there we find a wholesome revolt from the preaching (not the practise) of the Church, such as in p. 120: "Poverty is the chief of all evils, and destroys, too, a man's good character, and takes away modesty from him . . . and makes him a cheat and a liar," &c.

As to the source of these tales, Mr. Keith-Falconer and I must agree to differ *toto cœlo*. He belongs to that "Indo-Germanic" school which goes to India for its origins, whereas Pythagoras and Plato, Herodotus and (possibly) Homer went to the scribes of Egyptian Hir-Seshta. We know that the apologue, the beast-fable proper, is neither Indian nor Aesopic; to mention no others, "The Lion and the Mouse" is told in a Leyden papyrus; and all who read have read the *fabliau* of Anup's wife, the origin of Yūsuf (the Koranic Joseph) and Zulaykhā. From the Nile banks it was but a step to Phœnicia and Asia Minor, and thence, with the alphabet, the fable went to Greece; while, eastward, it found a new centre of civilisation in Babylonia and Assyria, lacking, however, the alphabet. When the two great sources were connected by Alexander of Macedon, who completed what Sesostris and Semiramis had begun; when the Medo-Bactrian kingdom was founded, and when the Greeks took moral possession of Persia under the Seleucides, then the fable would find its way to India, doubtless meeting there some rude and fantastic kinsman of Buddhistic "persuasion." The mingling of blood would produce a fine robust race, and, after the second century (A.D.), Indian stories spread over the civilised world between Rome and China.

Nor can I accept the refinement of difference (p. xiii.) between Indian and Aesopic fable which Benfey, followed by Mr. Keith-Falconer, thus defines: "In the latter, animals are allowed to act as animals; the former makes them act as men in the form of animals." The essence of the apologue is a return to *homo primigenius*, with erected ears and hairy hide, and to make beasts converse and behave like him, with the superadded education of ages. The object is obvious. I can insinuate a lesson and address friend or foe as Isegrim the wolf or Belins the sheep, while debarred the higher enjoyment of

showing him up as a man. Metempsychosis is an afterthought; it explains much in Hindu literature, but it was not wanted in the beginning.

Mr. Keith-Falconer has produced a scholarly volume, whose sole fault is being too scholar-like. He is over-dutiful to his Guru. We are referred to "Professor Wright's Preface to the Syriac text" for proper names and a host of interesting details which the book sadly wants. Like Mr. Clouston's *Sindibād*, the text is uncomfortably gappy; and, as one clause is inserted in p. 241, the holes could easily have been filled up by printing in italics extracts from other versions. Others are *verecundiae causa*, and they spoil the sense, e.g., the eighteen lines omitted in p. 19 and others in pp. 82, 148, and 209; while the physiological details in p. 262 stultify the omission in p. 261. The book is not *virginibus puerisque*; and surely a *modus* is to be discovered. They say that dog-Latin and cat-Greek are no longer mysteries to the omnivorous feminine reader; I have only to reply that if she has learnt what Virgil and Horace teach, she has seen much worse things than *Kahilah* and *Dimnah* can show her. Such mutilations in a day so immodestly modest as ours have ruined many books. See how the council of the Hakluyt Society unsexed Markham's fine translation of Cieza de Leon.

There is much to say, and little space for saying, about minor details. Kohl (p. 2) should not be translated, after Jezebelian fashion, "eye-paint," but "eye-powder." Mathwa (*shid*) is, I suppose, a Syriac mistake for idyllic Matharā. "My reins tremble for fear" (p. 89) in Arabic is "my side-muscles quiver," which is probably here meant. Rozbih = Persian "good day" (p. 98), and Zirak = the "little low one" (p. 110). The reader should have the benefit of a note on herb basil (p. 114); on Peridun (p. 172), the modern Furaydun, conqueror of Zohak; on the "horse-called Göd" (p. 221), which is the Arab Jūd or blue equine blood; and for "Shulam, Shulam" (p. 255) we should not be referred to distant Guidi. It may appear hypercritical, but one shivers at two "embracing one another" (p. 175), thus ignoring the world of difference between "Love one another" and "Love each other." One is unpleasantly affected by reading "wine—when once it is partaken of" (p. 181); and we hate the misplacing of the adverb in "Fear of God can *only* be guarded [guarded only] by continual meditation" (p. 219).

To conclude, I thank Mr. Keith-Falconer for his useful and scholarlike volume, and only hope when meeting him again to find him a trifle less severely erudite, and more condescending to the weakness for amusement which characterises our fallen human nature.

RICHARD F. BURTON.

Outlines of the World's History, Ancient, Mediæval, and Modern. With Special Relation to the History of Civilisation and the Progress of Mankind. By Edgar Sanderson. (Blackie.)

MR. SANDERSON'S book is a strange mixture of things useful and things ornamental, of solid instructive reading, and of matter quite out of place. Whether the volume be in-

tended as a school-book, as a manual for "self-help," or as merely a book to be referred to for facts and dates, we cannot tell. It is not well suited to perform any one of these functions, and yet will be of some use for all. To discharge efficiently any useful office a book should be a coherent whole; the various substances of which it is composed should have been fused in the mind of the author, not have remained in the half-melted state which indicates as surely as if he had told us so, that he has not been able to harmonise the various authorities which he has used.

The following not very intelligible sentence indicates the writer's standpoint: "According to the view of the wisest and best of men, God governs the world, and on this view the history of the world is the carrying out of his plan." History, we would remind Mr. Sanderson, is a word having a clearly defined meaning, and it does not signify the same thing as growth or evolution. We are in full accord with "the wisest and best of men" when they affirm that "God governs the world"; but we do not think that they need have been put into the witness box to testify to something which those who accept it receive as a part of their religion, and by no means as a fact capable of the sort of demonstration which the historian calls for. We demur, however, in any case to "history" being called the carrying out of the divine or any other plan. History is a record of events; when it ceases to be that, and that only, it is no longer history, but something else, higher or lower as you will. Theology, poetry, romance, or philosophy, it may be; but a book has no claim to be called a history which is founded on the mere assumptions of either the wisest or the most foolish of mankind. And it is a misuse of words, from which anyone who tries to instruct others should have kept himself free—the confusion of what the unnamed wise and good men have considered a divine plan with the plan itself.

The same sort of confusion runs through the whole book. Sometimes it is only indicated by an erring word or an inept phrase, at others it is very glaring. What, for example, can be more misleading than the following? The author is speaking of the spread of Christianity, and he tells us that "the age was in search of a religion, because it was an age of servitude, and, therefore, of human weakness, which caused men to look round the universe for a helper and a friend." If Mr. Sanderson had been one of those who attack Christianity, we should have comprehended his point of view, though it would have seemed to us unaccountably silly. But for one who is so thoroughly orthodox as to hold that the early Jewish polity was a "theocracy or government by God in revelations of His will to the people, through laws directly given from Sinai, and communications made to the high-priest" (p. 55), to have persuaded himself that servitude and weakness are the means by which men or nations have ever risen from a lower state to a higher seems to us one of the most unaccountable misrepresentations ever made by anyone who has given himself over to speculating on historical problems. That servitude and weakness should not have produced the effect that intellectual and moral degradation have been observed to

produce in other times and countries does not strike Mr. Sanderson as amazing; on the contrary, he holds that it did not cause intellectual torpor and lazy superstition, but prompted men to one of the greatest intellectual efforts of which human nature is capable—"to look round the universe for a helper and a friend." What kind of an undertaking it may be to look round the universe we do not know. The author means, we imagine, something of this kind. That when Christianity began to spread among the people, the old religions to which the minds of men had clung so long, if not in fervent hope, at least without conscious despair, were at length religions no longer; their binding power over the human heart had passed away, and as a consequence the newer and higher faith which had arisen among the Hebrews—a faith which taught justice, immortality, and, above all this, pure, human love—gradually brought within its fold most of those who were not either stupid or sensual. If our elucidation of Mr. Sanderson's meaning be the true one, it is to be regretted that he has not stated it in plain language; if, on the contrary, he would have us understand that "the age" or "men," by which vague terms he means very considerable numbers of persons in the various parts of the far-spreading Roman empire, were anxiously on the outlook for a new faith, and, notwithstanding "servitude" and "weakness," were impelled in the direction of world-wide discoveries in morals and theology, much in the manner that Columbus was bent on reaching land by way of the Atlantic, we think he has made a cardinal error relative to one of the chief turning-points in the history of the world.

This is but a single instance of many we have marked of that perilous rashness which characterises these *Outlines*. We will direct attention to but one other. Mr. Sanderson is instructing us as to the Catholic reaction which followed the reforming zeal of the great revolt from the Roman obedience. He informs us that in "England and Scotland men were wasting, in hot disputes on points of discipline and doctrine, the powers and time which might have brought over Ireland from the old faith to the new." We do not call in question the disputes and the many sad evils they have entailed—sorrows which burden many a household at the present day; but we are not aware that there is a scrap of evidence which goes to prove that the Irish people would have embraced Protestantism if the whole of the English and Scotch had been of one heart and of one mind on such matters as grace, free-will, and the divine right of episcopacy. It seems to us, on the contrary, that these very disputes tended to inflame still more the zeal of those whose unhappy mission it was to endeavour to shake the child-like trust of the Irish Celt in his national faith. Why Ireland remained Catholic while Wales and Scotland accepted the change we do not know, and, in the present state of historical knowledge, we do not believe that anyone can tell us. Guessing about the facts of history is quite as futile a waste of time as guessing in chemistry or metallurgy would be.

Mr. Sanderson is well furnished with facts, and, as far as we have observed, his dates are all right. He might do good work in

history, where so very much remains to be done, if he would remember that the same strict accuracy and the same patient observation are demanded when treating of the development of races and states as is called for in any other department of natural science, and that unprovable surmises are as much out of place when dealing with the rise and fall of religions as they are admitted to be in relation to the granular structure of the oolite or the coloration of a butterfly's wings.

EDWARD PEACOCK.

NEW NOVELS.

Colonel Enderby's Wife. By Lucas Malet. In 3 vols. (Kegan Paul, Trench & Co.)

Stories Revived. By Henry James. In 3 vols. (Macmillan.)

Under the Lash. By Mrs. Houstoun. In 2 vols. (White.)

The Tinted Venus. By F. Anstey. (Bristol: Arrowsmith.)

A Regular Pickle. By H. W. Nesfield. (Redway.)

Bootie's Baby. By T. S. Winter. (Warne.)

THOSE readers who remember *Mrs. Lorimer*: a Sketch in Black and White, will naturally be interested in a second novel from the pen of the writer who prefers to conceal her identity behind the name of Lucas Malet. Nor will they be disappointed. *Colonel Enderby's Wife* conclusively proves that Lucas Malet did not exhaust her store of impressions in a first effort, and that she possesses a true faculty for drawing character and constructing a plot. This second venture marks a distinct improvement upon the first; the portraiture is more firm and vigorous, the style is easier, and the climax of the story is worked up more powerfully. Altogether, *Colonel Enderby's Wife* is a very remarkable and original novel. The semi-scientific conception of the heroine, if we must call her so—a reversion to a forgotten type—is decidedly ambitious. She is a kind of fatal half-sister to Hawthorne's Donatello. On the whole, we think Lucas Malet achieves a large measure of success with her. The scene in which a second nature momentarily discloses itself in Jessie during her ramble with the Colonel is a masterpiece. It throws her real character into strong relief, and brings out the complete irony of the relation between the two. But with the subsidiary characters there is no room left to doubt of Lucas Malet's success. Cecilia Farrell, her mother, and Mrs. Pierce Dawnay are not pleasant studies. They convey to us, however, the impression of absolute fidelity to life. Yet we cannot help demurring to the measure that is meted out to Cecilia Farrell. The author is so absorbed in her task of wielding the moral scalpel that she devotes her attention too much to laying bare the weak and ugly places of her life. But this treatment of Cecilia Farrell is only part of the cynical view taken of women throughout the book, which is perhaps too sustained and prominent for artistic effect. The same fault may be found with the wit and sarcasm which for pages tips nearly every sentence. Brilliant and shrewd as many of Lucas Malet's reflections and epigrams are, the coruscation is too perpetual. The reader

is almost bewildered into weariness. Yet we can turn to many of them more than once with satisfaction. We might instance in particular the disquisitions on marriage, duty, and the moral aspects of Darwinism. Another marked characteristic of *Colonel Enderby's Wife*, one that is not indeed new to modern English fiction, but has seldom been so persistently accentuated, is the total absence of anything like an indication of poetic justice. Lucas Malet has evidently set her face firmly against this. We close the book grimly assured of Mrs. Enderby's easy success in her second life, and of Mr. Bertie Ames's comfortable complacency. The only character throughout which commands our admiration and sympathy, and even commanded more than Mrs. Pierce Dawnay's respect, is Colonel Enderby himself. It is not too much to say that Colonel Enderby's last finding of his way to the old home reminds us of that other colonel whose final word was "adsum." Colonel Newcome possesses an earlier hold on our affections from which nothing could remove him; but there will also be a place for Colonel Enderby. The scenes in the beginning and close of the book are laid in those Midland counties which Lucas Malet knows and renders so well. The sketches of county society are very sharply and clearly hit off; but the Italian impressions are also unusually good, and, above all, first-hand. There is a fine piece of imaginative writing about the romance of Italian history in vol. i., where Colonel Enderby broods in his hotel.

Mr. Henry James has brought together in these volumes a number of pieces ranging over something like twenty years, many of which have never been published in England before. It might be possible to pick a quarrel with his title at the outset. What Mr. Henry James puts before the public is a number of inconclusive studies and sketches; very few of them can be called stories in the true sense of the word. But to let that pass, this collection is certainly a worthy example of Mr. Henry James's peculiar art, and will help to confirm, if it cannot advance, his reputation. The Preface warns us that most of the stories have been retouched, and some largely rewritten. So far their value as indicating the development of the author's powers is rather impaired. But we wish the process of revision had been a little more severe here and there. Mr. Henry James might well have purged several passages which, to borrow an expression from another language, are disfigured by "pretiosity." What, for instance, are we to understand that an imagination does when it begins to "crepitate"? Again, we could have spared more than one supersubtle disquisition where the analysis comes disagreeably near to being mere "finicking," and nothing more. Of all the pieces, and they vary very much in merit, "The Path of Duty" strikes us as being the most notable. As it was only published last Christmas in the *English Illustrated Magazine* it is a welcome proof that Mr. Henry James's powers have still to reach their high-water mark. It is perhaps the most clever and concentrated study Mr. Henry James has yet achieved. He preserves throughout the attitude of dispassionate impartiality with great success.

The question between the three characters is simply stated as a scientific problem; the reader's sympathies are in no ways influenced, and he is left to solve it for himself as he likes. "The Author of 'Beltraffio'" again is a remarkable story, and strikes a tragic note unusual with the author. The conflict in the mother's mind is cunningly suggested. To glance at the slighter work, "A Day of Days" is one of those incomplete little episodes full of the "might have been" over which Mr. Henry James delights to linger. In "Rose Agathe" the surprise is cunningly contrived; and of course there is one story devoted to an explanation of the American girl, that new type which possesses such inexhaustible fascination for Mr. Henry James.

Mrs. Houstoun's novel is a singular mixture of good and bad. The characters of the Irish girls, and their father, with the whole of their curious *ménage* are pleasantly and sympathetically described. But the heroine bears too striking a resemblance to many others of her class who exist in novels. Nor is the hero a very satisfactory creation. He, too, seems drawn rather from fiction than from life. Hervey Latour is entangled into a foolish marriage by the beauty of the "unprincipled Anglo-Greek," as Mrs. Houstoun delights to call her. But though she soon affords him an inkling of her real character, he bears her off to the solitary west of Ireland, where he gratuitously takes up the post of Resident Magistrate. Ennui and monotony speedily develop the worst qualities of the Anglo-Greek. She tries a desperate flirtation with the only object of her wiles within reach—a young man reading for Sandhurst. Captain Latour is rash enough to take her back after she deserts him. But the inevitable and unedifying end is only delayed. More fortunate than he deserves, the hero gets free ultimately, and finds consolation in a young lady after the type of Moore's Norah Creina. Mrs. Houstoun has an eye for Irish scenery. She describes the desolate coast and the sodden hills effectively. But the accident in Rotten Row is not well managed. And Mrs. Houstoun's conspicuous fondness for French should not betray her into talking of a *partie quarrie*.

Mr. F. Anstey is in his best vein in his new farcical romance, *The Tinted Venus*. He has hit upon a singularly happy idea, and worked it out with ingenuity. The conversations are excellent, especially those of the embarrassed hairdresser with the goddess; and Mr. F. Anstey has excelled himself in his peculiar department—the humorous description of vulgar people. His story is a variation upon that old theme which supplied many a romance before Prosper Mérimée's *Venus d'Ille*. The Cyprian goddess is resuscitated—this time by a luckless hairdresser. Her experiences in the land of Philistia, and her verdict upon that dull and irresponsible country, are what might have been expected. If any fault is to be found with the story it is, perhaps, that the closing scenes are too protracted, and have not enough movement. The *dénouement* also, an exceedingly difficult one to contrive, has elements of weakness. But they are amply redeemed by Tillie's sudden access of womanly pity for the frustrated hopes and arrested powers of her for-

midable rival. It would be interfering with the reader's pleasure to give any sketch of the narrative from the party in Roshewich to Mr. Tweddle's final glorification, and the assumption of that title which Mr. Matthew Arnold repudiated. The best thing in the whole volume, to our mind, is Tweddle's confused letter to Tillie, explaining that "never did he swerve not what could be termed a swerve for a instant." It is a model of the epistolary art, and does away with a reproach against our hurried generation. Now we read it we wonder no one has ever anticipated Mr. Tweddle's figure before—"this dilemmer which is sounding its dread 'orns at my very door." The female characters are very good. It is impossible not to have a fondness for Tillie, and we feel quite sure of Bella's spitefulness. *The Tinted Venus* forms one volume of Mr. Arrowsmith's handy "Bristol Library," which was established by Hugh Conway's success, and seems destined to displace the old three-volume novel to a great extent.

The familiar and much misunderstood saying about wild oats has had much to answer for already, and will probably continue to do so "until the tired sun drops from the signs." But not the least of its responsibilities has been incurred in connexion with Mr. Nesfield's story. *A Regular Pickle* is a term which stands in need of exact definition just as its synonym among nurses—a limb—probably does. But few people except Mr. Nesfield would include in the authorised pranks of *A Regular Pickle* such errors as lying, thieving, and forging. But in spite of this large interpretation Mr. Nesfield does not make his book amusing.

Boote's Baby is written for the sake of the earlier scenes, which are amusing enough. The notion of transporting a child into the regiment is not altogether new, but it is still full of opportunity. But the story is too slight, and too obviously a peg for Miss Mignon's early adventures. The author's difficulty in rescuing himself from an awkward position is apparent enough, but the part played by Miss Mignon's mother is neither probable nor satisfactory.

C. E. DAWKINS.

THREE VOLUMES OF VERSE.

A Child's Garden of Verses. By R. L. Stevenson. (Longmans.) Mr. Stevenson is one of the very few writers just now whose books we await with eagerness, because he is one of the very few who, in a cultivated age, retain any vestige of the barbarous faculty of imagination. In the little volume before us he becomes a child again, and sings the joys and sorrows of childhood, and the glories of a child's world, with a fortunate oblivion of most things he has come to know in later years. The first poem in the book seems to us the best. It is called "Bed in Summer."

"In winter, I get up by night,
And dress by yellow candle-light,
In summer, quite the other way,
I have to go to bed by day.

"I have to go to bed and see
The birds still hopping on the tree,
Or hear the grown-up people's feet
Still going past me in the street.

"And does it not seem hard to you,
When all the sky is clear and blue,
And I should like so much to play,
To have to go to bed by day?"

Nothing could be more completely successful as the expression of a child's feeling. This, too, is not far from the fact:

"When I am grown to man's estate,
I shall be very proud and great,
And tell the other girls and boys
Not to meddle with my toys."

Others which seem to us very happy are "Keep-sake Mill," "From a Railway Carriage," "The Lamplighter," and "The Gardener." Nor is Fairy Land forgotten. It would not be true to say that Mr. Stevenson altogether escapes the obvious dangers of this sort of writing. His child protests a little too much about his littleness, and makes observations now and then beneath the dignity of song, and others far beyond his years; but for all that he is a most engaging child.

Poems of a Life. By Lord Sherbrooke. (Kegan Paul, Trench & Co.) Lord Sherbrooke's *Poems of a Life* are very disappointing, and every time one takes up the slender little volume, refusing to believe that it can possibly contain so little, the disappointment deepens. We hesitated to record our first impression, and we have tried it in all moods, with the hope that, after all, our first impression might have been wrong. It would have been so pleasant a surprise to find that the veteran statesman had hitherto carefully concealed one half of his nature from the world, and that brilliant and ready wit, sharp satire, keen logical faculty, strong common sense, were not incompatible with the softness and sentiment and fine frenzy of the poet. But there is no such revelation here. Believers in the inevitable limitation of human faculties will be confirmed, and not staggered, in their belief by what Lord Sherbrooke presents as the poetic fruits of his life. They serve only to remind us that before Lord Sherbrooke engaged in the rough and tumble of colonial politics he was an Oxford "coach" of high celebrity, and that the composition of verses in the classical tongues was for some years a part of his business. The verses in this volume have no more title to be called "poems" than such scholastic exercises, and throw equally little light upon the character of the author. That he should have thought them worth printing is, perhaps, the most interesting and instructive incident in the publication. Of course there are good lines here and there. This could not be otherwise in the metrical exercises of a man with his lordship's literary faculty. But there is no single poem likely to obtain a place in any future Golden Treasury. Lord Bacon had probably less poetic sentiment in his nature than Lord Sherbrooke; but he lived in a less prosaic age, or was happier in his choice of a subject. If the poems had been dated, it would have been easier to bring them into relation with known facts in the career of the noble author. But this convenience is vouchsafed only in the case of two stanzas translated from Schiller; and to any reader who reflects on the reason for dating these lines, the fact will touch a deeper chord of feeling than Lord Sherbrooke reaches in any of his verses. Feeling, indeed, as might be expected, is not so much a characteristic of his poems as satiric force. The satiric verses are the best in the volume. Everybody knows that Lord Sherbrooke can hit hard and touch to the quick in prose, and we imagine there are some shrewd thrusts in his verses; but, unfortunately, they are directed against his political opponents in New South Wales some forty years ago. To enter fully into the force of the satire would require almost as much study as is necessary for the enjoyment of Pope's Epistles. Why are they not annotated? There may be reasons for this reserve, and there may be reasons also why Lord Sherbrooke has published none of the effusions of his satiric muse occasioned by

later incidents in his life. If Lord Sherbrooke had not stopped short with his metrical relics of colonial politics, the volume might possibly have been thicker, and would certainly have been much more interesting.

Tuberoses and Meadowsweet. By Mark André Raffalovich. (David Bogue.) The range of poetic feeling within which these poems live is certainly a narrow one. It is bounded on all sides by Rossetti's sonnet sequence "The House of Life." Within that limit the poetry is often true, subtle and strenuous. It would be easy to find small faults in the diction, and large faults in the passion of these poems. The one is often obscure and the other is not rarely sensual. The obscurity arises mainly, we think, from the numerous foreign idioms employed. The excess of sensual ardour is a result of temperament. We understand that Mr. Raffalovich is a young Russian whose love of English poetry has led him to seek nationalisation in this country. He shows an extraordinary command of our language so far at least as concerns the extent of his vocabulary, and his misuse of English words is rare. The defects in point of idiom ought soon to remedy themselves. Mr. Raffalovich will then be an English poet of distinction, though not by any means of high claims. He has imagination of the secondary order, and it loves to dwell chiefly on the shadowy side of nature. The deep tarn, the purple lake, the silent pool, and the mystic grove, have just that appeal for him which they had for his English master. To say that the dreamy aspects of the world outside humanity partake for him of the emotions of men and women, and are to be interpreted only by that intercommunion of passion, is to say enough to indicate the kind of sentiment which pervades his book. Beauty is worshipped with sensual ardour. Of the pallid fancy which finds in the wind on the mountains nothing that is foreign to the wind, in the water of the tarn nothing that has reference to the wan reflection of a human face, in the rolling waves of the sea nothing that tells of a woman's heaving breasts—of the strong and healthy, the emancipated and bird-like fancy which sees nature for what it is, Mr. Raffalovich has little or none. Everything as he sees it has reference to humanity on one of its many sides—the side of passion. We are not to be understood as depreciating this type of poetic temperament. If Shelley's charm in "The Skylark" lies mainly in that freedom from the trammels of human sentiment which seems to let the spirit of the poet who lies on the grass soar with the wings and the soul of the bird in the sky, the fascination of Keats in "The Nightingale" is that he is a living man among living men, who toil and moil and grow spectre-thin and sad, interpreting by the song of the night-bird the indissoluble kinship in sorrow of all living things. Then Shakspeare has much of this poetic temper: instance the familiar description of the moonlight sleeping on the bank. It is almost the only kind of poetic feeling to be found in Rossetti, and it reveals itself even in such a display of rugged power as "The King's Tragedy," as the sublimest passage in that ballad—the weird woman's vision of the gourd—will show. Mr. Raffalovich is, as we say, a young man, and he may easily make deeper and broader his imagination, as Rossetti himself deepened and broadened the imagination which began with the exquisite but circumscribed vision of "The Blessed Damozel," and the "Bride's Prelude," and ended with the robust, vehement, and sweeping power of "The King's Tragedy" and "The White Ship." But Mr. Raffalovich is as little likely as his master was to alter his way of looking at nature; and hence, however vigorous and passionate, however picturesque and subtle, his future work

may be, it will always, we should say, appeal only to the idiosyncrasy of the few who see human love in everything. We have referred to Rossetti in this mention of Mr. Raffalovich, but would not be understood to institute a comparison, however remote, between the great poet and his youthful disciple from a foreign land. Notwithstanding a few extraordinary, perplexing, and even amusing misapplications of words, and some curious slips of rhythm, in this book, we will venture, however, to say that there is enough merit in Mr. Raffalovich's poems to give rise to hope for his future. No competent judge of poetry will question this judgment when he reads the following verses, remembering that they are written in a language foreign to the writer:

"THE SILENT POOL.

"No light, no air, no sound, no taste, no smell,
Here while we wait to us of life to tell,
No longer can I see where we did enter.
The noiseless water scarcely mirrors us,
The shallow pool that sloping to the centre
Even at the edge seems dull and dangerous.
Dark twisted branches where the leaves are
greenest,
A film against the sun, slim-hung above!
Warm hand in hand the while on me thou
leanest.
Strong tortured branches wasted as with love!
Shoulder to shoulder, I and thou, arms touching,
My fingers in thy fingers tenfold clutching.
A pale and captured sky that pines above
Dark twisted branches where the leaves are
greenest!
Here while we stand to us of life to tell,
No light, no air, no sound, no taste, no smell.
Curbing and ruling their submissive tangles
All things that grow here downward oddly
curve
Around the pool at unexpected angles,
As if to reach some goal from which they
swerve,
Straight trunks that not a storm would answer
stirring,
And crawling roots that turn which way pre-
ferring,
All maimed and cringing humbly creep and
curve
Around the pool at unexpected angles.
Shoulder to shoulder, I and thou, arms touching,
Here while we wait to us of life to tell,
No light, no air, no sound, no taste, no smell,
My fingers in thy fingers tenfold clutching!"

Mr. Raffalovich must not be surprised to find that writing like this—full of foreign idiom, disconnected, wanting in simplicity and smoothness, yet subtle and keenly felt—is precisely the easiest to ridicule and the hardest to appreciate at its true worth.

NOTES AND NEWS.

We hear that Gen. Gordon's journals at Khartum, which will be published on Thursday next, June 25, contain, in addition to the journals themselves, appendices of the greatest interest and importance, translated from the Arabic expressly for this volume, and hitherto wholly unknown even to the Government. Among them is a letter from the Mahdi to Gen. Gordon, telling him of the destruction of the steamer *Abbas*, and the deaths of Col. Stewart and the Consuls, and giving a *précis* of the documents taken with them. This *précis* constitutes the only record of these documents, as well as of the stores in Khartum at that time.

At the last meeting of the Académie des Inscriptions, it was announced that the Abbé Batifol, who is travelling in Eastern Europe under a commission from the French Government, has discovered in the treasury of the church at Berat, in Albania, a MS. containing the gospels of Matthew and Mark. It is written in uncials of silver, upon purple vellum; in which respect, as well as in the character of its

readings, it resembles the Codex Rossanensis (2), which was itself discovered only a few years ago in Italy. The date is probably the sixth century.

AFTER an absence of about two years, Capt. R. F. Burton has come on a visit to England, partly with the object of making arrangements for the publication of his translation of *The Thousand Nights and One Night*.

TRINITY COLLEGE, Cambridge, is to have a memorial of the late H. A. J. Munro, in the form of a bust by Mr. Woolner, who, it will be remembered, is also the sculptor of the fine bust of Tennyson in the library of the same college.

It has been settled that the performances of "Eumenides" at Cambridge shall take place during the first week of December, and that there shall be six or seven of them altogether. Mr. Stanford has been busy selecting the chorus. The scenery is to be painted by Mr. John O'Connor.

THE first portion of the library of the late John Fuller Russell will be sold by Messrs. Sotheby, beginning on Friday, June 26, and continuing for five days in all. The collection is equally rich in MSS. and in printed books. Among the former are a missal according to the Use of Sarum, written for Bishop Osmund of Salisbury, who died in 1099; a Book of Hours, with full-page miniatures executed in England in the fifteenth century; the *Castle of Love*, by Bishop Grosteste of Lincoln; and an unpublished work by Archbishop Laud on Church Government, written for Prince Henry of Wales. Of the printed books we can only mention three Caxtons, no less than twenty-seven Wynkyn de Worde's; the rare third folio of Shakspeare, with a few also of the quartos; and two of the rarest works of the press of Gutenberg—the *Speculum* of Hermannus de Saldia, which is believed to be unique; and the *Determinatio duarum Questionum* of Sifridus, of which the only other known copy is in the University library at Cambridge.

DR. FURNIVALL has sent to press for the Chaucer Society a copy of the fine Harleian MS., 7334 of the *Canterbury Tales*. He refrained from printing it at first in his "Six-Text" of the *Tales*, because Dr. Richard Morris and the late Thomas Wright, to say nothing of Mr. Jephson, had issued careful editions of it. But experience has shown that a print of the MS. as it stands is necessary for students, because the editors of it were obliged often to correct its mistakes, or substitute better readings for its worse ones; and as they were not allowed to give collations, the real readings of the MS. were not accessible in print. Hence the need of an accurate print of it, for collation with the Six-Text and other MSS. The print will be issued in one volume, demy-octavo, this year, and will correspond, page for page, with the Ellesmere and other separate issues of the Six-Text edition.

PROF. SKEAT has finished his noble edition of the three versions of *The Vision of William concerning Piers Plowman, who is Christ*; and it has been issued to the members of the Early English Text Society's Original Series for 1884, with Part I. of Prof. Zupitza's parallel-text edition of *Guy of Warwick* from the Auchinleck and Caius MSS. The issue of the Extra Series for 1884 will shortly be completed by Part I. of Miss Octavia Richardson's edition of Caxton's Englishing of *The Four Sons of Aymon*, with collations from its French original. Mr. Sidney L. Lee will complete this year his edition of Lord Berners's *Huon of Bordeaux* for the society.

MR. WILLIAM PATERSON, of Edinburgh, will have ready in a short time a book by the Rev.

W. Forbes Leith, S.J., being *Narratives and Letters of Scottish Catholics during the Reign of Mary Stuart and James VI.* These narratives, from hitherto unpublished MSS., throw much light on the condition of Scottish Catholics after the Reformation period, and are full of interesting details of personal adventure and suffering.

MR. PATERSON will also publish a new work, by the author of *Nether Lochaber*, entitled *'Twist Ben Nevis and Glencoe*.

A NEW three-volume novel by Mr. B. L. Farjeon, entitled *The Sacred Nugget*, is in the press, and will be ready in July. We understand that *Great Porter Square* is already in a fifth edition.

Winged Words is the title of a new book by the Rev. H. R. Haweis, which Messrs. Isbister will publish immediately. It is divided into two parts: the first—"Amo"—deals with the home life and its duties; the second—"Credo"—with the inner life and its problems.

UNDER the title of *Urbana Scripta*, Mr. Arthur Galton is about to publish with Mr. Elliot Stock a volume of essays on five living poets, viz., Tennyson, Browning, Matthew Arnold, Swinburne, and William Morris.

THE Rev. Hilderic Friend will shortly publish, with Messrs. Swan Sonnenschein & Co., an illustrated book on *The Ministry of Flowers*.

WE hear that more than 100,000 copies of Ouida's novelette, *A Rusty June*, were subscribed for before its publication, and that the demand for it still continues.

MR. TINDALL WILDRIDGE of Hull, author of *The Miserere of Beverley Minster*, announces the publication of Vol. I. of *Northumbria*, a yearly volume devoted to the history and antiquities of the north of England, from the Humber to the Tweed, and from sea to sea. Among the contributors of papers to this volume will be the Rev. H. E. Maddock; the Rev. R. V. Taylor; the Rev. J. R. Boyle; Mr. W. E. Axon, of Manchester; Mr. Jesse Quail, of Stockton-on-Tees; Mr. C. Staniland Wake; Mr. W. Andrews of Hull; Mr. F. Ross. The work will be published in two editions, and is to be illustrated with copies of old engravings, drawings of quaint carvings, &c.

INTO the grim world of London by night Mr. Thomas Archer has recently made a fresh tour of discovery, and has recorded his impressions in an article which is to appear in *Cassell's Magazine* for July, with illustrations from a well-known pencil.

Philosophy in the Kitchen is the title of a cookery book, based on a new plan by "The Old Bohemian," which will be published early in July by Messrs. Ward & Downey.

MESSRS. MAXWELL'S forthcoming work include a "story of unromantic life," in one volume, entitled *The Cabman's Daughter*, by Holme Bird.

MESSRS. MOFFATT & PAIGE are about to publish *Brown Studies*, a series of sketches by Mr. Aaron Watson. The book will contain about one hundred and fifty illustrations, drawn chiefly by Alfred Bryan and John Shepherd.

MESSRS. SWAN SONNENSCHN & Co. will publish, very shortly, a new book by the Rev. F. A. Adams, entitled *My Man and I*; or, the Modern Nehemiah. The work deals with various Church topics, and contains notes on the subject of Reunion, the Book of Common Prayer, &c.

MR. JOHN A. C. VINCENT contributes to the July *Genealogist* a criticism of Prof. Freeman's *Cathedral Church of Wells* (1870). Among other contents of the number will be—"Notes

of the Life of Sir George Whaler, Knight," from a seventeenth century MS.; "John Harvard, the Founder of Harvard University, U.S."; "The Visitation of Dorsetshire by William Harvey, Clarendon King of Arms, 1565"; "Mawson's Obita," from the College of Arms; and an instalment of the "History of the Family of Borlase," containing a remarkable elegy on Sir William Burlace, who "established" the school at Great Marlow which his father had endowed.

MR. T. FAIRMAN ORDISH will give, in the July number of the *Antiquary*, the first portion of a study he has prepared on "Early English Inventions," a subject that has been singularly neglected by writers on economical history, but is full of interest. Mr. Haslitt contributes to the same journal some examples of peculiar tenures of land which he has collected since the publication of his edition of Blount. A paper will also appear on "Roumanian Antiquities of the Roman Period."

THE August number of the *Red Dragon*, the national magazine of Wales, will be permanently enlarged to 104 pages, and the price raised to a shilling. A change will also take place in the editorship, which will, in future, be entrusted to Mr. James Harris.

IN *Little Folks* for July particulars will be given of two competitions, in which a large number of prizes are offered for original stories and for answers to puzzles. These competitions are so arranged that children resident in every quarter of the globe can take part in them on the same terms as those living in Great Britain.

THE Rev. Joseph Maskell, of Emanuel Hospital, Westminster, will contribute to the July number of Mr. Walford's *Antiquarian Magazine* an article on "William Thynne, Chaucer's first Editor." The magazine will also contain the first portion of a paper of great interest to genealogists, entitled "Mr. Thomas Jenyn's Books of Armes," translated from the Norman-French by Mr. James Greenstreet.

THE annual meeting of the Folklore Society will be held on Saturday next, June 27, in the rooms of the Royal Asiatic Society. Lord Beauchamp has resigned the office of president after serving for five years, and Lord Enfield has consented to be nominated in his place. The annual report suggests a confederation of all Folklorists in Europe and elsewhere.

THE first annual meeting of the Huguenot Society of London was held on Wednesday, June 10, Gen. Frederic P. Layard in the chair. Baron F. de Schiokler, President of the French Protestant Historical Society, conveyed the congratulations of himself and his colleagues upon the progress made by the society during its short period of existence. The first part of the volume of the *Proceedings* will shortly be issued. A discussion followed on the proposed celebration of the approaching bi-centenary of the Revocation of the Edict of Nantes. It was announced that special services would be held on Sunday, October 18 (the date of the Act of Revocation), in many churches connected with the Huguenot refugees, and that the governor and directors of the French Protestant Hospital had invited the council of this society and all members able to contribute papers, &c., to join them in a celebration at the hospice in Victoria Park on October 22, the date when the Act was promulgated. Huguenot descendants, and others interested in the subject, are invited to communicate with A. Giraud Browning, Esq., 3, Victoria Street, Westminster Abbey.

AT the seventy-fifth annual meeting of the Swedenborg Society, held on June 16, it was announced that 2,132 volumes of the works of Swedenborg had been sold, and 2,844 volumes, presented during the year.

AMERICAN JOTTINGS.

It is stated that Mdme. Adalina Patti is writing a series of articles for *Harper's*, which will largely be of an autobiographical character.

MISS ROSE O'LEVELAND, sister of the President, has written a book called *George Eliot, and other Studies*. This is said to be the first occasion that a "mistress of the White House" has come forward as an author.

MISS JEAN INGELOW's new volume is published in America under the title of *Poems of the Old Days and the New*, with a prefatory set of verses by Miss Woolsey (Susan Coolidge).

MESSRS. PUTNAM'S SONS, of New York, announce a book for which there ought to be some demand in England this autumn. It is *The American Caucus System; its Origin, Purpose, and Utility*, by Mr. G. W. Lawton. That the epithet "American" requires to be prefixed is noteworthy.

THE Century Club at New York is promoting a subscription for erecting a statue of William Cullen Bryant in Central Park, towards which 3,000 dollars (£600) has already been subscribed. Bryant was one of the founders of the Century, and was president of the club at the time of his death.

THE Boston *Literary World* has had the happy idea of collecting from various sources a "Gallery of Contemporary Portraits" by Carlyle.

THE New York *Literary News* has a competition for the most popular book published within the month. In its June number, Vernon Lee's *Miss Brown* heads the list, with 48 votes out of 204.

IN the *Nation* for June 4 W. J. S. thus begins his criticism of the Royal Academy:

"It is several years since I saw an exhibition of the Royal Academy, and I was ill prepared for the great deterioration in almost all the leading painters which I find to have obtained. With very few exceptions, the popular artists have grown more reckless and mannered in execution, and rapid in choice of subject. The dominant impression which my visit left was one of intellectual imbecility and technical decay. Huge canvases are devoted to subjects which are worth, in point of thought, no man's study, and the general qualities of execution and colour are cruder, looser in intention, and more vulgar and commonplace, than anything I can recall of the years gone by, when English art seemed stirred up by the influences of the great naturalistic revolution and the enthusiasm for sincere and exhaustive study, which was the result of Ruskin's teaching. The brush-work is coarse and unfeeling. Weak straining for the appearance of masterly execution, which only results in feeble and turgid technical qualities; flimsy rendering of all secondary portions of the theme; exaggerations of local colour in place of exalted scales of colour, and almost entire absence of that firm and thoughtful, if sometimes forced and grotesque, rendering of form which one used to find so much of in the rising men—these are what one sees usurping the places of honour, and almost the entire line."

FROM Messrs. Ginn & Co., of Boston (formerly Ginn, Heath, & Co.) we have received several volumes of a series entitled "Classics for Children." The two last are *The Swiss Family Robinson*, and Scott's *Tales of a Grandfather*. The former is illustrated, the latter not; both are printed in clear bold type. It would seem that the requirements of the Code do not encourage the publication of complete books in this country.

No. XVII. of the well-known "Q. P. Indexes" (London: Trübner), compiled by Mr. W. M. Griswold, consists of the fourth annual issue of the Index to Magazines, forming fifty-six pages. Year by year the number of magazines indexed has increased until they

now amount to nearly fifty—American, English, and German. There is not a single French magazine, nor are those English reviews included which were treated in "Q. P. Index," No. XVI., noticed in the ACADEMY of March 14, 1885. The system also differs in so far as the names of authors are arranged alphabetically with names of subjects. When Mr. Griswold's system of numerical shorthand has once been grasped, its conciseness will recommend it for use, if not for imitation.

ORIGINAL VERSE.

DARWIN'S STATUE.

(In the Natural History Museum, Kensington.)

FRIEND of the flowers, and seer of beasts and birds,
Whose patient, indefatigable mind
Made peace and strove in kindred life to bind
Creeping and winged things, the grass and herds;
More sure than song, more eloquent than words,
Here, from the royal seat to thee assigned,
Those eyes o'er-hung with thought, so sad, so kind,
Will draw men after by persuasive cords.
Heaven-sent to show the whole creation one
In pain and travail on its upward rise.
The priest might shriek and mumble of his creed;
But that strong soul that only truth could breed
Had seen the Lord of Life upon His throne
And those four creatures with the thousand eyes.
H. D. RAWNSLEY.

MAGAZINES AND REVIEWS.

WE have received from Messrs. Hodder & Stoughton the first volume of the third series of the *Expositor*, to the contents of which we have month by month devoted brief critical notices. Graced with an etching of Bishop Martensen by H. Manesse, it forms an attractive specimen of the scholarly work of some of the best English-writing theologians. There promises to be as little of the "higher criticism" in this as in the two preceding series of the *Expositor*; but since the magazine appeals to a wide and varied theological public, a tone of conservatism (not to be identified with the spirit of reaction) is perhaps not only excusable but expedient. If there should be room for two such periodicals as the *Expositor* and the *Monthly Interpreter*, it will be a gratifying proof of the growth of a deeper study of the Christian Scriptures. The range of the former is wider, and the historical culture more varied, but the supreme importance of Biblical theology is not less recognised in the latter.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ALBERTUS, J. Die englisch-russische Frage u. die deutsche Kolonialpolitik. Innsbruck: Rauch. 1 M. 60 Pf.
ESCALL, Madame F. L'instruction primaire en Suisse. Paris: Recluz. 4 fr. 50 c.
FERROU, H. de. De la division du pouvoir législatif en deux Chambres: histoire et théorie du Sénat. Paris: Firmin-Didot. 8 fr.
GOTTER, Goethe de Berlin: texte allemand conforme à l'édition de 1879, p. p. Ernest Lichtenberger. Paris: Hachette. 10 fr.
KINDER, V. KROBLOCH, J. Das goldene Buch v. Strassburg. 1. Thl. Strassburg: Trübner. 10 M.
KORRING, H. Geschichte d. französischen Romans im XVII. Jahrh. 1. Lfg. Oppeln: Franck. 2 M.
LAGARDE, Ch. Une promenade dans le Sahara. Paris: Plon. 8 fr. 50 c.
LEBOY-EMAUZIER, A. Les Catholiques libéraux: l'Eglise et le libéralisme de 1830 à nos jours. Paris: Plon. 8 fr. 50 c.
MYKOVSKY, V. Les monuments d'art et de la renaissance en Hongrie. Livr. 1. Wien: Lehmann. 8 M.
RIVIERE, A. Rabelaisiana. Paris: Marpon. 7 fr.
TIBBOT, V. La Chine d'après les Voyageurs les plus récents. Paris: Jouve. 3 fr. 80 c.
VILLEY, E. Traité élémentaire d'économie politique et de législation économique. Paris: Durand. 8 fr.

HISTORY, ETC.

- EPISTOLAR pontificum romanorum ineditae. Ed. S. Loewenfeld. Leipzig: Velt. 8 M.

- GASQUET, A. Précis des institutions politiques et sociales de l'ancienne France. Paris: Hachette. 8 fr.
- GESCHICHTE der europäischen Staaten. 46. Lfg. 1. Abthg. Geschichte Oesterreichs. Von A. Huber. 2. Bd. Gotha: Perthes. 10 M.
- HILDEBRAND, A. Boethius u. seine Stellung zum Christentum. Regensburg: Manz. 5 M.
- KAPPELWYH VAN DE OPPERLOO, J. Abhandlungen zum römischen Staats- u. Privatrecht. 1. Hft. Betrachtungen üb. die Comitia. Stuttgart: Metzler. 3 M. 80 Pf.
- KOPALIK, J. Vorlesungen üb. die Chronologie d. Mittelalters. Wien: Gerold. 1 M.
- MANDOWSKI, O. Hundert Stellen aus dem Corpus juris (Digesten) m. ausführl. Interpretation. Breslau: Koebner. 2 M.
- WENIGER, F. v. der. Geschichte der Kriegsergebnisse zwischen Preussen u. Hannover 1866. 2. Lfg. Gotha: Perthes. 10 M.
- WERNER, A. Kaspar Aindorffer, Abt in Tegernsee 1488-1461. München: Kaiser. 1 M. 25 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- MARTIUS, C. F. Ph. de, et A. G. EICHLER. Flora brasiliensis. Fasc. 94. Leipzig: Fiescher. 68 M.
- NIEDERWIEDER, J. Beitrag zur Kenntnis der Salzformation in Wieliczka u. Bochnia. III. Lemberg: Milikowski. 1 M. 80 Pf.
- POUCHET, G. La biologie Aristotélique. Paris: Alcan. 3 fr. 50 c.
- SARS, G. O. On some Australian Cladocera. Christiania: Dybwad. 2 kr. 75 ö.
- SCHRIFFER, Darwinistische. XVI. Charles Darwin u. sein Verhältnis zu Deutschland, v. E. Kreuze. Leipzig: Günther. 5 M.
- SCHUBERT, Th. Beiträge zur Kenntnis der Anatomie blattartiger Pflanzen, m. besond. Berücksichtg. der Genieten. Breslau: Kern. 2 M.
- TRAUTWILLER, F. Die Mannheimer meteorologische Gesellschaft (1780-85). Ein Beitrag zur Geschichte der Meteorologie. Leipzig: Dürr. 1 M. 60 Pf.

CORRESPONDENCE.

THE EXPULSION OF SHELLEY FROM UNIVERSITY COLLEGE, OXFORD.

Dublin: June 13, 1885.

I do not intend to enter into controversy with the author of *The Real Shelley*. I leave him all the honours won by his book and by his Apologia in the ACADEMY. If he is of opinion that he was warranted in assuming a date erroneous by two years as the date, or probable date, at which "the chicken-heart and milkop" Shelley (*Real Shelley*, i. 65) entered Eton, when proof of the actual date was easily obtainable, I do not dispute his opinion. If he believes that he had good evidence for his statement that "the inordinately blasphemous young rascal" (i. 65) was finally "eliminated" from Eton in 1809, while in fact Shelley remained at Eton until his schooling was completed in Midsummer, 1810, I can only suppose that such chronological laxities properly form a prime feature of a biography characterised by robust and vigorous realism. I withdraw from the field of contention, being myself a frail idealist who loves an accurate date.

But it may interest readers of the ACADEMY to hear that an account of Shelley's expulsion from University College, Oxford, was left in writing by one of the junior fellows of the time, with a copy of which I have been most kindly favoured by an eminent scholar. In it the writer tells how it was announced one morning at a breakfast party that Shelley was to be brought before a meeting of the Common Room for being the supposed author of the anonymous pamphlet; how the pamphlet had been studiously sent to most of the dignitaries of the University, and to others connected with Oxford; how the meeting took place, and the pamphlet with some accompanying notes, the handwriting of which appeared to have been identified with that of Shelley, was placed before the lad; how he was asked if he could or would deny the obnoxious production; how he declined to give a direct reply in the affirmative or negative; how on his quitting the room, Hogg voluntarily and at once appeared to state that if Shelley had anything to do with the pamphlet, he (Hogg) was equally implicated, and to claim his share in any penalty inflicted; how the two youths while awaiting sentence were seen walk-

ing up and down the middle of the quadrangle "as if proud of their anticipated fate"; and how towards the afternoon a large paper bearing the College seal, and signed by the Master and Dean was affixed to the Hall door, declaring that the two offenders were publicly expelled from the College "for contumacy in refusing to answer certain questions put to them." It was always supposed, he states, that Hogg wrote the Preface to the pamphlet. "I believe no one regretted their departure," he adds, "for there were but few, if any, who were not afraid of Shelley's strange and fantastic pranks, and the still stranger opinions he was known to entertain, but all acknowledged him to have been very good-humoured and of a kind disposition."

EDWARD DOWDEN.

SHAKSPERE AND LORD PEMBROKE.

London: June 13, 1885.

Through the liberality of the Marquis of Salisbury, the Rev. W. A. Harrison, of the Council of the New Shakspeare Society, has been lately favoured by his lordship's librarian, Mr. R. T. Gunton, with a very interesting and important extract from a letter in the collection at Hatfield.

In the ACADEMY of March 22, 1884, I directed attention to the imprisonment of Lord Pembroke in the Fleet (March 25, 1601), on account of his intrigue with one of the ladies of the Court. To this imprisonment the subjoined extract also alludes. The impression which the letter conveys is, that the hostility of the queen (who is clearly, as both Mr. Harrison and Dr. Furnivall consider, the lady of "incomparable beauty") arose from the *spretas injuria formae*—from Pembroke's preferring the lady before alluded to, Mrs. Mary Fitton, to the queen herself. At least it would seem that this was the view taken by Lord Pembroke. The impression is deepened by another letter of his at Hatfield, which speaks of the Queen's preferring "sweet Sir Edward" before him. This "sweet Sir Edward" Mr. Harrison has been enabled to identify with another young courtier, Sir Edward Norris. But the chief importance of the extract results from the strong confirmation which it gives of the identity of William Herbert, Earl of Pembroke, with Shakspeare's friend of the Sonnets:—

"E. of Pembroke to Sir R. Cecil, June 19, 1601."

"I thinke myself much favored by her Ma^{ty}, that it would please her to give me leave to goe abroad to follow mine own busines: but I cannot forbear telling of you that yet I endure a very grievous Imprisonment, & so (though not in the world's misjudging opinion) yet in myself, I feele still the same or a worse punishment. for does you account him a freeman that is restrained from coming where he most desires to be, & debar'd from enjoying that comfort in respect of which all other earthly joys seeme miseries, though he have a whole world els to walk in? In this vile case am I, whose miserable fortune it is, to be banished from the sight of her, in whose favor the ballance consisted of my misery or happiness, & whose Incomparable beauty was the onely sonne of my little world, that alone had power to give it life and heate. Now judge you whether this be a bondage or no: for mine owne part I protest I thinke my fortune as slavish as any mans that lives fettered in a galley. You have sayd you loved me, & I have often found it, but a greater testimony you can never show of it then to use your best means to ridd me out of this hell, & then shall I account you the restorer of that which was farre dearer unto me then my life & for such an infinite kindness ever remaine

"Your most assured friend to be commanded,
"PEMBROKE.
"Baynard's Castle, 19th of June."

* Evidently Mr. Gunton did not regard the commencement of the letter as important for Shakspearian research; accordingly it was omitted from the copy sent.

As to the queen's being "the only sun" of Pembroke's world, reference might be made to Sonnets 33 and 34; and "the balance of misery or happiness" may recall 91 and 92. So also analogies to "the world's misjudging opinion" might be found in 112 and 121. But these comparisons would not be, by themselves, very conclusive. The case is, however, altogether different with Sonnets 57 and 58, which were written when Shakspeare's friend had absented himself from the poet's society. In 57 Shakspeare speaks of "the bitterness of absence," and of his being "a sad slave"; and he addresses his friend as "my sovereign." Sonnet 58 is so important that it must be given in full:

"That God forbid, that made me first your slave,
I should in thought controule your times of pleasure,
Or at your hand th' account of houres to crave,
Being your vassall bound to stae your leisure. .
Oh let me suffer (being at your becke)
Th' imprison'd absence of your libertie,
And patience tame to sufferance, bide each check,
Without accusing you of injury.
Be where you list, your charter is so strong,
That you your selfe may prifullidge your time
To what you will, to you it doth belong
Your selfe to pardon of selfe-doing crime.
I am to waite, though waiting so be hell,
Not blame your pleasure, be it ill or well."

First it will be observed that, as in the sonnet, the poet is a slave, so in the letter Pembroke's fortune is as slavish as that of a man who "lives fettered in a galley." What is more remarkable is that the poet is waiting for his friend as though in "hell" (*cf.* Sonnet 120), and Pembroke similarly implores Cecil to "rid me out of this hell." But it is still more important to observe that Pembroke, though released from the Fleet, and with "a whole world to walk in," is still imprisoned—an imprisonment caused by the queen's alienation and absence. The idea of imprisonment being thus caused is certainly neither obvious nor common, and yet this is precisely the idea found in the sonnet, which speaks of

"Th' imprison'd absence of you r libertie."

Shakspeare is "imprison'd" because his friend, in the exercise of his liberty, is absent and apparently estranged.

Let the occurrence *together* of all these thoughts and expressions, both in the letter and in the sonnets, be fully considered, and I can see only two possible conclusions—either that the letter was, if written by Pembroke's hand, composed by Shakspeare—and the possibility of this being the case has suggested itself—or Pembroke was indebted to the sonnets which he had received from Shakspeare; and, notwithstanding the remarkable style of the letter, the latter view may be regarded as the more likely. Perhaps the expression "my sovereign" in 57, and the coincidence of circumstances, may have caused Pembroke to revert to this and the following sonnet. But whichever view may be taken, we have very weighty additional evidence of the close association of Shakspeare with William Herbert, Earl of Pembroke.

THOMAS TYLER.

THE MERTON PROFESSORSHIP.

London: June 13, 1884.

May a humble "light literary" (as Mr. Sweet puts it) say a few words about the Merton Professorship? This "light literary" was not a candidate for the chair, and he is quite convinced that the successful candidate is likely to be a most exemplary and valuable student in his own particular and important branch of science. But are the claims of mere literary persons to a chair of the English language and literature therefore "mythical"?

A writer in "University Jottings" is severe on "penmen" and "tonguemen," and all who write in periodicals understood of the people. Surely he is too severe! If the University were selecting (*absit omen!*) a new Professor of the Greek Language and Literature, would it be desirable to choose a scholar with a speciality like the study of archaic Ionic, and Aëolic dialects, rather than a scholar of such wide tastes and pursuits as (if one may mention names without being invidious) Mr. Jebb or Mr. Butcher? English literature and the English language, like Greek literature and language, are very spacious topics. A man may be deeply and seriously versed in the language and works of English authors from Surrey to Shelley, without being versed in almost prehistoric English. Such a man should, perhaps, not be regarded as a mere trifler, with claims as "mythical" as Grendel. It may be answered that "light literaries," who scribble (poor fellows!) for their daily bread in "dailies" and "monthlies" and "quarterlies," and who, it seems, are admired by "young ladies," cannot have the sort of critical knowledge of English literature which I describe. But this assumption, again, is not quite fair. A man of real capacity and knowledge, and worthy to be endowed, is sometimes driven into periodical literature just because he is *not* endowed. He must write what people at large can read, or he must starve; and this necessity sadly limits the time and energy he can bestow on unremunerative labours of a more "solid" and "serious" description. Nor can I believe that the electors (of whom at least several are, or have been, active, graceful, and popular "tonguemen" and "penmen"—lecturers, reviewers, magazine writers and journalists) really entertain a contempt for their comrades in mere literature. I only want to try to show that a literary man need not be *ex officio*, as it were, a mythically impossible candidate for a chair of Literature. In any case such a professorship (in the Oxford of to-day, where there is no school of English) must be virtually a mere endowment of research or ability, a means whereby a deserving student can live and labour. Of course there may be dozens of opinions as to what kind of student is most deserving; but it would be harsh to conclude that a man is necessarily no student at all because, in a country where literature is not subsidised, he makes his living by his pen. In the discussion of this topic there seems to be some asperity, which is needless where a good appointment has been made, and where there was room, I daresay, for a dozen appointments, each, in its kind, merited and satisfactory.

A. LANG.

MR. WHARTON'S "SAPPHO."

Westbury-on-Trym: June 16, 1885.

With such diffidence as becomes one having no kind of authority in matters classical, I venture to offer one or two remarks upon the *Sappho* of Mr. H. T. Wharton. I have read many reviews of this book; reviews singularly unanimous in appreciative criticism, and written evidently by accomplished scholars. Yet, strange to say, in none do I find it noted that Mr. Wharton has not only for the first time collected every authentic line of his author—nay, every fragmentary phrase and epithet, from every known source, that has chanced to survive the wreck of ages—but that he has rendered the whole into beautiful, and, as nearly as possible, equivalent English, such as may be "understood of the people." This is, in truth, the very central point, pivot, and *raison d'être* of the book. It is not enough to criticise Mr. Wharton's *Sappho* from the academic standpoint, and as "a contribution to

classical literature": it should, I submit, be judged also, and indeed mainly, from the popular standpoint, and as a contribution to popular literature. The book is a tribute, an exposition, a monument. To thousands who know not a letter of the Greek alphabet, it is a revelation; and for those thousands Sappho ceases henceforth to be a mere name, and becomes a splendid reality. To have brought these precious relics of immortal verse within reach of the humblest lover of poetry is no small achievement; and, as it appears to me, this is the all-important fact which Mr. Wharton's reviewers have overlooked.

AMELIA B. EDWARDS.

THE "INHABITANTS OF MELBOURNE, 1695."

Hammer-smith: May 30, 1885.

I cannot understand what the critics mean by saying that "in your review of my *List of the Inhabitants of Melbourne* (1695), it is *wrongly* referred to as the first of such lists that has been printed;" for, by their own admission, no other list framed under the same Act can be found in print.

The list prescribed by the Scottish Act was framed under different conditions, and deals with a multitude of additional particulars. I was too imperfectly acquainted with the Acts of the Scottish Parliament to know how this tax was collected on the other side of the Border, or I should certainly have made some reference to the difference between the English and Scottish statutes. But no one can dispute that the "Book off Rateable Persons within the Shire of Aberdeen," with its details of territorial value and divisions, merchants' capital, servants' wages and the like, forms a record of a different character from the Melbourne List, which I was editing.

I must confess equal ignorance of the printed returns of the poll tax collected at Shenstone in 1692. But this, too, is only a list *in pari materia*, and is not one of those which were framed under the stringent provisions of the singular statute to which I tried to call attention.

I am assured that these statutory lists are unknown at the Record Office; and, therefore, Mr. Round is quite right in saying that Lord Macaulay ought not to be criticised for not having consulted them. But what I rather intended to imply was, that he ought to have known that such statutory lists once existed in every parish, and, therefore, that our ancestors were not so incapable as he imagined of accumulating evidence of their number and condition.

There must be hidden in stray places many lists similar to that which I was lucky enough to come across; and I hope that many of them will soon be found and printed, but (so far as I can see) the Melbourne List stands alone at present.

EDMOND CHESTER WATERS.

IS OLYMPUS VISIBLE FROM PREVESSA?

Combe Vicarage, near Woodstock: June 13, 1885.

In the *ACADEMY* of May 30 there is a notice of Lord Beaconsfield's *Home Letters of 1830-31*. It contains the following:

"In a letter to his father, written from Prevesa in the Ambracian Gulf, he says: 'Before me is Olympus, whose austere peak glitters yet in the sun.' Perhaps some Greek traveller will inform us if Olympus is visible from Prevesa."

When, after touching at Patras, I was going on from Corinth to Corfu, on May 28, I did not see Olympus. Perhaps, however, nothing but other heights between me and that mountain prevented me from seeing it; moreover, when I passed by Prevesa, the steamer was a long way off from the coast. But, on my return from Volo to Piræus, as I was leaving the Gulf

of Volo on May 21, I had a good view of Olympus; and it rose so high that I think it might well be visible from Prevesa.

J. HOSKYNs-ABRAHALL.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, June 22, 8.30 p.m. Geographical.

TUESDAY, June 23, 3 p.m. Physical: "The Specific Refraction and Dispersion of the Alums," by Dr. Gladstone; "A Form of Standard Daniell Cell, and its Application for measuring large Currents," and "The Phenomenon of Molecular Radiation in Incandescent Lamps," by Prof. J. A. Fleming.

8 p.m. Anthropological Institute: "Exhibition of Objects of Ethnological Interest from Polynesia," by Lady Brassey; "Exhibition of Ethnological Objects from New Ireland," by Miss North; "Exhibition of Australian Implements," by Mr. Carl Lumholtz; "The Physical Characteristics of the Natives of Solomon Islands," by Mr. H. B. Guppy; "The Sakais," by Abraham Hale; "The Astronomical Customs and Religious Ideas of the Chokitapa or Blackfoot Indians," by M. Jean L'Heureux; "The Mexican Zodiac and Astrology," by Mr. Hyde Clarke; "The Primary Divisions and Geographical Distribution of Mankind," by Mr. James Dallas.

WEDNESDAY, June 24, 8 p.m. Society of Literature: "The Philosophy of Epicurus and Modern Agnosticism," by Dr. W. Knighton.

8 p.m. Geological: "Supplementary Notes on the Deep Boring at Richmond, Surrey," by Prof. Judd and Mr. Collett Homersham; "The Igneous and Associated Rocks of the Breidden Hills in East Montgomeryshire and West Shropshire," by Mr. W. W. Watts; "The Zoological Position of the Genus *Microchoerus*, Wood, and its apparent Identity with *Hypodusa*, Leidy," by Mr. R. Lydekker; "Some imperfectly known Madreporaria from the Cretaceous Formation of England," by Mr. R. F. Tones; "Correlations of the Curiosity-Shop Beds, Canterbury, New Zealand," by Capt. F. W. Hutton; "The Fossil Flora of Sagor in Carniola," by Constantin Baron von Ettingshausen.

THURSDAY, June 25, 5 p.m. Hellenic: Annual Meeting. 5 p.m. Zoological: Davis Lecture, "The Domestic Cat," by Mr. J. E. Harting.

8.30 p.m. Antiquaries: "Recent Discoveries by Sir J. Savile Lumley, near Lake Nemi," by R. P. Pullan; "A Horse Interment close to a Viking's Grave in Colonsay," by W. W. Galloway.

FRIDAY, June 26, 8 p.m. Quekett Microscopical Club. 8 p.m. Browning: Annual Meeting; "Browning in Relation to his Time," by Mr. C. L. Johnson.

SATURDAY, June 27, 4 p.m. Folklore: Annual Meeting.

SCIENCE.

The Common Sense of the Exact Sciences. "International Scientific Series." By W. K. Clifford. (Kegan Paul, Trench & Co.)

MATHEMATICIANS, compared with workers in other sciences and in the arts, are a secret body. What they do, how they do it, are unknown to the ordinary intelligence. Once upon a time, men who could compute the number of barleycorns required to go round the earth, or who could tell the multiplication table up to twenty-four times twenty-four or further, were called mathematicians; but now the name is found applied to men who do not eminently distinguish themselves in such calculations, and the world is puzzled. The grandest generalisation of natural science, the Theory of Evolution, is made subject to universal criticism, with profit in the long run to everyone concerned; a painting can be seen by all, a poem can be translated into any language; but the critic of the Darwinian theory, of the painting and the poem, has nothing to say of Taylor's theorem, and, because he knows no better, is quite content to live "in the dreary infinity of a homaloid."

The late Prof. Clifford had a strong desire to bridge over the gulf between mathematicians and non-mathematicians, and, more than anyone that ever tried, had the power to overcome the undoubted difficulties of such an undertaking. His lecture on "Boundaries in General," delivered to an audience of working-men, is, so far as we can remember, the only example of a popular mathematical lecture. In several of his essays does he give

the general reader an insight to mathematics. In one, for example, he translates even Taylor's theorem into ordinary English. And that he hoped to succeed in a systematic attempt in this direction is clear from the fact that the title of the volume under review was originally meant to be *The First Principles of the Mathematical Sciences explained to the Non-Mathematical*.

This work, left incomplete by Clifford's too early death six years ago, has at length been completed through the labours partly of the late Prof. R. C. Rowe, chiefly of Prof. Karl Pearson. We may say at once that it is worthy of Clifford's reputation. Prof. Pearson has done his difficult duty well; and if we do object to parts of his work, it must always be remembered that it is much easier to say what would not, than to say what would, have been written by Clifford.

Of the five chapters on "Number," "Space," "Quantity," "Position," "Motion," into which the work is divided, Clifford wrote the chapters on "Number" and "Space," the first half of the chapter on "Quantity," and nearly the entire chapter on "Motion"; for the rest Prof. Pearson is responsible. In reading the third chapter one irresistibly speculates as to the exact parts to be attributed to each writer. We could give reasons for thinking that §§ 1-6 and § 8 are substantially Clifford's, and the others Prof. Pearson's. It may interest some readers to test this theory.

Beginning with the fundamental notion that, *The number of any set of things is the same in whatever order we count them*, the chapter on "Number" carries the reader smoothly on through addition, multiplication, permutations and combinations, and the binomial theorem. Then the reader is introduced to the ideas that distinguish modern algebra from the old "Specious Arithmetic," the distinction between steps and operations, and the extended meanings of addition and multiplication. After proving the theorem relating to the square of the sum of two numbers in the language of algebra and in ordinary English, Clifford remarks:

"Two things may be observed on this comparison. First, how very much the shorthand expression gains in clearness from its brevity. Secondly, that it is only shorthand for something which is just straightforward common sense and nothing else. We may always depend upon it that algebra, which cannot be translated into good English and sound commonsense, is bad algebra."

The chapter on Space begins with the discussion of boundaries in Clifford's well-known method. Then comes one of the gems of the volume—the examination of the "Characteristics of Shape." Clifford's treatment of this should give the reader a notion of what is meant by the word beautiful applied to a mathematical investigation. The conic sections are explained by the method of the shadows of a circle, and through them the reader is introduced to higher curves. This chapter will be found perhaps the most interesting in the book, and must awaken in every reader the keen regret that the power shown here is lost to the world for ever.

The chapter on "Motion," though a fragment, is very valuable both for Clifford's work in it and for what Prof. Pearson has

added. In treating of variable motion Clifford introduces the illustration of two trains used by him in his *Elements of Dynamic*, an illustration that has never received the attention it deserves. We have been accustomed to use a modification of this which does away with the supposition of an indefinitely long train, and is to that extent easier of conception. Suppose two equal wheels mounted side by side, one revolving at a uniform linear speed of, say, one hundred feet per minute, the other beginning from rest and increasing its speed till it exceed the first. To an insect placed on the second wheel, seeing nothing but the two wheels, and unconscious of its own motion, the first wheel appears at the start to be moving forward. By and by, as its own wheel gets up speed the other appears to be going forward more and more slowly. At length the first wheel appears to stop altogether, and then immediately to begin to move slowly backward. *At the instant of apparent stoppage the speed of the second wheel is one hundred feet per minute.* Clifford's illustration ought long ago to have found its way into ordinary textbooks on the subject.

The part of the book that it has fallen to Prof. Pearson to write contains, undoubtedly, the chief difficulties of the undertaking. In fact, the most of his writing is beyond the power of anyone but a mathematician to read; and this through no fault of Prof. Pearson's. It is impossible to see how Clifford, if he had treated at all of the subjects taken up in the chapter on "Position," could have materially simplified it. This chapter undertakes, among other things, the explanation of quaternions, logarithms, complex numbers, Grassmann's alternate units, determinants; and the most perfect possible exposition of these could not be other than difficult reading. Prof. Pearson's success here justifies the courage of his attempt. Besides, however, the necessary difficulties of the chapters on "Quantity" and "Position," there are one or two things that might lead to confusion if they were to be read by some strong-headed non-mathematician. One of these is the use of the theory of limits without any preparation. This theory is surely of as much importance as, say, the theory of fractions, which gets a section in chap. iii. As it is, the language of limits is introduced on p. 128 without any warning; and it is wanted even earlier, namely, on p. 125. There, after proving that if a square having a circle inscribed have its sides stretched in the ratio $1 : a$, any radius of the circle is stretched in the same ratio, the author says, "It follows from this that the circumference of the second circle must be to that of the first as a is to 1." It certainly does follow, but at a greater distance than the non-mathematical reader might suspect. In several passages the notion of limits is introduced, and never so as to be self-explanatory. On pp. 196-7 we find, "Then P Q will be a small arc sensibly coincident with the straight line P Q, and the line P Q will be to all intents and purposes at right angles to O P." The non-mathematical reader is not accustomed to say that two times three is to all intents and purposes equal to six, and might be pardoned for thinking that the words we have italicised do not strengthen the demonstration.

A matter of minor importance is it that the language of stretches is not uniform. A length is said to be stretched in the ratio sometimes of $1 : a$, sometimes of $a : 1$, when no difference of meaning is intended. Again, the three curves are given which are traced out by a point moving, so that the sum, the difference, and the rectangle respectively of its distances from two fixed points are constant; the curve for the ratio of the distances is wanted to make this section more complete.

The section on the Bending of Space, the last and longest section in the chapter on "Position," is a very interesting contribution to the question of hyper-space. The treatment, on the whole, is very ingenious, although objection, we think, might be taken to certain of the conclusions. Prof. Pearson quotes Clerk Maxwell's assertion that "... Anyone who will try to imagine the state of a mind conscious of knowing the absolute position of a point will ever after be content with our relative knowledge," and then attempts an examination of such a state. We shall give one of his illustrations. Modifying slightly the usual example, he asks us to imagine an infinitely thin fish living on the surface of a sphere, and suppose it incapable of making or recognising any landmarks. Then "the fish without landmarks might reasonably suppose its space infinite, or even look upon it as perfectly flat (homaloidal), and attribute the constant degree of bend and stretch to its physical nature." On this we remark that it is perfectly impossible for that fish to have any notion whatever of space of even two dimensions. Supposing, now, the fish to live on a surface of varying bend, he points out that the fish might determine its position by its degree of curvature. "Our fish," he says,

"has only to carry about with it a scale of degrees of bending and stretching corresponding to various positions on the surface in order to determine absolutely its position in space. On the other hand, the fish might very readily attribute all these changes of bend and stretch to variations of its physical nature in nowise dependent on its position in space."

But does not Prof. Pearson get his absolute determination of a point by shutting his eyes to one half of his own illustration? The effort to get the absolute here seems to necessitate the conception of the higher space in which the fish's scales of curvature afford no protection from relativity. The whole matter, however, will bear more discussion than we can be allowed room for here; and whatever opinion we come to as to the conclusions, there can be no doubt as to the clearness and ingenuity of this particular contribution to geometrical heterodoxy.

That this volume will not fulfil in all its parts the original intention of the author, Clifford himself seems to have seen. About a third of it, we should say, is distinctly beyond the reach of the non-mathematical. One end, however, it will serve. There is a great want of discussions by mathematicians of the fundamental notions of their science. Towards meeting this want the *Common Sense of the Exact Sciences* will be welcomed. It deserves, and will get, the careful study of every mathematician striving to lay a firm foundation of first principles.

A. Y. FRASER.

OBITUARY.

PROFESSOR FLEEMING JENKIN.

FLEEMING JENKIN was born in 1833, of Welsh and Scottish blood, and in the pre-eminently English county of Kent; and he was educated in Scotland, Germany, France and Italy. His father, a captain in the navy, and a gentleman of an old school of courtesy and courage, was in narrow circumstances. His mother, stirred by their necessity, addressed herself in the first place to music and painting, in neither of which did she meet with any success, and lastly to literature, where she gained and still preserves a measure of popularity both in England and France. It was, to some extent at least, from the proceeds of these novels that the expense of Jenkin's education was defrayed; and the lady's courage and versatility descended to her son.

A fortunate accident brought the young engineer to the works of Messrs. Newall at the time of the preparation of the first Atlantic cable. He early made his mark; and was thenceforward one of our leading electrical engineers, the associate of Clerk Maxwell and the partner of Sir William Thomson, to whom he was loyally attached. Six months ago he drew up, for the purposes of a biographical notice, some rough notes, almost in the style of a telegraphic despatch, which I have now before me. Only once does he step aside one moment from the direct enumeration of events. He mentions his association in patents with Sir William; and then, with his fine, impertinent honesty and loyalty, he must interject: "The most successful inventions were, however, those of Sir William Thomson." For those who knew him well, this trifle depicts the man. His services, voyages and labours in connexion with telegraphy, his inventions, his book, which has already passed through many editions, it is not for me to appreciate. Telpherage, his latest idea, and the one, it is not improbable, with which his name will be at last identified, his friends can only think of with regret. The expense of energy, the anxiety which sometimes overclouded even his buoyant spirit, in connexion with recent repeated and severe bereavements, we cannot but suppose to have contributed to the fatal accident which we are now deploring. His professional work embraced many other subjects. He was Professor of Engineering, first at University College, London, then at Edinburgh. He took a lively interest and gave much of his time to technical education; and in sanitary matters he has earned the gratitude of the public.

This is enough to fill the days of a life longer than Jenkin's; but this, to his friends, will seem but a small part of his activity. There was no subject on which he did not take, or could not learn, an interest; almost none that he touched but he left on it some mark of his peculiar charity and trenchancy of mind. He reviewed the *Origin of Species*; and Darwin, in avowed deference to his reviewer, abandoned his argument upon the influence of sports. He reviewed Matthew Duncan's *Fecundity*, and Dr. Duncan reprinted the review entire in a second edition of the work. He wrote on the atoms of Lucretius; and Munro acknowledged himself to be indebted. Not many reviewers have been thus honoured by those on whom they sat in judgment. But whatever Jenkin set his hand to, whether in work or play, was done with the same thoroughness and the same surprising *brío*. Time failed even him, he confessed, to do what he desired in economics. But he found time to push a dozen arts and inquiries further than many of his rivals. He was a clever draughtsman. A fair amateur actor and an excellent amateur manager. I believe he knew more of the construction of plays than any man in England. The Greek

theatre was a favourite playground of his intellect. There was nothing that he more admired, and few could admire more critically or discuss the objects of their admiration with more communicative sense and gusto. Having occasion to mount a play of Sophocles, he threw himself into the problems of Greek tailoring with his accustomed fire and industry; and in a few months' time had studied out the cut and fashion of every garment. Later on, he very thoroughly analysed our English metres—an inquiry on which he was led to embark, in a manner highly characteristic of the man, by the results of phonographic experiments on the speech of different nationalities. History was the one branch of human knowledge to which he professed himself indifferent.

These were some, and only some, of his athletic, intellectual pastimes. Yet he had still energy to spare, and to the last week of his life displayed the unflagging and delighted eagerness of youth. He was active in body; ready to walk, a shot, a fisher, fond of the sea, and, above all things, in every spare moment, one that gloried in good talk. To sit down with his equals and to contest a problem was what Jenkin loved. In talk he was active, combative, pounced upon his interlocutors, and equally enjoyed a victory or a defeat. He had both wit and humour; had a great tolerance for men, little for opinions; gave much offence, never took any. Behind these outworks of un-resting, insurgent intellectual activity, his heart was deeply human and, in latter days, unaffectedly pious. He was of the most radiant honesty and essentially simple; hating the shadow of a lie in himself, loving the truth, however hard, from others. He had in his manners, with those whom he loved, a certain curative causticity, of which they learned to be proud, and which he looked to have returned in kind. He would not nurse a weakness either in himself or you. He knew you, and would not dissemble his knowledge; but you were aware that he still loved you, and that it was thus that he desired you to return his affection, hand to hand, not gloved. To those who did not know him, to people of weak nerves or of a vulnerable vanity, he was at times a trial. To those who did, who had learned with what severity he judged and with what continual care he sought to correct himself; what tolerance, what wisdom, what loving kindness, he kept at the service of his neighbours; in what a true relation he lived with his friends, in what proud and chivalrous sympathy with his wife and sons: to those the sense of his loss must be incurable.

ROBERT LOUIS STEVENSON.

CORRESPONDENCE.

ACTIVE VOLCANOS IN BRITAIN.

242 West Derby Road, Liverpool: June 14, 1886.

The statement has so often been made recently that no mountain in Britain has, within historic times at least, proved itself to be an active volcano, that I beg to draw attention to the following passages.

In the *Annual Register* for 1773, p. 76, there is a letter dated from Holywell, in Flintshire, February 2 in that year, in which, after describing a most serious snowstorm, which left the houses in the town in some cases buried "three stories high" in the drift, it is said:

"The night before last Moelfamma (a very high mountain in this neighbourhood) was heard to utter as it were deep groans; the adjacent hills trembled from their roots. The noise at eleven o'clock was like the sound of a distant thunder, from the rolling of huge stones down a craggy precipice. At twelve there was a loud clap, and the vortex of the hill threw up in the same instant vast bodies of combustible matter; liquid fire rolled along the heaps of ruins; at the close of all,

nature seemed to make a grand effort, and rent one side of the mountain, which was solid stone, into an hiatus, whose breadth seems to be about 200 yards; the summit of the hill tumbled into this vast opening; and the top appears level, which before was almost perpendicular. All is now hushed; but in the places where the fire melted the snow, the earth throws out the verdure of May. At Ruthin, as two persons were foolishly endeavouring to make their escape from the danger, they were buried in a drift; several made their escape from St. Asaph into the sea, and fell victims to their timidity."

A further confirmation of this, and the fear of a similar eruption, appears in *The Gentleman's Magazine* for March, 1794, p. 272, where the following passage occurs:

"At Holywell, Flintshire, a noise resembling distant thunder has several times within these few weeks been heard to issue from Moelfamma, a high mountain in that neighbourhood. About twenty years ago the vortex of this hill threw up vast quantities of combustible matter, and one side of the mountain was formed into an hiatus, whose breadth was about two hundred yards. The noises which have lately proceeded from the mountain seem to indicate a similar eruption."

I purpose to make some inquiries as to these assertions. Though, so far, not generally known, there is, I think, no reason to doubt their truth, unless some decisive roguery can be proved. There should be many people now alive, and in full possession of their faculties, who could have heard every particular of these events from their grandfathers. But as I wish to bring the matter forward publicly, I should be glad if any one who sees this letter, and has any information on the subject, will either send it to the ACADEMY, or to myself personally.

The proof of such an eruption would be of vast importance. My own idea is that until after the Roman period the whole of the lower part of the Vale of Clwyd, from the hills near Grwyth Castle to the hills on the opposite side of the vale near Prestatyn, including Rhuddlan Marsh, &c., was one large bay or estuary, the Roman Pharos for the entry to which still exists on the western side above Abergale. If in little more than a century we are aware of such convulsions as that on Moel Famman, what may we not expect in eighteen hundred years, with comparative proof of the closing up of the mouth of the vale still existing? W. THOMPSON WATKIN.

THE SLAVS AND THE GERMANS.

Glas: May 29, 1886.

It affords me great gratification to see in the ACADEMY of April 11 an appreciative review of the philological part of my *Slavo-deutsches und Slavo-italienisches* by so eminent a student of the Slavonic languages as Mr. Morfill. The "political and less agreeable part," however (which forms only one tenth of the whole) is subjected to criticisms which rest partly on actual misconception, partly on marked prejudice.

Mr. Morfill describes my whole work as "a kind of *Eirenicon*, the object of which is to reconcile the Slavs to their gradual absorption by their Teutonic neighbours by comforting them with the assurance that their languages before becoming extinct will have modified the phonetics, inflections, and syntax of that Imperial language which will ultimately prevail by a natural survival." On p. 132, referring to a certain "unattainable end," I have said:

"Let us add one more to the many political Utopias already existing, and imagine that end really attained; let us suppose, that is to say, the amalgamation of the several national elements an accomplished fact: the result would not be the production of Germanised Slavs, &c., no, we should have before us an entirely new people."

Further, Mr. Morfill entirely fails to note

that my philologico-political reflections refer only to Austria. What he says of the Slavonic peoples of the German Empire is therefore entirely beside the mark, and is, in part, incorrect. If he has no objection to make to my assertion in regard to the stability of the boundaries of the Slavonic languages in Austria, I do not understand on what grounds he maintains that "the Slavs are being absorbed." No one thinks nowadays of Germanising the Slavs of Austria; only the adoption of German as the state-language is demanded in the interest of the state. I compared the condition of the Slavonic languages in Austria to that of the Celtic languages in Great Britain. I wished M. Morfill had referred to this remark. What would people in England say if the Welsh claimed for their language—the monuments of which reach further back into antiquity than those of any one of the Slavonic languages—one-hundredth part of the rights which the Slovenian and the Czech languages already enjoy?

If I have let fall any practical hints, they are the result of an unprejudiced examination of the facts and an earnest spirit of compromise. Mr. Morfill has no right to doubt the honesty of my intentions, and still less to confirm the Slavonic peoples in their dread of the Germans "et dona ferentes." When he mentions that the Hochmeister of the Teutonic Order was pleased to hang two Slavs for breakfast, it would have been easy for me to point to similar cases in which Slavonic princes indulged a like appetite in regard to Germans. But what good object would be served by dishing up such mediaeval barbarities, whether committed by Slavs upon Germans, or by Germans upon Romanic peoples, or by Englishmen upon Celts? Mr. Morfill pronounces his own condemnation when he says: "By reviving these recollections one may lay oneself open to the charge of advocating race-hatred." I am astonished to find so little impartiality among foreigners when the matter at issue concerns our national conditions. How far removed my position is from any kind of Slavophobia is shown by the review of my book by Prof. Jagić, an Austrian Slav (*Archiv für Slavische Philologie*, viii.), who gave me great credit for my friendly attitude towards the Slavs, and perhaps still more by the fact that my "Philo-Slavonic" tendencies have been criticised by some of my German friends.

HUGO SCHUCHARDT.

SCIENCE NOTES.

PRINCE ROLAND BONAPARTE, having spent three months travelling in Lapland, has brought home a large collection of original photographs of the natives. The photographs have been systematically taken in accordance with Broca's instructions, each individual being represented in full face and in profile. It is intended to issue sets of these photographs in a similar form to those of the natives of Surinam, which the Prince issued some time ago, and distributed with much generosity to various scientific institutions. The people of Surinam were exhibited at the Amsterdam exhibition; and their photographs, with illustrations of their dresses, weapons and implements, form a superb anthropological album.

PHILOLOGY NOTES.

THE Rev. Dr. Pope, formerly warden of the Bishop Cotton College at Bangalore, and author of several standard books on the languages and history of Southern India, has been appointed Teacher of Tamil and Telugu at Oxford. It was only last month that we noticed a paper of his read before the Royal Asiatic Society, advocating the claims of Tamil on the attention of scholars.

At the same time we hear that the Council of University College, London, are about to fill up the vacancies in the Lectureships of Tamil, Telugu, Marathi, and Burmese.

THE Royal Asiatic Society have elected as honorary members Prof. J. de Goeje, of Leiden, and Prof. G. Bühler, of Vienna, in the place of the late Profs. Lepsius and Trumpp.

SCHOLARS will rejoice to hear that Dr. A. F. Rudolf Hoernle and Mr. G. A. Grierson have been, at last, able to issue the first part, comprising from A to *Ag' mani*, of the *Comparative Dictionary of the Bihārī Language*, on which they have been so long engaged. Opposite the title-page are four maps, showing the progress of the language from the old Prakrit of B.C. 500 to the Bihārī dialects of the present day. The first part comprises an Introduction, wherein may be found valuable details, in sixteen sections, of the systems of transliteration and spelling adopted by the editors, with other necessary details. Any one who will take the trouble of mastering these instructions, which must have cost the compilers months of patient study and comparison, can use the dictionary without any trouble. We only hope they will be grateful for the labour Messrs. Hoernle and Grierson have undertaken for their advantage.

THE June number of the *Indian Antiquary* contains a paper by Dr. A. F. Rudolf Hoernle on "The Palas of Bengal." The historical interest of the Pala dynasty is very great, for they were Buddhists in religion, and they ruled over the whole of Bengal, from Oudh eastward to the sea, during the tenth century A.D., before the rise of the Brahminist dynasty of the Senas. The object of Dr. Hoernle's paper is to reconstruct the chronology of the Palas by means of a more careful reading of the *Amgachhi* inscription, of which he prints a revised text. He reduces the number of Pala kings from eleven to only six.

A REFERENCE made by Dr. Tylor—in his address to the Anthropological Section of the British Association at Montreal—to the views of Profs. Robertson Smith and Wilken on the existence of totemism and a matriarchate among the Arabs, has induced Dr. Redhouse to print some "Notes" on the subject. In these he has passed in review all the material arguments put forward on behalf of the new theory, and concludes that "no valid ground has been discovered for maintaining that such a system ever existed among" the Arabs. We are curious to see what reply can be made to the arguments of so high an authority.

THE "research" medal at University College School has been awarded to Mr. A. G. Bourne.

PROF. A. S. COOK, of the University of California, a pupil of Prof. Sievers, has published a translation of his teacher's *Old-English Grammar*. (Boston, U.S.: Ginn, Heath & Co.) Although not at all suited for beginners, as the small size of the book may lead some persons to expect, Prof. Sievers's *Grammar* is the best existing summary of what is known respecting Anglo-Saxon phonology and accentuation, including the results of the most recent research. Of the syntax it does not treat. The translator has made many additions, often of considerable value; but it would have been well if he had distinguished these by some special mark, as the class of students for whom the work is intended will naturally desire to know how far Prof. Sievers is responsible for the statements found in the English translation. Among the changes which have been introduced may be mentioned the substitution of the term "Old-English" for "Anglo-Saxon," which in the original is employed both in the title and in the body of the work. Prof. Cook has also, in accordance with Mr. Sweet's practice, employed diacritic marks to denote the diverse qualities

(proceeding from diversities of origin) of the vowels *o* and *e*, and has placed the acute accent over the first element in long diphthongs. The translation is excellent, though we think that a somewhat more paraphrastic rendering of Sievers's very concise sentences would occasionally have been an improvement. The expression "preteritive present stems" is objectionable, as it suggests a meaning quite different from that which is intended. "Preterito-present," or "preterital present" would be much better. We observe two small slips: the word *modgidanc* is by mistake quoted from "Beda's Death-Song" instead of from Caedmon's Hymn, and in the index the reference for *sumor* should be 273 instead of 373. It would have been better if the index had included the words quoted under the head of phonology as well as those quoted under inflection. The printing of the volume reflects great credit upon the publishers. We are glad to learn from the preface that Prof. Cook's much-needed work on the Northumbrian dialect will not be much longer delayed.

MEETINGS OF SOCIETIES.

ROYAL ARCHAEOLOGICAL INSTITUTE.—(Thursday, June 4.)

J. T. MICKLETHWAITE, Esq., V.P., in the Chair.—Mr. F. C. J. Spurrell read a paper on some early sites and works on the margin of the tidal portion of the river Thames.—Mr. R. S. Ferguson read a paper on Elizabethan standard weights and the Carlisle bushel, illustrating his remarks by the exhibition of some Elizabethan weights belonging to the city of Carlisle.—Miss Ffarington exhibited a number of Serjeants' rings, and a fine specimen of a Wampum belt.—Mr. P. M. Fallow exhibited a fine specimen of late fifteenth-century chalice and paten from Hinderwell.—Mr. Colt Williams exhibited a mediaeval chalice and paten from Bacton, with several Elizabethan and Caroline communion cups; also an embroidered altar cloth and a *cuir bouilli* chalice vase.

SOCIETY OF ANTIQUARIES.—(Thursday, June 11.)

DR. EVANS, President, in the Chair. The President described and exhibited a photograph of a Roman military decoration found at Pola in Istria, among other silver articles. This object is about five inches long, the upper part being a square and the lower a triangle. On the upper half is a figure of Victory, with a bearded captive wearing *braccae*, with the words "Devic. Brittan." Below is Mars helmeted, bearing a trophy. The figures are in high relief. The date is probably during the reign of Septimius Severus.—Mr. Freshfield read a paper on thirty-three letters of William Lloyd, Bishop of St. Asaph, one of the Seven Bishops, which are the property of, and were exhibited by, Mr. Cooke of Berkeley.

NEW SHAKSPEARE SOCIETY.—(Friday, June 12.)

DR. F. J. FURNIVALL, Director, in the Chair.—The Chairman read a list of the probable papers for next session, and recommended to members the lately published book of Mr. Moulton on *Shakespeare as a Dramatic Artist*.—Mr. Frank Carr ("Launcelot Cross") read a paper on "Such Harmony is in Immortal Soules," "Merchant of Venice," v., i. 63. After claiming the "Merchant" as Shakespeare's transition play, and its harmony lines as its central passage, Mr. Carr discussed the character of Lorenzo, and contended that a passage of such high elevation as this music one was fitly placed in Lorenzo's mouth. He declared that music and love always went together in Shakespeare, and yet that the poet's feeling for music was founded on a higher idea than that of earthly love. Mr. Carr then stated and illustrated the three ancient conceptions of the stars: 1. That they were gods, or the dwellings of gods; 2. That they were Sirens sitting on the nine spheres and singing; 3. That they were contained each in its own sphere, each hymning as it moved. He referred to Spenser's hymns, and argued that Shakespeare must have known them and shared their Platonic con-

ceptions, and believed in the soul as an individual entity with its own form—just as a flower has form—by which it would be recognisable during its immortal life in the after world. Shakspeare agreed, too, with Batman, that “music was ordained”—a thing divine. In the discussion which followed, Dr. Furnivall, Messrs. Harrison, S. L. Lee, Tyler, Round, Miss Latham, and others, took part. While most speakers differed as to the proposal of Shakspeare’s belief in a definite form of the soul, Mr. Harrison argued that the recognition by Hamlet of his father’s spirit, &c., was in favour of that view.

EDINBURGH MATHEMATICAL SOCIETY.—(Friday, June 12.)

DR. THOMAS MUIR in the Chair.—Prof. Tait gave an address on the detection of amphicheiral knots, with special reference to the mathematical processes involved.

FINE ART.

Life and Works of Raphael. By G. A. Crowe and G. B. Cavalcaselle. In 2 vols. (John Murray.)

THROUGHOUT the last three centuries and a half no painter has been so universally popular as Raphael, or has so steadily maintained a pre-eminent reputation throughout the many changes in taste that have taken place since the day when all Rome crowded to pay their last tribute of respect to the corpse of the divine painter laid out in state by the side of his unfinished “Transfiguration.” This constancy of admiration which has been felt for Raphael is due to many causes. In the first place, to the remarkable way in which he combined the highest merit as a draughtsman, colourist, and master of graceful composition; secondly, to the wide range of his subjects and technical methods; and, lastly, perhaps most of all, to the extraordinary varieties of his style. In his earliest works, Raphael came very near to the simple directness and highly religious spirit of the older Perugians of whom Fiorenzo di Lorenzo was the chief. In his middle period he worked in the more developed style of the great Florentines of the end of the fifteenth century; while, toward the end of his short life, Raphael was the leader of the new—almost pagan—style which in a few years was doomed to give the death-blow to all that was most valuable and lasting in the art of Italy. Without the help of historical evidence, who would guess that the “Sposalizio” of the Brera, the “Madonna del Baldacchino” of the Pitti, and the “Transfiguration” could possibly be the work of the same hand?

The completion, after an interval of three years since the appearance of the first volume, of Messrs. Crowe and Cavalcaselle’s *Life and Works of Raphael* will be a welcome complement to the already large literature on the subject—so large that the mere catalogue of the existing books published by M. Müntz under the title of *Les Historiens et les Critiques de Raphaël* (Paris, 1883) forms a good-sized volume. Within the last few years the labours of MM. Gruyer, Geymüller, and Eug. Müntz have done much to increase our knowledge of special parts of this great subject; and, indeed, the last-named author has produced a comprehensive work, which, from its numerous and well-selected illustrations, combined with an ably-written text, will by no means be superseded by the perhaps more historically valuable work of Messrs. Crowe and

Cavalcaselle, lacking as it does the important aid which is given by facsimiles of studies and engravings of finished paintings.

Of the early part of Raphael’s life but a very shadowy outline is now known to us. The main facts about his childhood are well narrated by Messrs. Crowe and Cavalcaselle, chiefly from documentary evidence given by Pungileoni in his *Elogio Storico di Raffaello* (Urbino, 1829), and by Campori, *Notizie e documenti per la Vita di Giov. Santi e di Raffaello*. Though Raphael lost his father at the early age of eleven, yet to him he certainly owed a part of his boyish training, and much of that religious sentiment and grace of motive which are so conspicuous in his earliest paintings. One of Raphael’s favourite motives for groups of the Madonna and Child, that in which the mother is reading out of a book of Hours, is clearly derived from pictures by his father, Giovanni Santi.

One of the most disputed points with regard to Raphael’s early life has been the question of the date at which he went to Perugia as a pupil of Pietro Perugino. Vasari’s statement that this happened during the lifetime of Giovanni Santi is clearly a mistake, and no certain information is given by any existing documentary evidence. Messrs. Crowe and Cavalcaselle adopt the theory that Raphael’s Perugian apprenticeship began as early as 1495, but the reasons with which they support this view appear very insufficient. The supposed sign of Raphael’s hand in some of the finest parts of Perugino’s Cambio frescoes at Perugia, dated 1500, is much relied upon by the authors as a proof that Raphael had then been for some years working under the older master. They also see the hand of Raphael in the extreme delicacy of the faces in the Certosa triptych of Perugino, now in the National Gallery, that well-known picture with a central panel of the Madonna and an archangel on each wing. But it may be doubted whether it is not a serious under-rating of Perugino’s talent to attribute the finest qualities of these paintings to so youthful a touch as Raphael’s, however precocious he may have been. At this early date the style and manipulation of Raphael and his master grew into so very close a similarity that little stress can safely be laid on internal evidence of this kind. On the whole, it appears more probable that M. Müntz’s view is correct, and that Raphael did not go to Perugia till 1499, especially as during the four or five years preceding this date Perugino was mostly absent from his native city, and Urbino was a place which, under the enlightened patronage of Guidobaldo of Montefeltro, provided many facilities for the artistic education of a young painter. About 1502 Raphael began to execute independent works. Four pictures for churches at Città di Castello were probably the earliest of these. They still exist, but in a sadly damaged and restored condition.

Towards the end of 1504 Raphael paid his first and for him momentous visit to Florence, where he was warmly received by the Gonfaloniere Pier Soderini, and by most of that marvellous crowd of immortals who then made Florence the chief artistic centre of the world. With astonishing rapidity Raphael shook off the mannerisms of Perugia, and learnt from one great artist after another some special quality of colour, vigour of

drawing, or grace of composition, in which each happened to excel.* From Signorelli and Michelangelo he learnt the importance of precision of line and a thorough knowledge of the human form; from Fra Bartolomeo, nobility of composition and skilful treatment of drapery in dignified folds. Nor was Raphael a pupil of the living only: he closely studied the Carmine frescoes of Masaccio and Masolino, and the sculptured reliefs of Ghiberti and Donatello. During an early visit to Siena he made a study of the antique group of the three Graces, which then stood in the cathedral library. He appears to have been much charmed by the soft beauty of this group, which must have seemed very remarkable at a time when the buried treasures of Graeco-Roman art had scarcely begun to be disinterred. Shortly afterwards, probably during a visit to Urbino in 1506, Raphael reproduced this design in a miniature-like little painting which is now in the Dudley collection.

Messrs. Crowe and Cavalcaselle accept the somewhat doubtful story of Vasari that Raphael made at least some of the designs for the series of frescoes begun in 1502 by Pinturicchio in the cathedral library of Siena, all of which are still in such astonishingly brilliant preservation. The evidence in support of Vasari’s statement rests mainly on the much disputed question as to whether Raphael’s hand can be traced in some preliminary drawings for these pictures, which are preserved in the Chatsworth and Baldeschi (Perugia) collections. The question is a very difficult one, and many of the ablest modern critics deny all sign of Raphael’s touch in these drawings, or of his handwriting in the inscription on one of them—the meeting of the Emperor Frederic with his bride—“*Questa è la quinta di papa pio*.”† It must be remembered that Vasari wrote with a very strong prejudice against Pinturicchio, and was not unlikely to attribute the chief merits of these very graceful compositions to the universally popular and admired Raphael.

The second volume of this work treats of the third part of Raphael’s life, that which he spent in Rome, beginning with the year 1508. A large portion is devoted to a careful examination of the Stanze frescoes painted for Julius II. and Leo X. It is somewhat surprising to find the ceiling of the Stanza d’Eliodoro singled out for special praise—“Worn as they now appear, the subjects are the finest which the master ever composed.” Few will agree with Messrs. Crowe and Cavalcaselle in this estimate of their value. Apart from their very unsuitable character as a scheme of decoration for a vaulted roof, and the serious injury they have received from the repainting of the backgrounds in crude blue, all these pictures—Jacob’s dream, the burning bush, God appearing to Noah, and the sacrifice of Isaac—suggest far more the weaker hand of a pupil than the strong drawing and graceful composition of Raphael himself.

With regard to the technique employed by Raphael in his frescoes, the authors say—“The tracings of the cartoon were fastened over the

* See Minghetti, “I Maestri di Raffaello,” *Nuova Antologia*, Aug. 1, 1881.

† See Schmarsow, *Raphael und Pinturicchio in Siena* (Stuttgart, 1880).

fresh plaster and deeply engraved with a steel point before the colours were applied, and the marks of this process have proved indelible." This was certainly not the process usually employed. The design was first pricked and pounced on to an undercoat of dry stucco; over this, bit by bit, patches of wet stucco were laid each morning, sufficient only for that day's work. This, of course, obliterated the pounced outline on the wall, and the part covered by the fresh patch was again sketched in by freehand with a point on the soft stucco. The only use of transferring the whole design to the wall was to keep the general positions of the figures right, and was no guide as to the detail of each separate part. The very visible incised lines on the Stanze frescoes show clearly a very free and sketchy treatment of the outlines quite unlike the appearance of lines impressed through a tracing of the cartoon, a somewhat stiff and mechanical process at the best.

Messrs. Crowe and Cavalcaselle discuss with much critical acumen the question as to what share Raphael took in the production of the marble statue of Jonah in S. Maria del Popolo, and other small pieces of sculpture which have been attributed to him. The four statues of youths which support the basin of the beautiful "tartarughe fountain" in Rome are rightly assigned, not to Raphael, but to Matteo Landino. These statues, however, are of marble, not bronze, as Messrs. Crowe and Cavalcaselle assert.

It may seem ungracious in discussing a work of such real value as this to dwell on its defects, but one cannot avoid the suggestion that this book would have been both more useful and much pleasanter reading if it had been revised by someone with a more complete knowledge of the English language than either of the authors appear to possess. Such barbarisms as "nude" used as a substantive, "mask" meaning a face, "pivial" for a cope, and many others, are constantly recurring. In the descriptions of the costumes of saints represented in Raphael's pictures, the right names are scarcely ever given to the various ecclesiastical vestments—a small matter perhaps, but one which seriously diminishes the clearness of the descriptive part of the book.

On the whole, the solid merits of this work are not seriously affected by blemishes which are mostly superficial. It contains a vast mass of matter partly unpublished before, and the whole of this interesting subject is treated in a very wide and comprehensive manner. It was probably the unavoidable limits of space that have prevented one branch, that of Raphael's work as an architect, from being treated as fully as might have been desired.

J. H. MIDDLETON.

EGYPT EXPLORATION FUND.

THE SITE OF GOSHEN.

(Communicated through Reginald Stuart Poole, Hon. Sec.)

Malagny, near Geneva: June 4, 1885.

THE readers of the ACADEMY, and the friends of the Egypt Exploration Fund, will be astonished that having spent the whole winter in excavating in the Delta I should not yet have written a word about the results. The truth is, that all places are not equally rewarding to the explorer. Khataaneh and Tell-el-

Rotab, where I worked at first, have yielded no monuments of importance. However, the results of this campaign may be summed up in what I consider as the solution of a geographical question—the site of the Egyptian Goshen.

About six miles to the east of Zagazig, near the canal, and at a short distance from the station of Abu Hammad, is a village called Saft-el-Henneh, where every week is held one of the most important markets of the wady Tumilat. The market-place is a *tell*, or mound, covered with the ruins of old houses which extend under the village and beyond. On the southern side of the tell there is an ancient brick wall constructed of large bricks, which was a Pharaonic enclosure. From this wall the tell slopes towards the fields, and is cultivated in some places. There, about twenty years ago, the fellahs came across a large monolithic shrine in black granite, covered with sculptures and hieroglyphs, which was at once broken to pieces by command of a pasha, apparently in order to ascertain whether it contained gold.

It is a very common superstition among the Arabs that in old stones are buried great treasures which have been hidden there by some magical process. I saw some curious instances last winter, showing how this belief is widely spread even among the upper classes. This accounts for the destruction of many precious monuments, and chiefly of inscriptions which are thought to indicate where the gold lies buried and how it is possible to seize upon it. The fragments of the broken shrine were scattered in different directions. Two remained on the spot, two were carried a few years ago to the Museum of Boulak, where they stand in the courtyard, and where they have been studied by Brugsch Pasha. That eminent Egyptologist saw that the shrine was of the time of the XXXth dynasty, of the reign of Nectanebo II., and that it was dedicated to the god *Sopt*, the chief god of the nome of Arabia, whose name still survives in Saft, the name of the village. What interests us chiefly in the nome of Arabia is that we know from several authors that it was the site of the land of Goshen, which the LXX. call *Γοσσην Ἀραβίας*, Gesem of Arabia. Besides, in the hieroglyphical lists which describe the nomes we find the mention of *Kesem of the East* as one of the localities of the nome of Arabia. This Kesem has been considered by most Egyptologists as being the Egyptian Goshen. The same name preceded by the article is the origin of the Greek *Φακούσα*, Phacusa, which Ptolemy calls the capital of the Arabian nome; and as Phacusa has a great likeness to the Arabic Fakous, this last spot, twelve miles north of Tel-el-Kebir, has generally been acknowledged to be the Goshen of the Bible.

When, in exploring the Delta, I arrived at Saft, in the month of December, I saw the two fragments left. One of them is a piece of the base, and bears part of a very important inscription, the dedication of the monument. It says that *the king came to Kes in order to make offerings to the venerable god Sopt on his throne; and farther, that the images of the gods of Kes, together with this shrine, were created under the reign of the king.* . . . Now this Kes, which is here mentioned twice, is nothing but a variant of the Kesem of the Ptolemaic lists—the Greek Phacusa. That seems to me to settle the question of Goshen. It is thus to be looked for in the wady, around Saft-el-Henneh, on the eastern side of the Pelusian branch, and not at Fakos. When I worked at Saft I cleared the whole space occupied by the temple which was erected by Nectanebo II., and I gathered as much as I could find of the inscriptions of the shrine. Monuments of Ramses II., Nekt-horheb, and Ptolemy Philadelphos, are still extant in the place. The village itself is remarkable for the quantity of fragments of

hard stone, granite, diorite, and porphyry, which are found in the walls of the houses. The mosque has columns of grey marble with late Greek capitals, and the sheikh told me that some years ago there were a great number of inscribed stones, which had been broken or carried away for building purposes.

Others before me had placed Goshen in the same region. I must mention, in particular, the French scholar Quatremère, who, following the Arab tradition derived from Seadiah and Mackrisy, placed it between Belbeis and Abbaseh, which is just the neighbourhood of Saft-el-Henneh. This part of the country is at present most fertile and productive. In Joseph's time, when the canal to the Red Sea had not yet been dug, it was probably pasture land, watered from the Pelusian branch sufficiently to feed cattle, but not to be cultivated. It is not necessary to admit that Goshen was of very great extent. The tribe of Jacob, coming from Canaan, did not require for its flocks a considerable surface of land; but when the people increased in number they spread beyond the limits of Goshen proper and extended to the north towards Tanis, in the wady along the canal, and also towards Heliopolis, in a region where the tradition of Hebrew inhabitants at different epochs has lasted up to the present day.

I know that one of the strongest arguments which will be used against my determination of Goshen is the great similarity between the names of Phacusa and Fakos, which is undeniable. To this objection I answer that the only definite indication which we have as to the site of Phacusa is the statement of Strabo, who says that Phacusa was the starting-point of the canal which ran from the Nile to the Red Sea. Nearly all modern authors have admitted here the Greek geographer, generally accurate, had made a mistake; but no trace of a canal has ever been found in the region between Fakos and the Red Sea. But if Phacusa is in the wady, then the statement of Strabo is no longer erroneous; and the starting-point which he indicates would be only a few miles east of that given by Herodotus (a little above Bubastis), and the canal mentioned could only be the same which is described by Diodorus, Pliny, and others. I cannot here dwell longer on this discussion, which will have its place in the Memoir which I intend to publish on the monuments of Saft-el-Henneh.

As for the curious fact of this beautiful shrine having been erected under the XXXth dynasty by the very last of the Pharaohs, I may be allowed to revert to it in a subsequent letter.

EDOUARD NAVILLE.

MINOR EXHIBITIONS.

THE Society of Painter Etchers is holding its exhibition in a gallery sacred generally to the very poorest water-colours—the Dudley Gallery of the Egyptian Hall. The traditions of the place may fortunately be forgotten; the place itself is a convenient one, and the exhibition, we are bound to say, offers many sources of interest. Perhaps Mr. Whistler is the only English or American etcher of eminence who does not contribute to it. The president of the society, Mr. Seymour Haden, is represented by an important mezzotint, a treatment of the "Agamemnon" subject, varied very much from that of his famous etching. It is interesting, among other reasons, for being practically an original work in mezzotint. Most of the great mezzotints have been translations of pictures painted by other hands. Mr. Strang, Mr. Pennell, and Mr. Duveneck are among the most noteworthy contributors to the show. Mr. Strang, it has been said elsewhere, owes much to the old masters, and to one old master who

is but a middle-aged man living in England to-day. That, of course, is M. Legros. But Mr. Strang, it is likewise admitted, brings a cunning of his own to the execution of the tasks to which he sets himself, and records with skill the features of a world which he sees now, it may be, with Rembrandt's and now with Legros's eyes. He exhibits at least one portrait of remarkable effect, and several plates in which an inventive faculty finds what seems to be naïve, but is yet in its own way very complete, expression. Mr. Pennell and Mr. Duveneck are very distinguished Americans, genuine artists quite as much by the way in which they see their subjects as by the way in which they portray them. Both have worked much in Venice. The exhibition contains a fair proportion of good work by other artists already eminent, and some of the labours of the less known are extremely promising.

MESSRS. DOWDESWELL's latest exhibition is one which will be agreeable to all lovers of genuine art. It is as an etcher that M. Rajon is best known to the public, and his reputation as a sympathetic and skilful interpreter of masters old and new can only be more firmly established by the present collection in Bond Street. As an original artist he is less known, but, by those who know his work of this kind, scarcely less appreciated. The masterliness of his touch and the fineness of his style have indeed been seen in two heads facsimiled for the *Portfolio*, but here are a greater number of examples of his studies. These, whether in black or red chalk, or pastel in oil and water-colour, show the versatility of his accomplishments. In chalk, perhaps, he is most at home. His command of this material is complete. But it is not so much of his technical skill, which scarcely needs proof, as of the spirit and refinement of his imagination, that this exhibition speaks most freshly. His portraits are instinct with life and character. His children are simple and charming, his ladies animated and refined, and for men—we hope that most of our readers will let such portraits as those of Mr. Whistler and Don Pablo Sarasate speak to them personally.

CORRESPONDENCE.

AN UNKNOWN PORTRAIT AT HAMPTON COURT.

Born: June 8, 1885.

Among the pictures in the gallery at Hampton Court that still await explanation is the head of an old man, now hung near the end of the South Gallery (No. 272). The strange truth in rendering the character of extreme old age with its corpulence and its entire baldness—a certain sublimity of deformity—must often have attracted the eyes of the visitors, even when fatigued after reaching the end of their wanderings through the gloomy rooms of the Palace. The head is mentioned in the catalogue of James II.'s collection of pictures (London, 1758), No. 39, "A fat man's head, bald, with a double chin." On my last visit to Hampton Court, I was struck by the resemblance of this head to that of the Canon Georges de Pala in the well-known altar-piece of Jan Van Eyck in the Academy at Bruges. The likeness, as a photograph now shows me, is indeed perfect. The eyes, where the spirit of life seems all but extinct, yet looking wearily upwards; the very thin, horizontal lips; the dried-up and pointed ear—all agree.

The head at Hampton Court was probably the life-size study for the figure in the altar-piece, and is, in this respect, unique. It is painted in a reddish yellow mezzotint, quite monochromatic, very firm in design and modelling; showing Van Eyck's grandeur and broadness in conception and treatment of a

countenance, before proceeding to the superposition of microscopic details, of local colour, of light and shadow. C. JUSTI.

NOTES ON ART AND ARCHAEOLOGY.

MR. WALTER J. ALLEN has nearly completed a picture to be called "Gordon's Dream." It represents the general asleep in his bed chamber in the citadel of Khartam, and the background is filled with visionary shapes suggestive of thoughts which may have passed through the hero's mind during the terrible trial. A photographic print of the picture, prepared under the direction of Mr. James Hogg and executed by Messrs. Marion & Co., will be issued early in July, to which will be appended, by permission of Miss Gordon, a facsimile of the passage from her brother's last letter, which contains the words "I am quite happy, and, like Lawrence, have tried to do my duty."

SINCE we first called attention to Mr. Alfred Newman's attempts to revive the old art of the blacksmith the produce of his forges has attracted no little attention; and we have been glad to receive as some testimony of his success a thin book, appropriately illustrated with sketches of old and modern designs for work in wrought iron, and containing an interesting paper on his craft read by him before the Society of Architects. Mr. Alfred Newman thus combines business with pleasure, but both his taste and his enterprise are worthy of commendation.

WITH some idea of bringing into notice a new process—"typogravure"—Messrs. Boussois Valadon & Co. (Goupil & Co.) are issuing a series of reproductions of the chief pictures of the Salon under the title *Figaro-Salon*. The work will be completed in five numbers, each of which will contain ten full-page plates, one double-page plate, and four engravings in the text. M. Albert Wolff contributes the letterpress.

THE Egypt Exploration Fund has received a donation of £10, being the proceeds of three lectures on Egypt given by Mrs. Tirard (Miss Beloe) at the British Museum.

THE forthcoming number of the *Archaeological Journal* will contain the following papers:—"Roman Inscriptions found in Britain in 1884," by Mr. W. Thompson Watkin; "Notice of a few more Early Christian Gems," by Mr. C. Drury E. Fortnum; "The Roman Antiquities of Switzerland," by Mr. Bunnell Lewis; "The Difference of Plan alleged to exist between Churches of Austin Canons and those of Monks, and the Frequency with which such Churches were Parochial," by the Rev. J. F. Hodgson; "Sandridge Church, Herts," by Mr. Somers Clarke; "Scandinavian" or "Danish" Sculptured Stones found in London, and their bearing on the supposed 'Scandinavian' or 'Danish' Origin of other English Sculptured Stones," by the Rev. G. F. Browne.

As a supplement to his *Royal Academy Illustrated*, Mr. Henry Lassalle has conceived the idea of issuing a "Selection from Crowded out or Not Hung for Want of Space," with nearly 100 facsimiles from the artists' original drawings. The publishers are Messrs. Sampson Low.

THE authorities of the City of Paris have granted to the proprietors of *The Architect* a special authorisation for reproducing the architectural, pictorial, decorative, and sculptural works of Paris.

THE *Gazette des Beaux-arts* is this month occupied mainly with the exhibitions. The Salon is treated by M. André Michel, the Portrait du Siècle by M. Paul Mantz, the Exhibition by M. Louis Gonze, the

"International" at M. George Petit's Gallery by M. Alfred de Lostalot, the Exhibition of Carved Wood at Rome by M. Pierre de Nolhac. Some wonderfully powerful sketches by Menzel are the most notable of the illustrations. The etching, however, by M. Mercier, after the rather too simpering portrait of M^{me}. Copia by Prud'hon, is a good one.

THE Neuchâtel painter, Charles Dubois, who died at Montone last spring, has left a bequest of 40,000 francs to the museum of his native town. The municipal council has determined that one of the rooms of the museum shall be named after the artist.

THE annual meeting of the Swiss Kunstverein will be held this year at St. Gallen on June 28 and 29. The artists propose to act an original "Festspiel" in the St. Gallen Stadttheater. The meeting of the Swiss Society for the preservation of historical art monuments is also to be held in the same city on one of these two days.

THE STAGE.

"LE PRINCE ZILAH," by M. Jules Claretie, a very prolific writer of fiction and of criticism, is at this present moment the only piece in which M^{me}. Jane Hading has appeared at the Gaiety during her actual engagement. And the "Prince Zilah," though ingenious in arrangement and very strong in at least one of its scenes, is not a great piece of literature. Yet it affords M^{me}. Jane Hading, as a wronged woman, "more sinned against than sinning," some opportunity for the display of her very sympathetic art—of an art that can make bearable, be it remembered, even the repulsive situations of "Le Maître de Forges," in which, repeating doubtless the success of her last visit, the actress is to appear this evening. M^{me}. Hading's presence is always an agreeable—dare we even say a comforting one?—on the stage. Not endowed with strict beauty, the charm of a peculiar union of "sense" and "sensitivity"—Miss Austen's words, combined with a fresh meaning—is certainly hers. We have had more exciting actresses coming to us from Paris; for we have had Sarah Bernhardt. We have had more subtle actresses; for we have had Desclée. But there is a certain quiet magnetism about M^{me}. Hading which is assuredly very effective. With a touch of Desclée, she has perhaps a touch of Hélène Petit. And, like the last named lady, a substantial share of youth and of freshness are still hers. She is, to boot, an actress of well-nigh the highest intelligence. M. Damala, who was *beau garçon* before he was the husband of Sarah Bernhardt, appears in England with M^{me}. Hading. He is no longer the husband of Sarah Bernhardt; perhaps even no longer *beau garçon*; but then, *en revanche*, he is an actor, while of old he was a picturesque puppet. He has made some mark at the Gaiety, and if people do not precisely go to see him they watch him with some interest when they do see him. To secure that is to secure a success of at least the second order. To secure a success of the first is a matter within reach of very few.

WE wonder whether the savage attack made upon their enterprise by the weather, on more days than one, will convince Lady Archibald Campbell and her associates, the Pastoral Players, that the field of their efforts is ill chosen. We were very sorry to be prevented from going down to Combe to witness an entertaining and a courageous experiment, but the experiment was, from the conditions under which it was made, unlikely to succeed, and we will explain why. It was held, we are entitled to suppose, that if the weather had been on all occasions delightful, and the birds

in the trees had refrained from singing, except when there was a pause in the dialogue, it would have been easier to realise the truth or possibility of the pastoral scenes of "As You Like It" in an agreeable garden-forest than on the boards of a theatre. The conventional, it may be thought, would have been banished—Nature taking its place. Alas! there were the practical inconveniences to reckon with—the interruptions of the birds, the passage of the voice away from those who should have heard it—lost too soon in the immensities—the deeply-rooted apprehensions cherished by an out-door audience in a generation given over to rheumatism. And over and above all this, there was one thing that seems to have been forgotten—the truth that the Nature of the dramatist only really *plays* at Nature; that being itself really Art, it demands alliance not with Nature, but with Art, to bear it out. Much will always remain "conventional"—"conventional" in the good sense—in every achievement of Art; and we have only to accept it for what it is, and not to attempt to get rid of it. In the matter of stage scenery there have been two ways of getting rid of it, and, for our own parts, we have about as little sympathy with the one as with the other. One has been the substitution of the natural landscape for the ordinary decorations of the theatre; the other, the much more widely practised substitution of gorgeous artificial scenery for artificial scenery that is but simple and bare. We hold that the more favourable opportunity for the enjoyment of exquisite acting is afforded when the scenery is admittedly conventional, and not even very fine. Therefore with the conditions under which the Pastoral Players essay to practise their art, we have but little sympathy. They are not wise conditions, we think. But to condemn the conditions—to condemn even the choice of them—is not to condemn the players. It would be very pleasant to see Lady Archibald Campbell and Miss Calhoun and Mr. Hermann Vezin and the rest present their performance in London, and under an ordinary roof. Lady Archibald is admittedly well worth seeing, Miss Calhoun is accepted not only as a sprightly but as a poetic Rosalind—which is more to the point, as the poetic is much rarer than the sprightly, though it is not always as popular—and Mr. Hermann Vezin is the best Jacques on the stage. When the mountain will not go to Mahomet, Mahomet must go to the mountain. So Lady Archibald, Miss Calhoun, and Mr. Hermann Vezin must be persuaded to come to town.

MUSIC.

RECENT CONCERTS.

At the third concert given by Mdme. Frickenhaus and Herr J. Ludwig, last Thursday week, at the Prince's Hall, Dvorák's pianoforte Trio in B flat (op. 21) was performed, and, if we are not mistaken, for the first time in London. During the past few years we have become acquainted with some of the composer's ripest creations, and it is, perhaps, somewhat difficult to appreciate at their true merit works which were written when Dvorák was a disciple rather than a master. The development of his genius has been slow and therefore sure. However great the difference between the Trio in B flat and the later one in F minor (op. 65), we trace the composer's individuality in both; and in the earlier work this is all the more interesting and striking, seeing how much he is influenced by some of the master-minds of the nineteenth century. Those who admire the works of Beethoven's full manhood can still enjoy the fresh, noble, yet less characteristic, productions of his earlier days. Dvorák, if not a Beethoven, has shown great power, and musicians may

delight to mark the steps by which that power has been acquired. The Trio was very well played by Mdme. Frickenhaus and Messrs. Ludwig and Albert. The pianist also gave an excellent performance of Mendelssohn's *Variations sérieuses*. Miss Ambler was the vocalist.

As the second part of the programme contained nothing requiring special notice, we crossed over to St. James's Hall to the St. Cecilia choir and orchestra of ladies conducted by Mr. Malcolm Lawson. The last time we heard this society we were compelled to say that the instrumentalists were by no means perfect. We are glad to notice a steady improvement. The orchestra of strings played in a very commendable manner a *Larghetto* and *Minuet* by Boccherini, but they evidently found the accompaniment to Mr. C. V. Stanford's "Glad Serenades" somewhat beyond their strength. An interesting feature of the programme was a "Salve Regina" by Gernsheim for solo (Miss E. Green) and chorus. The choral singing was very good. Several of the conductor's compositions were sung, and were much applauded.

An invitation concert was given by Col. Henry Mapleson at St. James's Hall on the following evening. Mdme. Marie Roze, Mdme. Lablache, Mr. Herbert Reeves, and many other well-known artists took part in a programme containing many pieces which have become popular favourites. It is sufficient to say that the audience, judging by the loudness and frequency of the applause, thoroughly enjoyed the music. After the first part of the programme, Dr. Carter Moffat, the inventor of the ammoniophone, explained the construction and properties of this instrument, by which he maintains that speaking or singing tones may be strengthened, and also improved in quality.

Last Saturday afternoon Mr. Charles Hallé gave his sixth concert at the Prince's Hall. Dvorák's pianoforte Quartet in D (op. 23) was the chief attraction of the programme. All that we have said about the B flat Trio applies still more strongly to this work. The individuality of the composer is far more marked, despite the perceptible influence of Schubert in the first two movements. The opening allegro is very attractive, the theme and variations are delightfully quaint and pleasing, while the *finale* shows a wonderful combination of pure fresh melody and skilful workmanship. Mr. A. Chappell will do well to add this quartet to his *répertoire*. It was admirably interpreted by Mr. Hallé, Mdme. Néruda, and the Herren Straus and F. Néruda. The presence of the Princesses of Wales with the Princesses Louise, Victoria and Maud will explain the reason of Mr. Hallé choosing for his solo Schumann's simple *Kinderscenen* (op. 15). Mdme. Néruda played with brilliant success an *Adagio* by Spohr and Paganini's showy "Mouvement perpétuel." The programme concluded with Brahms' grand Quintet in F minor (op. 34). The hall was crowded.

At the eighth Richter concert last Monday evening a Symphony in C by Herr Fuchs was performed for the first time in England. The composer is one of the professors at the Vienna Conservatoire. The music shows that he has been an industrious student of the great masters, and that he has learnt to express his thoughts clearly; but beyond this there is nothing to render it specially attractive, or to explain its prominent place in a Richter programme. It was the first piece and the symphony of the evening. Beethoven was represented only by an overture. Why, it might be asked, did not Herr Richter give a symphony by some English composer, for surely there are many who could write music quite as clever and quite as interesting as that of Herr Fuchs? We have been informed on good authority that Herr Richter asked

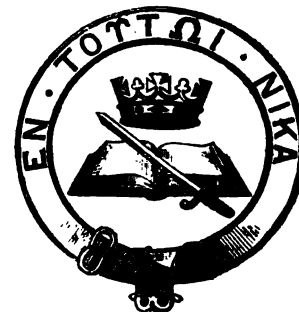
three of our best-known composers if they had a new symphony for him to perform; but, none being forthcoming, he gave the German composer the chance of a hearing. Let native musicians take note of this, and Herr Richter in future may, perhaps, not have to search in vain. Herr Henschel made his appearance at this concert, and sang with great earnestness and intelligence Pogner's address from "Die Meistersinger" and "Wotan's Abschied" from "Die Walküre." The programme included Glinka's fantasia, "Komarinskaja," given for the second time this season.

Herr F. Rummel gave a pianoforte recital last Wednesday afternoon at St. James's Hall. The programme was an interesting one. First came the Bach-Liszt Prelude and Fugue in A minor, which was admirably rendered. We shall indeed be glad when pianists give up pianoforte transcriptions of Bach's great organ works; however well they may be played, the effect is unsatisfactory. Herr Rummel's performance of Handel's Suite in E major was good, though we did not quite like his reading of the "Blacksmith" variations. His interpretation of Beethoven's "Moonlight" sonata was careful and intelligent, but the first movement, to our taste, was too slow. Schumann's magnificent Fantasia in C (op. 17) afforded the player a good opportunity of showing how thoroughly he enters into the spirit of that composer's music; in the March, however, he got somewhat excited, and towards the end there was more of the spirit than of the letter. Mendelssohn's "Variations sérieuses," which followed, were given with admirable precision and finish. The programme included many short pieces by Schubert, Chopin, Liszt, and other modern composers. Herr Rummel is a first-rate pianist, a conscientious artist, and an independent thinker. J. S. SHEDLOCK.

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LITERATURE.

On Some of Shakespeare's Female Characters.
By Helena Faucit, Lady Martin. (Blackwood.)

THESE confessions of a skilled interpreter of Shakspeare's art have a peculiar interest as literary criticisms which are also a fragment of autobiography. There is, indeed, no just ground for assuming that an eminent actor will be an eminent critic of the parts which he has presented; rather, we may assume that the flash and outbreak of the spirit, when they manifested themselves on the stage, chose the line of least resistance, and that they cannot appear a second time with like vivid directness through the medium of literary criticism. The critic may have the same intention and meaning now as when he was an actor; but the touch of inspiration, the happy discovery of genius, the sudden illumination, may refuse to be transferred from eye, and voice, and gesture to the written page. A spectator in the theatre might be able to tell more of King Lear as interpreted by Garrick than Garrick himself could tell. The Lady Macbeth or the Constance of Mrs. Siddons was the creation of an extraordinary artist; even when Mrs. Siddons, in her spectacles and mob-cap, read "Macbeth" or "King John," it was, as Fanny Kemble has said, "one of the grandest dramatic achievements that could be imagined;" when she sat down to write notes on the character of Lady Macbeth, she had much, indeed, to say that was interesting, but she had passed out of the province of her special power. In Lady Martin's criticisms there is much that is right, and true, and graceful; with earnest purpose, with soft persistency and gentle strength she presses towards a complete understanding of her subject; yet we feel all the while that her highest craft is not that of the critic. But then her criticisms are also a fragment of autobiography; her visions of Shakspeare's women ("Shakspeare's women"—I like these words of Shelley better than the clumsy refinement of "Shakspeare's female characters") have been a portion of her life. And as we read we discover that not only does Lady Martin tell us things worth listening to with all our hearts about Shakspeare's women, but that these also come forward—each in her turn—to tell us much that we are pleased to hear about their companion and chosen confidant, Helen Faucit.

They tell us, for instance—and this we might infer from Sir Frederick Burton's drawing of Helen Faucit, in which sensitiveness is allied with strength—that she, like her master, Shakspeare, loves strength and ardour of heart in woman, and must find these in a high degree in her favourites, if she would be happy with them. Some of us, in our dull masculine fashion, have supposed

that Ophelia, "sweet rose of May," was piteously incapable of bringing help or hope to Hamlet's spirit, and that part of the tragedy of Hamlet's wavering life arose from this, that no Helena or Portia was by his side to lift him safe and for ever above doubt and apathy. So, among others, Mr. Ruskin did vainly teach; nor did Goethe conceive Ophelia as fashioned in heroic mould. But Lady Martin cannot in imagination become once more Ophelia without infusing her own strength and ardour of soul into the hapless girl. When experimenting, at her father's command, on her lover's sanity, Ophelia is convicted of being the passive instrument of fraud, and when she replies to Hamlet's penetrating demand, "Where's your father?" with words which do not for a moment mislead the Prince, "At home, my lord," Lady Martin will not see the pathos of timid love driven by force of circumstance into deceit; rather she will have it that Ophelia has uttered a heroic falsehood like that which was heard on Desdemona's dying lips. "Such weakness," exclaims Lady Martin, "I call strength, in the highest, most noble, because most self-forgetting, sense of the word." And strength it is; but the strength is that of Helen Faucit's, not of Ophelia's, heart.

So of Desdemona. "Desdemona," wrote Mrs. Jameson,

"displays at times a transient energy, arising from the power of affection; but gentleness gives the prevailing tone to the character—gentleness in its excess—gentleness verging on passiveness—gentleness, which not only cannot resent, but cannot resist."

And some of us have thought that much of the fascination of the tragedy arose from the contrast between Othello, the lion of hot African sands, half tamed by the art of Venice, and the gentle creature, fair as Wordsworth's doe of Rylstone, whom love and destiny had joined with him in the leash. But Lady Martin delights to bring out, and brings out very admirably, the stronger and more heroic side of Desdemona's character.

"Mr. Elton [the Brabantio to Helen Faucit's Desdemona] told me that my Desdemona was a new creation for him; that, to use his own phrase—and I remember it well—it restored the balance of the play by giving her character its due weight in the action, so that, as he said, he had then seen the tragedy for the first time in its true *chiaroscuro*. Words no less encouraging fell from Mr. Macready, my Othello. He told me my brightness and gaiety in the early happy scenes at Cyprus helped him greatly, and that, when sadder, I was not lachrymose; and, above all, that I added intensity to the last act 'by being so difficult to kill.' Indeed, I felt in that last scene as if it were a very struggle for my own life. I would not die with my honour tarnished, without the chance of disabusing my husband's mind of the vile thoughts that clouded it. I felt for him as well as for myself, for I knew what remorse and misery would overwhelm him when he came to know how cruelly he had wronged me; and therefore I threw into my remonstrances all the power of passionate appeal I could command."

It is well that Mrs. Jameson's view of Desdemona's character should borrow something from Lady Martin's. But when in Desdemona's request to be allowed to accompany her husband to Cyprus, Lady Martin finds proof of fearless heroism, I am uncon-

vinced, and imagine rather that Desdemona's gentleness feels secure from every danger within the strong safeguard of her husband's arms. "When they meet at Cyprus the first words on Othello's lips are 'O my fair warrior!'" True; but does not the exquisite beauty of this greeting lie in the fact that, escaped from the rude surges and surrounded by martial men, appears this fairest and tenderest of beings—this gentle champion come to face the Turk!—a dove, more dove-like in the eagles' nest?

We might go on for a long time thus learning from Lady Martin, and contending with her, in the hope that we may grow wiser through her victory and our defeat. But I like better to quote a passage not about the real and abiding persons—Shakspeare's men and women—but about one of the shadows—the actors who come and pass away, and for a brief day play the part of those immortal creatures of Shakspeare's imagination—a passage which has haunted my memory since first I read Lady Martin's study of the character of Juliet. It tells of her meeting as a child—a child, doubtless, already distinguished by grace and genius—with Edmund Kean then in his premature decay. He would stroll when the weather was fine in the neighbourhood of Richmond with his aunt, old Miss Tidswell, and Helen Faucit's sister longed that her little "birdie" should see her ideal among actors:

"The great man had been very ill, so that our expectations had been frequently disappointed. At last about noon one very warm sunny day, my sister's eager eyes saw the two figures in the far distance. It would have been bad manners to appear to be watching, so in a roundabout way our approach was made. As we drew near, I would gladly have run away. I was startled, frightened at what I saw,—a small, pale man with a fur cap, and wrapped in a fur cloak. He looked to me as if come from the grave. A stray lock of very dark hair crossed his forehead, under which shone eyes which looked dark, and yet bright as lamps. So large were they, so piercing, so absorbing, I could see no other feature. I shrank from them behind my sister, but she whispered to me that it would be unkind to show any fear, so we approached, and were kindly greeted by the pair. Oh what a voice was that which spoke! It seemed to come from so far away—a long, long way behind him."

Let the reader make acquaintance with Lady Martin's record of the touching dialogue which followed between the man and the child, transfigured for an hour so as to seem like the spirit of a sunset and the spirit of a dawn; then let him turn to Wordsworth's sonnet of majestic melancholy, suggested by the star burning in its descent upon the summit of Loughrigg Fell:

"Angels and gods! We struggle with our fate,
While health, power, glory, from their height decline,
Depressed; and then extinguished; and our state
In this how different, lost Star, from thine,
That no to-morrow shall our beams restore!"

Lady Martin's view of the present condition of the English stage is not cheering. Too much spectacle; too vast and elaborate a material apparatus; too little of true art; too little to satisfy the intellect and the soul. Let us, however, take courage: the cry-

"Decline of the drama," is not new. Not very long before Helen Faucit's appearance that cry was uttered audibly. In 1832, the year of the Reform Bill, it was not only the English constitution and the English nation which were announced to be falling in ruins. In that year a Select Committee of the House of Commons sat and gathered melancholy evidence respecting the state of the drama. The Blue-book on Dramatic Literature issued in August 1832 contains much matter that is instructive and entertaining. Evidence was given by Edmund Kean, Charles Kemble, Charles Matthews, Braham, Macready and other distinguished artists. The decline of the drama was attributed to various causes—the non-attendance of his Majesty at the theatre, the change in the fashionable hour of dinner, the increase of a Puritan sentiment. The size of the larger theatres, it was feared, tended to compel managers to seek to amuse the eye by show and spectacle rather than the ear by true dramatic poetry. At one of the minor theatres a murder was represented, and the very gig that had carried the murderer to the scene of action appeared, as a stroke of triumphant realism, on the stage. Eminent actors were questioned as to whether they preferred to present their parts in a small or a large theatre; and it became evident that among actors themselves there were two classes: there were those who feared to be lost in a vast theatre, with its spaces, its multitude, its roomy stage, its elaborate accessories; and those who had no such fear. "I am an advocate," said Edmund Kean, "for a large theatre. I think the illusion is better preserved at a large than a small theatre." "I think," he added, "the intellect becomes confined by the size of the theatre. . . . The larger the stage, the better the actor, and the less observable are his faults, which is a material consideration." Kean doubtless was aware of his own faults, his violence, his occasional extravagance; perhaps he thought of actors as Mr. Burchell did of books when he said, "The reputation of books is raised, not by their freedom from defect, but by the greatness of their beauties." Why should we not gladly accept two different kinds of artists on the stage—those who prefer theatres of moderate dimensions, with moderate scenical decorations, and who aim at a style which we may, for lack of a better word, term "classical"; and those also who love great theatres, with everything to delight the eye, but who, while making the artist's environment rich, make it at the same time so harmonious that, instead of detracting from his art, it supports and enhances his art, as complex orchestration supports the singer's voice? It is certainly true of some great actors that they appear to most advantage amid surroundings simple or even severe. It is no less true that other great actors achieve their highest when they become the vital centre of a great and richly harmonious whole. Shakspeare as poet belonged rather to the romantic than to the classical school. Were Shakspeare a manager to-day I imagine that he would aim at the rich and complex harmonies of romantic art.

EDWARD DOWDEN.

The Congo and the Founding of its Free State: a Story of Work and Exploration. By Henry M. Stanley. In 2 vols. (Sampson Low.)

"TANDLEY," exclaims an enthusiastic Zanzibari follower of a brave leader in two marvellous expeditions, "Tandley is great, but Bula Matari is greater. Tandley opened the Njali [Congo], but Bula Matari ['Rock-Breaker'] opened the land, and land is harder than water." We all know that Tandley is good Ki-Swahili for Stanley; but who is Bula Matari? Well, Bula Matari is Stanley also, so named by the natives in admiration of the prodigious energy of the man who, after "rushing the Congo" in 1877, sets to work in 1879 to clear a continent. And assuredly those untutored but appreciative natives are right when in their simple way they pronounced the work of the rock-breaker greater than that of the navigator. The daring exploit by which the unity of the great water highway was established may appeal more forcibly to the imagination. But the judicious observer will discern qualities of even a higher order in the man who, as head of the Congo International Association, has himself undertaken to reap the fruits of that magnificent achievement. Since his acceptance of the noble commission seven years ago, such progress has already been made under all but insurmountable obstacles that success seems already assured to the grandest philanthropic enterprise ever dreamt of by the most ardent lover of his kind. The "Committee of the Upper Congo," with its humble beginnings and modest aims, which first assembled at the Royal Palace of Brussels on November 25, 1878, was soon merged in the more substantial "African International Association," out of which has been developed the "Congo Free State."

This Congo Free State, whose promoter has been the King of the Belgians, but whose true founder is Stanley, the rock-breaker, has been placed under the joint protection of all the powers of Christendom, while its rights and privileges have been recognised by the recent International Congress of Berlin. But to accomplish this result in such a brief period how much physical labour was needed, how much patient endurance, foresight, resolution, and profound knowledge of men, can be understood only by a careful study of these pages, in which are recorded seven years of pioneering work in the Congo basin. There were cannibal communities and hostile tribes to be pacified and reconciled to a new order of things; greedy chiefs to be satisfied and cajoled into making treaties in their own interest; worthless European hands to be tried, found wanting, dismissed, and the havoc wrought by them repaired. Then a treacherous climate had to be studied and guarded against; the intrigues of jealous intruders to be circumvented; impenetrable jungle to be pierced, and hard rock to be cleared in order to make roads and portages from cataract to cataract between the lower and middle courses of the river. Lastly, depôts and trading stations had to be founded and maintained in the midst of savage communities at convenient points across more than half the continent along the great artery from its mouth to the Stanley Falls—that is, the

second series of rapids at the Lukebu confluence, where the stream begins to change its northerly for a westerly course. Over twenty stations have already been established between Vivi, below the Yellala Falls, and the Stanley Falls, 1,400 miles from the Atlantic, which marks the present limit of exploration and settlement, and which was reached on December 2, 1883, just one day later than the date given to the Brussels Committee four years previously.

Thus were laid in this brief period the sure foundations for the ultimate settlement of a region hitherto unknown to science, over a million square miles in extent, peopled by probably forty million inhabitants of mixed Bantu and Negro stock, and drained by one great stream, which, with its countless tributaries, affords altogether upwards of 14,000 miles of navigable waters. And all this has been peacefully accomplished without warfare or bloodshed, at an expenditure of not many thousand pounds, and with the loss of but few lives, mostly victims of their own imprudence. Time was also found for a good deal of scientific work, including over four hundred astronomical observations for latitude and longitude, and the partial exploration of the two important rivers Kwa and Biyere (Aruwimi). The Kwa, during the expedition of 1877 erroneously named the Ibari Mkutu, is formed by the junction a short distance above its mouth of the Mbiheh, which appears to be undoubtedly the Kwango from East Angola, and the Mfini, which proved to be the outlet of a large sheet of water circumnavigated and named Lake Leopold II. The Biyere, which was explored for ninety-six miles to the first rapids, is believed by Mr. Stanley, apparently on good grounds, to be the lower course of the Welle, which however, is identified by Schweinfurth, Miani, and Junker, with the Shari of the Lake Tsad basin. But this interesting geographical problem, the last almost of any great importance still awaiting solution in the African continent, cannot fail to be determined as soon as the explorers in the Upper Nile Valley join hands with those penetrating northwards from the Congo basin.

Meantime, in the creation of the Congo Free State on the basis of universal free trade, the suppression of slavery, or at least of the slave traffic, and beyond this the least possible interference in the internal affairs of the native communities, an experiment of an unique character and on a vast scale is being tried, which cannot but commend itself to the good wishes of all true philanthropists. The ultimate object may be trade, profit, or personal ambition, as is whispered by envious tongues. But the means are confessedly pacific, and the results so far a pure gain to the cause of humanity. The very cannibals, who assailed the first expedition with shouts of "Meat, meat!" looking on the daring navigators as so much food for the market, are now peacefully disposed and eager only to barter in more legitimate commodities.

"When the chiefs of Isangila," we read in one place, "whose churlishness was a theme with me once in past times, came down from their eyries on the hill-tops to visit me, encamped in exactly the same spot they first made my acquaintance thirty-two months ago, they were better prepared for the novelty of an intercourse with

white man. My numerous guides, while passing through, had poured forth an astonishing tale of how this same white man had built a town 'bigger than Bawa,' had called all the chiefs together, and these had all consented to give the country up to the white man; and everyone was to be as happy as possible; and how he thought of building another town at Isangila, if the chiefs were wise enough not to refuse him ground. . . . These exaggerations served at least to quicken a kindlier interest in me, and here they had come laden with food and wine, prepared to make the *amende* by attributing past churlishness to their dense ignorance of what the white men really were, and to their utter astonishment at white men coming down the river, though they had never heard of white men having been previously seen in the interior."

Better still, a check has already been given to the villainous Arab slave hunters, who have already penetrated to the middle reaches of the Congo, either from the White Nile, or more probably from Nyangwe, their headquarters on the Lualaba or Upper Congo. What this check means for the future prospects of the Negro aborigines may be gathered from the subjoined graphic picture of the havoc wrought by a single razzia in a region hitherto lying beyond the sphere of their murderous operations:

"We discovered that this horde of banditti was under the leadership of several chiefs, but principally under Karema and Kiburuga. They had started sixteen months previously from Wane-Kirundu, about thirty miles below Vinya Njara. For eleven months the band had been raiding successfully between the Congo and the Lubiranzi, on the left bank. They had then undertaken to perform the same cruel work between the Biyere and Wane-Kirundu. On looking at my map I find that such a territory within the area described would cover 16,200 square miles on the left and 10,500 on the right bank, equal to 34,570 square miles—just 2,000 square miles greater than Ireland—inhabited by about 1,000,000 of people. I was permitted in the afternoon to see the human harvest they had gathered—rows upon rows of dark nakedness, relieved here and there by the white dresses of the captors. There are lines or groups of naked forms upright, standing, or moving about listlessly. There are countless naked children, many mere infants, and occasionally a drove of absolutely naked old women bending under a basket of fuel or bananas, who are driven through the moving groups by two or three musketeers. I observe that mostly all are fettered; youths with iron rings round their necks, through which a chain, like one of our boat-anchor chains, is rove, securing the captives by twenties. The children over ten are secured by three copper rings, the mothers by shorter chains, around whom their respective progeny of infants are grouped, hiding the cruel iron links that fall in loops or festoons over their mother's breasts. After realising the extent and depth of the misery presented to me, I walked about as in a kind of dream, wherein I saw, through the darkness of the night, the stealthy forms of the murderers creeping towards the doomed town, its inmates all asleep, when suddenly flash the light of brandished torches, the sleeping town is involved in flames, while volleys of musketry lay low the frightened and astonished people. The slave-traders admit they have only 2,300 captives in this fold; yet they have raided through the length and breadth of a country larger than Ireland, bearing fire and spreading carnage with lead and iron; 118 villages and 43 districts have been wasted, out of which is only educed this scant profit of 2,300 females and children and

about 2,000 tusks of ivory! To obtain these 2,300 slaves they must have shot a round number of 2,500 people, while 1,300 more died by the wayside through scant provisions and the intensity of their hopeless wretchedness" (ii., p. 149).

Those who rejoice over the premature withdrawal of the British expedition from Sudan and the interruption of the railway line between Suakin and Berber, should at least ponder over pictures such as these; for the restoration of this region to barbarism means the renewal of these harrowing scenes throughout the Upper Nile Basin and equatorial lake districts. It is, however, some satisfaction to know that by the opportune creation of the Congo Free State the dealers in human flesh will at all events be excluded from the heart of the continent.

Besides a copious index and numerous wood engravings, this "story of work and exploration" is furnished with some good maps, including a large coloured map of the Congo Basin in two sheets. A. H. KEANE.

The Holy Bible: containing the Old and New Testaments translated out of the Original Tongues, being the Version set forth A.D. 1611 Revised. (Oxford: University Press.)

(Second Notice.)

In this notice, and in a concluding one, I propose to examine the work of the revisers with the object of ascertaining how far they have succeeded in what must be regarded as the true aim of all their endeavours—an accurate restoration of the actual meaning of the ancient writers whose works are the subject of them. There can be no question that this is the supreme consideration. Style has its own undeniable charms, the neglect of which is apt to avenge itself; and those charms may throw a wonderful halo around a wholly indefensible rendering. This it is that makes emendation of the Authorised Version an arduous, often an impossible, task. Take any chapter you please from the writings of the Prophets, and read it aloud with due emphasis and observance of the pauses. Who is not at once sensible of a music of words, a greatness of mere sound, which it is beyond the powers of a modern hand to improve, which to touch is to impair? So far as the subtle spells of verbal melody, and the magic of the unmeaning, and therefore mysterious, can affect us, the nonsense of the old will sometimes seem better than the limping sense of the new. In this matter of style it may perhaps fairly be affirmed that the revisers have done their work at least as well as it could have been done; that they have exercised such reverent care in the choice of their phrases that the lapse of a little time cannot fail to tone down the tints of the new pieces into perfect harmony with their settings, so that the next generation might conceivably be puzzled to lay the finger upon any one of them and say for certain—"This is new." It may still be doubted that the cleverest forgery is past finding out, whether it be a cuneiform tablet, a Shapira MS., or a mock Elizabethan English text. In any case, there is, as I have said, a something whose claims rise immeasurably superior to those

of style, and that is the sense. In a matter supposed vital to our religious interests, can we satisfy ourselves with an archaism of expression when truth demands an archaism of thought? As compared with Hebrew antiquity the Elizabethan age is of yesterday. If we are to be faithful to our instincts as truth-seekers, must we not go behind and beyond the theological dialect of the Reformation and take a bold plunge into the thick of ancient thought? Must we not divest ourselves of modern preconceptions and interpret the old Scriptures in the light of the temporal, local, personal conditions under which they were evolved? Language conveys, but it also conceals, thought; and the latter especially happens when the records of a distant past are clothed in the phraseology of a younger generation, alien in country, in social conditions, in ruling ideas, customs, and laws. Until recent years Christian interpreters have been tied and bound by the chain of Masoretic tradition. Jewish ideas about the age and authorship of the several books, above all about the origin of the elaborate system of the Levitical laws and ritual, have determined the character of all exegesis; and accuracy of translation has sometimes been sacrificed to the supposed exigencies of orthodox belief.

The revisers have shown their wisdom in removing certain blemishes of this nature. In 2 Sam. viii. 18, for instance, the Authorised Version states that David's sons were "chief rulers." Not even in the margin could King James's translators venture to give the ordinary meaning of the Hebrew term. The revisers have had the courage to write "priests," well knowing that כֹּהֲנִים means that and nothing else. The marginal "or, chief ministers," is illegitimate. David himself, and Saul before him, performed priestly functions (1 Sam. xiii. 9 sq.; 2 Sam. vi. 14, 18); why then might not David's sons do likewise? But, alas! the revisers have not been all courage in this matter, for they still make the Queen of Sheba admire Solomon's "ascent by which he went up into the house of the Lord" (1 Kings x. 5), although the Hebrew words can only signify "his burnt-offering which he was wont to offer in the house of Iahweh." Here, as in so many other places, a marginal note of the correct rendering make but poor amends for the wrong done in the text. In 1 Sam. ii. 19, again, the change from "coat" to "robe" may seem trivial. The revisers, however, had their reasons; for the thing in question was the כִּטְוֹן or high-priestly mantle, which the youth Samuel wore, as he wore the ephod. 1 Sam. iii. 3, as it reads in the Authorised Version, is another example of mistranslation due to misconception of what was lawful and unlawful according to the religious code of the time. "And ere the lamp of God went out in the temple of the Lord, where the ark of God was, and Samuel was laid down to sleep," does palpable violence to the Hebrew construction, which presents no difficulty whatever, and is properly rendered by the revisers thus, "And the lamp of God was not yet gone out, and Samuel was laid down to sleep, in the temple of the Lord, where the ark of God was." It would seem that the young warden of the ark passed the night before it, an impossible profanity according to the standard of a later and more artificial age

Again, at 1 Kings xviii. 36, and Ezra ix. 4, the Authorised Version mentions "The evening sacrifice," for which the revision rightly substitutes "the evening oblation." The old translators, naturally enough, could only understand the burnt offering (*tamid*) of later times. The Hebrew term, however, is כִּנְדֹּחַ, which, in its special or Levitical sense, always designates an unbloody sacrifice, or "meat offering"; and cannot, in such a connexion, be supposed to have the more general sense of "sacrifice" or "offering," as in Gen. iv. 4. Indeed, 2 Kings xvi. 15, speaks of "the morning burnt offering and the evening meat [Revised Version meal] offering." In the phrase "the priests and the Levites" (2 Chron. v. 5) the Revisers omit the conjunction as wanting in the Hebrew text, which really implies the identity of the two classes which the Authorised Version would distinguish, in accordance with later conceptions. In the parallel passage, 1 Kings viii. 4, the conjunction is perhaps expegetical. (The revised rendering in Chron. l.c. may perplex an English reader. If "the priests, to wit, the Levites" be meant, why not say so? Or why not render "The Levitical priests"?) The substitution of *Moses* for *Manasseh* in Judges xviii. 30, reveals the important fact that the posterity of the great lawgiver held the priesthood in Dan until the fall of the northern kingdom. The difference depends on the expulsion of a single letter (נ), which in the Hebrew text is "suspended" above the line of the other consonants, as we might write a letter accidentally omitted. There can be little doubt that it was so written by the Masoretic scribes to save the honour of Moses, and to deprive the northern sanctuary of any credit derived from his name. (See also Gen. xxxi. 19, 34, sq.; 2 Sam. xix. 13, *tērā-phim*; Exod. xxiii. 24; Hos. iii. 4, *maṣṣebāh*; both misrendered "image" in the Authorised Version.)

In these passages the revisers have risen above the point of view of their predecessors. In others, dread of innovation seems to have robbed them of their opportunity, else why have they retained "gods" in Exod. xv. 11, but contented themselves with adopting "the mighty" of the old margin at Ps. xxix. 1? The word is אֱלֹהִים in both instances (comp. the בָּאֱלֹהִים of Ps. lxxxvi. 6, an echo of the former passage). The "sons of God" or of "the gods" (Gen. vi. 2-4; Job i. 6) may be said to denote the angels, considered as beings above man. But it is noteworthy that the expression "sons of Iahweh" never occurs; which shows that the idea is really a survival from an earlier stage of Hebrew religion, of which the word *Elohim* is itself a luminous trace. There is good evidence that to the ancient Israelite the worship of the God of Israel did not involve a denial of the real existence of other gods, but only a denial of their right to Israel's homage, and a natural affirmation of their weakness before Iahweh (cf. Judges xi. 24).

It is well known that the oldest version of the Hebrew Scriptures, the Greek Septuagint, although in general far inferior to the received Hebrew text, has in not a few instances preserved invaluable vestiges of an earlier and more authentic state of that text. An interesting variation of this kind occurs in Deut. xxxii. 8. The

Masoretic text there has it that the Most High

"set the bounds of the peoples
According to the number of the children of Israel."

The LXX. reading is: ἄγγελοι θεοῦ ἀριθμῶν ἀγγέλων θεοῦ. "Angels of God" suggests that the Hebrew recension used by the Greek translators had בְּנֵי אֱלֹהִים "sons of Elohim" instead of the Masoretic בְּנֵי יִשְׂרָאֵל "sons of Israel" (see Job i. 6, Hebrew text, and LXX.). The ἄγγελοι or υἱοὶ θεοῦ are mentioned again in additions to v. 43. Now this reading, if really original, appears to imply a partition of the earth and its inhabitants between a number of celestial powers or divinities, in accordance with ancient ideas of national and local gods; and it is certainly important enough to deserve notice in the margin. The revisers, however, thought otherwise. They have, it is true, registered some of the Greek variants: see 1 Sam. v. 6 (the plague of mice at Ashdod); 1 Sam. xiv. 18 sq.; xx. 19, 41; 2 Sam. iv. 6 (about Ishbosheth's portress falling asleep over her winnowing, so that the assassins entered the house unobserved). In each of these instances the reading of the LXX. is demonstrably preferable to that of the Masoretic Hebrew text, which in the last three is evidently corrupt, and in the first at least suspicious, even apart from the context. The second passage (1 Sam. xiv. 18, sq.) is especially interesting, as it shows how later ideas of religious usage might effect modifications in the ancient Scriptures (the ark is substituted for the ephod, as a means of consulting Iahweh). Accidental corruption is, however, glaringly obvious in the Hebrew of the latter half of the verse, which runs literally: "And the ark of God was on that day, and the children of Israel."

Another passage where the Greek text of the Septuagint has an important bearing on the question of the ancient method of obtaining oracular responses is 1 Sam. xiv. 41. But although the Hebrew text is clearly imperfect, the revisers have not said so. Again, the Hebrew of 2 Sam. xvii. 3, no doubt seems to give a kind of sense; but כָּשׁוּב הַכָּל הָיָה אִשֶּׁר אֶתֶר מִבְּקֶשׁ is hardly a natural way of speaking in Hebrew, and כָּשׁוּב כָּל דָּעָם יְהִי שְׁלוֹם follows with startling abruptness. The reading of the LXX., on the other hand, has an air of originality, and is at the same time perfectly smooth and appropriate: "And I will make all the people return unto thee, as the bride returneth unto her husband. It is but the life of one man that thou seekest, and to all the people there shall be peace." The omission of a few words and letters, and a wrong division of letters in the unpointed Hebrew, easily account for the conventional text. Yet this variation is not noticed even in the revised margin. The LXX. reading of 1 Kings viii. 53 presents a far more interesting variation, which has been equally disregarded. In the Masoretic text vv. 12-13 of that chapter run thus: "Then spake Solomon, the Lord hath said that he would dwell in the thick darkness. I have surely built thee an house of habitation, a place for thee to dwell in for ever" (Revised Version). These verses are omitted in the Greek text, which adds the following to v. 53: "Then spake

Solomon concerning the house, when he had finished the building thereof:

The sun He hath fixed in heaven:
(But) the Lord said that He would dwell in darkness.

Build my house, a stately house,
(A place) for me to dwell in for ever.

Behold, is it not written in the Book of Song? (or Jashar; הַשִּׁיר = הַיִּשָּׁר). The Greek text is not wholly sound; and this rendering partly follows the Hebrew of vv. 12-13. In the third line "Build my house" suggests that בֵּית בִּירַי was the original reading in v. 13. I have rendered בֵּית זָכַל "a stately house" (LXX. οἶκος εὐπρεπῆς), because there seems good reason to conclude that the term זָכַל means "height," "splendour," "glory" (LXX., Pa. xlix. 15, δόξα), rather than "dwelling," the sense commonly attributed to it. The root first occurs, Gen. xxx. 20, where, as Schrader has pointed out, the meaning of the verb is probably "to honour": Leah says, "Now will my husband honour [not dwell with] me"; and she names her son Zebulun, i.e., "exaltation" or "honour." At all events, in Assyrian *sabālu* is "to exalt" or "honour"; and in Arabic *sabala* is "to take up and carry," "to bear" (see Lane s.v.). Above all, Assyrian presents us with the very phrase of our text, in the expression *Bit sabal*, "house of height" or "splendour," which translates the Accadian *s. sa. ba. ila*, the name of the chief temple of Babylon. In the Hebrew text, as it stands, the passage before us bears marks of being a quotation, and that a poetical one. At the same time, it has an abrupt look about it, as though it had been torn away from its proper context; and it is highly interesting to find these indications verified in the LXX. by an actual reference to the ancient source: οὐκ ἰδοὺ αὐτῇ γέγραπται ἐν βιβλίῳ τῆς ᾠδῆς; (cf. Joshua x. 13; 2 Sam. i. 18). The revisers could hardly be expected to revise the Masoretic text of the Old Testament by help of all existing materials before proceeding to their special task. Such a work might demand not fifteen, but fifty years. But at least more use might have been made of the oldest version in rectifying manifest errors and restoring mutilated passages.

In connexion with ancient religious ideas, it is noticeable that the proverbial "scapegoat" has disappeared from Lev. xvi. 8, sqq., and the Hebrew term *Azazel* occupies its place, as a proper name. It is not clear that this is a gain. The English reader will wonder who Azazel is. Of course, if it were certain that the term denoted the Evil Spirit, who, according to later Jewish ideas, haunts the wilderness, the change would be justified, though it would be strange to find Mosaic sanctioning a sort of sacrifice to the devil. But the devil is nowhere mentioned in the Pentateuch, nor is Azazel a later name of him. The LXX. does not give it as a proper name, in spite of the antithesis in v. 8. The term אֶזַזְאֵל is a softening of אֶזְזָל, and its meaning may be gathered from the Arabic *ʿazala*, "to put or set a thing apart, away, or aside"; "remove it, and separate it from other things." The reflexive forms of this verb mean "to go apart, away, or aside"; "to separate oneself from men or the people"; "to withdraw from association

or communion with them" (see Lane *s.v.*). Azazel, then, means either "separation," "isolation" (LXX., v. 10, *ἐς τὴν ἀποκομὴν*), or "a separated thing," "an outcast." The separation of the people from their sins was symbolised by the separation of the scapegoat from the community. The fabulous creatures that offend our sense of the real in other passages of the Authorized Version have been partially eliminated. That famous heraldic beast the unicorn (LXX., *μονοκέρας*) is rightly supplanted by the wild ox (Hebrew *rā'ēm*, Assyrian *ri.i.mu*), represented in the sculptures with two long curving horns and a hump (Num. xxiii. 22, xxiv. 8; Deut. xxxiii. 17; Job xxxix. 9; Ps. xxix. 6). The "dragons" of Isaiah xiii. 22, are replaced by "jackals," and the "cockatrice" of Isaiah xiv. 29, has become a basilisk (marg., or *adder*). Yet, in Deut. xxxii. 33, the term "dragons" is retained, although the Hebrew term undoubtedly means serpents; and the "satyrs" of Isa. xiii. 21, are spared, although the marginal *he-goats* is clearly correct. Why mythological beings like satyrs should be associated with ostriches, wolves and jackals it is hard to discern, especially as in Lev. xvii. 7, "They shall no more offer their sacrifices unto devils" has become "They shall no more sacrifice their sacrifices unto the he-goats" (marg., or *satyrs*). Here, as in 2 Chron. xi. 15, the Hebrew term is שַׁדַּי, *he-goats* (LXX., *χίμαιραι*). In Deut. xxxii. 17, Ps. cvi. 37, the different word שַׁדַּי is rendered "devils" in the Authorized Version, and "demons" by the revisers. But it is surely not established that at the time when the Song of Moses was composed—even if it belongs to the so-called Iahvist, who wrote *circa* 825 B.C.—the Israelites believed, as in post-exilic times, that the gods of the heathen were demons. It would be difficult to show from the Old Testament that the Jews knew anything about Satan, in our sense of that designation, or about devils or demons, before the exile. שַׁדַּי, like שַׁדַּי and שַׁדַּי, probably means "lord" (*cf.* Arabic *sayyid*), and has not necessarily an unfavourable implication, any more than its seeming cognate the Assyrian *shēdu*, the genius that guards the doors of temples and palaces, represented by a winged man-headed bull. The *shēdīm*, then, are simply the "other lords" of Isa. xxvi. 13. C. J. BALL.

Chronicles of the Reigns of Stephen, Henry II., and Richard I. Vol. I., containing the first Four Books of the "Historia Rerum Anglicarum" of William of Newburgh. Edited from MSS. by Richard Howlett. (Rolls Series.)

THOUGH the five books of William of Newburgh (covering the years A.D. 1066-1198) have been printed several times—the first edition at Antwerp as early as 1567—the Master of the Rolls could ill afford to exclude from his series this eminent contributor to the materials for English history in the twelfth century. And Mr. Howlett has done his work well. Together with a text based on, and carefully collated with, the best originals (the Stowe, Lambeth, and Cotton MSS., besides others), giving all the important variants, he has given us, within the short compass of fifty-seven pages, a preface com-

prising more information about Newburgh and his work than has ever been collected before. He subjects the text to a close analysis in searching for the sources which inspired it; and this, which the latest editor, Mr. H. C. Hamilton, calls "the most valuable contemporary history of the period," well stands the test, though Mr. Howlett is by no means a partisan, and in a temperate discussion of Newburgh's character as a historian he appraises his work at a just value.

The name of William is associated with three Yorkshire monasteries—Newburgh, an Augustinian priory, where he was brought up and dwelt, and Byland and Rievaulx abbeys, whose abbots he appears to have counted among his friends. Born at Bridlington in 1136, the first year of Stephen's reign, he lived in the very thick of the period when, notwithstanding the disturbed state of government, the civilising mission of the ecclesiastic orders was most active in making settlements over the wasted country. Out of sixty-nine religious houses in Yorkshire, thirty-one were founded in the reigns of Stephen and Henry II. In one of these he passed the chief portion of his life, and died shortly after May 1198 (for which date the editor adduces conclusive reasons), having begun his history more than two years before, during part of which time at least he suffered from ill-health.

It is a nice matter of inquiry, of the utmost importance, how the writers in religious houses came by the knowledge of the events and incidents they chronicled. Of this one Mr. Howlett says:

"He has not written a single sentence or given a single local fact or description which would lend support to the idea that he had ever travelled beyond the limits of Yorkshire and Durham. All information clearly floated to him on the tide; he went to seek nothing."

But Newburgh was not a mere chronicler of events. Dr. Freeman couples him with William of Malmesbury as a "critical balancer of facts and characters." He might, therefore, sitting in his scriptorium, well employ the material ready to his hand in the writings of others, correcting and filling up blanks where his own knowledge served, weighing in his true scales, judging with his righteous spirit, and re-casting the whole in his own eloquent style, informed by no small portion of classical reading. And this we find is what he actually did. In the most patient way the present editor has, for the first time, closely analysed the "Historia," with the result that Symeon of Durham, Henry of Huntingdon, Jordan Fontosme, and Richard the Canon, are all found to have been used in the compilation, besides a lost work of Anselm, the chaplain who accompanied Richard I. in his wanderings. This last interesting discovery is the reward of a careful train of reasoning and comparison of passages borrowed from the same lost work by Coggeshall and Hoveden. But, for a period of sixteen years, from 1154 to 1170, Newburgh himself is the only contemporary authority, except the *Draco Normannicus*, a poem "vague where precision would be peculiarly welcome," and the later *Histoire de Guillaume le Maréchal*, an important poem, not yet printed, but a portion of which, already published in *Romania*, has served to correct a date in this volume.

The editor has performed his work

thoroughly, verifying the assertions of the text, and referring to collateral authorities, pointing out mistakes of fact as he goes along. In the most impartial manner he draws up a list of at least twenty-eight errors made by Newburgh; but, on the other hand, he points out that there are numerous facts as to which he "is the principal authority, or as to which he greatly adds to our knowledge," and that, especially in Richard I.'s time, "we cannot dispense with his testimony as to home events, overshadowed by the stirring news pouring in from the East." Wykes and other succeeding chroniclers quoted him and held him in high estimation which will hardly suffer by the treatment of Mr. Howlett. While showing that his work has "far less of the character of an original composition than has hitherto been supposed," Mr. Howlett is struck by his "courageous independence" and "keen philosophical mind," and pays him the high tribute that his history "is the work of a man of unusual moral elevation, mental power, and eloquence; and though the treatise has taken a high place among mediæval histories rather on account of the valuable contemporary judgments on men and events which it contains than by reason of the absolute amount of original information it imparts, there is still much in it which is not to be found elsewhere, and all facts, so far as known to the author, are recorded with unswerving faithfulness."

In a succeeding volume we are promised the fifth book of Newburgh, together with the *Draco Normannicus*, *Jordan Fantomes*, and some other short chronicles.

L. TOULMIN SMITH.

NEW NOVELS.

A Happy Error. By Mrs. Hibbert Ware. In 3 vols. (White.)

Sweet Christabel. By A. M. Hopkinson. In 3 vols. (Maxwell.)

The Two Sides of the Shield. By Charlotte M. Yonge. In 2 vols. (Macmillan.)

Two Englishmen. By an American. (Griffith, Farran, & Co.)

Mr. Oldmixon. By William A. Hammond. (New York: Appleton.)

Mary Roper's Story; After Five Years. (S. P. C. K.)

The Knight of the Black Forest. By Grace D. Litchfield. (Putnam.)

Mrs. HIBBERT WARE's *Happy Error* is, from the literary point of view, rather an "unhappy error." Certainly she can do much better work than this. The sub-title informs us of the old truth that facts are sometimes stranger than fiction. The strange facts in this instance relate to an old will, upon which the narrative turns, together with the well-being of some of the principal characters. Our chief complaint against the novel is the want of grip in the drawing of the *dramatis personæ*. There is no life-like vigour about them. By the way, Birmingham may fairly indulge a grievance against Mrs. Hibbert Ware. "A gentleman you may be by birth, sir," she makes one of her characters say to another, "but your conduct would disgrace a Brummagem tradesman." Are the sins of "Brummagem tradesmen" much more heinous

than those of other tradesmen? Our author must evidently think so, for she makes another of her characters extremely reluctant to own that he has a relation in that town. The allusion to Mr. Gladstone at the beginning of vol. iii. is in bad taste. A novel should have no politics—that is, of the personal or party kind.

Family disputes and animosities have formed the staple of innumerable novels, and, doubtless, will continue to do so as long as story-writing lasts. Miss Hopkinson's *Sweet Christabel* is founded altogether upon such antipathies; though the bitter feeling which Myles Vanstone cherishes, not only for his relative Grenville Vanstone, but for the whole family of the latter, root and branch, seems almost inconceivable. He spends a good deal of his time in endeavouring to mark by his will and otherwise his implacable animosity to this family. As regards the head of it, Myles Vanstone is in the right, for a more contemptible being it is not easy to conceive; but his anger against the innocent members of Grenville's family is childish and unreasonable in the extreme. By his will he deliberately robs his daughter of the whole of her fortune if she should marry anyone of the Ishmaelish Vanstones, or, indeed, a Vanstone at all; while he deprives the heir to the entailed property of every benefit he possibly can. Christabel is a charming girl; and the reader must find out for himself how her love affairs, which seem fated to be crossed to the very end, at length turn out satisfactorily. There is a pretty, scheming widow who plays a conspicuous part in the novel. Miss Hopkinson speaks of a certain Col. Vanstone as "one of the most dissolute, as well as one of the most handsomest of men;" and we have noticed some other deviations from a strict Lindley-Murrayism. But the novel as a whole is certainly interesting.

Exceedingly wholesome and pleasant reading is Miss Yonge's *Two Sides of the Shield*; but it is veritable "milk for babes," notwithstanding. That it is not too exciting will be apparent when we say that the most painful incident in the story is the fraudulent alteration of a cheque from seven pounds to seventy. It is thus at the antipodes of that morbid class of books of which *Called Back* is the type. But Miss Yonge is no novice in literature, and her best qualities are dissociated from excitement and sensationalism. At the same time it would be unjust to assume that her peacefulness and quiet cannot become interesting. Her present story is a clear proof of this, and the way she delineates the characters of Dolores Mohun and her relatives has a real charm of its own. Her children are all natural children, and well differentiated. That oft misunderstood personage, the aunt, is also installed in her rightful position in the family, and shown to be anything but an ogress. This story cannot but prove healthful and helpful to the young of both sexes who may chance to read it. If it has no strong lights and shadows, it faithfully depicts the lives with which it endeavours to deal, and that is something.

The writer of *Two Englishmen* is a man of considerable breadth of view, and there are many good things in his volume. The story

is apparently written to show the difference between old English blood and new English shoddy: Leonard Rossmore is of an ancient county family, and a youth of fine and sterling character; Robert Bramwell, M.P., the Midland manufacturer, has scarcely a redeeming feature in his composition. We doubt whether the country is the repository of all the virtues, and equally doubt whether the town is representative of all the vices. However, the book is well worth reading, apart from its characters and incidents, though we must not omit to mention that it introduces the reader to a very attractive girl, of a kind such as are only to be met with in our own land. Leonard Rossmore has a good deal of culture, but he does not find it marketable. "In the language of political economy," he says, "the Supreme Deity of the nineteenth century, I am not a producer." He goes out to America, and on shipboard meets one of the buncombe Yankees, who claims for America the highest development in everything. At the end of a good deal of spread-eagleism he observes:

"We have not, it is true, produced a Shakspeare, a Bacon, or a Milton yet; but we are entitled to the honour of those names as much as England is, as these great men lived before we had determined to set up for ourselves."

But as a set-off against this boaster there is an American of a far higher type, who frankly admits that in culture England is far ahead of the United States. He very happily and judiciously shows the wide distinction between mere smartness (which the Yankee possesses in abundance) and real culture. England, the author himself remarks, is the most cultivated nation in the world; but whether he is accurate in his statement that this is owing to the pound sterling is another matter. On the point of national cleanliness he says: "A Frenchman *may* be clean, a German is *never* clean, an Englishman is *always* clean." With regard to oratory in the States and in England, he affirms that the American Congress looks better and speaks better than the English Parliament. There is an old English Tory squire in this volume who roundly declares that all Radicals are humbugs, and do not believe in their own doctrines. To him Leonard confides his opinion "that wisdom should govern; that ignorance should be governed; that the government should be strong, and that justice is its strength." What we like about this book is its manliness. The author is sometimes suggestive, and always straightforward; and these characteristics alone would make a book readable.

Another American story of a very original type is *Mr. Oldmixon*. It opens with almost broad farce, but it develops into tragedy of a thrilling kind. Mr. Oldmixon has two nephews, whom he plays off one against the other to test their natures. One of these, Hogarth Oldmixon, is a fiend incarnate. He marries a girl with whom his rich uncle had fallen in love, deceiving her grievously in doing so. Very soon after marriage the miserable young wife discovers how she has been duped, and upbraids her husband in consequence. Passion overmasters him, and he murders her, as Othello murdered Desdemona, by stifling her with a pillow. The murder is not discovered, a certificate is given, and the body is buried in the ordinary way. But the

uncle is gifted with second sight, and in one of his visions he realises the whole scene of the murder. How he brings his nephew to a confession of his crime the reader must discover for himself. The story is of a strangely weird kind, and exhibits undoubted talent.

The name of the S.P.C.K. will be a sufficient guarantee for the moral tone of the two little sketches—*Mary Roper's Story* and *After Five Years*. The principles inculcated are unexceptionable, but at least one of the stories might have been a little less "goody." A too prolonged insistence upon goodness will often weary the readers it is intended to catch hold of; while one or two references, under striking circumstances, to the power and value of religious principles may often be effective for good.

Miss Litchfield has a very graceful touch, and her stories are extremely pleasant reading. *The Knight of the Black Forest* does not deal with some old German legend, but with a nineteenth-century knight. Two American girls, of great impressibility, are dazzled by a German nobleman who comes across their path. He makes love to them both, or, rather, flirts with them, and they become the subjects of a painful disillusion. Meanwhile the truer, but more commonplace, knight has been pushed on one side. In describing a special phase of human emotion or sensation, and also in depicting scenery, Miss Litchfield exhibits very considerable skill.

G. BARNETT SMITH.

RECENT VERSE.

Songs and Sonnets, by Maurice Francis Egan; and *Carmina*, by Condé Benoist Pallen. (Egan Paul, Trench & Co.) This joint volume consists of no more than forty pages in all, and yet it contains much that seems to us to be good. The portion contributed by Mr. Egan is perhaps not remarkable, but Mr. Pallen's sonnets are simple and strong. Mr. Egan says in one place:

"A living book is mine—
In age three years: in it I read no lies,
In it to myriad truths I find the clue—
A tender, little child; but I divine
Thoughts high as Dante's in her clear blue eyes."

We understand the moral of this to be the same as that of the boy and the echo in the familiar nursery story—the thoughts high as Dante's are, of course, Mr. Egan's own thoughts coming back to him. Mr. Pallen's love sonnets appear to derive their inspiration chiefly from the sonnets of Shakspeare. The sonnet beginning "As one who reaches out an eager hand" is good, and the following is admirable in substance though not in form:

"What is to love? Let Love the answer give:
It is to lose thyself, thyself to die,
And yet in dying find that thou dost live
To spend thy being's breath upon a sigh,
And draw all joy where mostly thou dost grieve;
Yet in the breathing of thy life away,
New life, more life, the fond soul seems to gain,
And though each hope that comes refuse to stay,
For all that go yet others still remain.
To love is both to die and live again:
Unto thine other self thyself to give,
Surrendering all the good that thou mayst hold,
Losing all life, that thou a hundred fold
For ever in that larger, greater life may live."

This sonnet has several serious technical flaws, one of them being the use of *give* and *live* as rhymes twice in the fourteen lines. Where is the rhyme for *grieve*?

The Triumph of Life. By Ella Dietz. (E. W. Allen.) Having now completed her mystical lyric trilogy, we hope Miss Dietz will try what she can do with flesh and blood, and broader and more concrete dramatic life. Her earlier volumes were, as we said, remarkable for somewhat vivid delineation of ascetic passion, and the present work is no less pathetic and beautiful in its analysis of psychological problems. Miss Dietz employs human love to symbolise spiritual passion. The worshipper is the bride, Christ is her spouse, death is the marriage hour, and so forth. We trust we recognise the calm and ethereal beauty of all this, but we honestly confess to a passive, if not an active sympathy with an outspoken bard who frankly tells us in a volume recently published that

"While he waits and wanders here
He means to have his beef and beer."

The doctrine of beef and beer finds no place in Miss Dietz's poetic creed, and in view of the sweet spirituality and glowing ardour of her faith, it is perhaps a sacrilege to mention it. But if the poet realised how much stronger is her appeal when in her "Interludes" she touches the simple joys and sorrows of simple humanity, she would probably reflect that the work of religion is not always done best by the recluse who shuts out the noise of life. It has always been possible to the great poets to be vividly, directly and undisguisedly human, and yet retain an undercurrent of purely spiritual feeling. The measure of success in that regard depends always on the measure of dramatic power. Thus in Mr. Shorthouse's beautiful story of the *Little Schoolmaster Mark*, the ethical intention is always obvious and liable to disturb the human interest, but in Hawthorne's *Scarlet Letter* the ethical intention and the human interest go hand in hand. In greater masters the human interest seems to dominate, but the ethical intention is no less potent. "Hamlet" and "Macbeth" pulsate with life, plain human life, but who shall say that the psychological interest abates one jot by reason of the flesh and blood interest that seems to overshadow it. We believe Miss Dietz to be a true poet who only needs to emancipate her powers from the trammels of ascetic passion.

Actæon. By Bassanio. (Elliot Stock.) In the well-known and somewhat puzzling criticism of Tennyson's early poems which Coleridge made, the difficulty is alluded to of distinguishing poetic genius from the imitations of poetic genius. *Actæon* is a piece of verse which we should not hesitate to call strong and beautiful, but for the fact that it is so close an imitation of Tennyson. The address to Tennyson is almost as closely imitative, though much less successful:

"Apollo's music, sweet and sage,
Is welcomed not as once of old;
Not golden song, but barren gold,
Is valued in this drossy age.

To thee whose lays shall still endure,
Through wreck of kingdoms, change of times,
I offer homage in these rhymes,
Pure homage to a singer pure.

The laurel thou so long hast worn
Beyond three decades is not sere;
But flourishes from year to year,
And fittest doth thy brow adorn."

There are some allegorical sketches after the manner of Spenser, of which the best is on "Fraud." A few sonnets on the Shakspearian model are fairly done.

Child Life. By John Alfred Langford. (Simpkin, Marshall & Co.) Dr. Langford has been known as a writer in prose and verse for many years, and the press opinions on his various productions which he prints at the end of his book include not a few from the defunct

Leader, Literary Gazette, Eclectic Review, and Tail's Magazine. His present volume is intended to depict child life from direct observation of children. The poems are not poems about children in the sense in which Mr. Swinburne's child poems are about children, and for children in the sense in which Mr. R. L. Stevenson's recent child poems are for children. They are poems in which children's acts are described, and their joys and sorrows are depicted, for the pleasure of older folks. Some of them are really full of insight, and give sign of quick observatory faculties. They make a sweet and tender little book.

Louis de La Vallière, and other Poems. By Katharine Tynan. (Kegan Paul, Trench & Co.) This is a volume of no little merit. "The Dreamers" is a poem of which the inspiration might come from Rossetti. "The Dead Patriot" is a touching monody on the late A. M. Sullivan. "Olivia and Dick Primrose" contains a passage of some beauty:

"He sang of happy homes, who home had none,
Of sweet hearth joys whose way was lone
and bleak,
And oft his voice rang out with truest tone
When wintry winds froze tears upon his
cheek."

Two sonnets on "Thoreau at Walden" are good, but the best things in the book are the stanzas entitled "A Tired Heart."

Songs of Coming Days. (Kegan Paul, Trench & Co.) The author of these anonymous poems tells us that late in life he is giving his work to the world with "no desire to be known as poet or poetaster." As he "seldom reads reviews," he is protected from all knowledge of his fate if the notoriety of the poetaster overtakes him. He deserves better fortune. His poems contain much that seems to us to deserve recognition. That the author is a man who has thought a good deal on many subjects, and felt deeply on some of them, is as obvious as that he is a writer possessing powers of forcible expression. "A Tale of Real Life," about a poacher and smuggler, whom society, as represented by the church and the law, drove to crime, is a vigorous dramatic narrative. No less interesting, though hardly so satisfying as pictorial writing, is the "Lamentation of a Mad Democrat," who, having given his all to the cause, has lost his leader, his love, and his faith.

Sturm und Drang. (Elliot Stock.) This volume, as its title might suggest, throbs with strong feeling for the struggles of modern life in great cities. "Pale City Faces" is a poem of no little vigour, though it shares the disfiguring cynicism of much that accompanies it. "Caliban in East London" is hardly so clear in its purpose. "A Sicilian Hermit" is a diatribe of some power. "The Chief Mourner"—a dog at the grave of his mistress—though slight, is perhaps the most picturesque poem in the book.

Ballads and Dreams. By Tom Ferguson. (Kegan Paul, Trench & Co.) This is precisely the kind of volume of which it is hardest to give an account that shall in any adequate degree individualise it in a reader's mind. It resembles countless volumes that have been published during the last ten years in range and quality of feeling, strength of thought, force of fancy, and powers of expression. None of these are present in a distinguishing degree, yet all are there in some reasonable measure, and having described one such book (as we have done we know not how often) there remains little or nothing to say of the rest.

Vanished Faces. By Jane Besemer. (Nisbet.) The poems in this volume may be said to belong to the class that Eliza Cook made popular. They have, therefore, nothing in common

with the later fashions of verse. Simple, unpretentious, not remarkably meritorious, partly didactical and partly devotional, they are harmless and well-meant productions.

Myths of the Dawn. By Annie Johnson Brown, and other members of the Daisy Guild. (Kegan Paul, Trench, & Co.) The Daisy Guild appears to be an association of the old pupils of the Cheltenham Ladies' College, conducted by Miss Dorothea Beale. Miss Brown appears to have acquired some reputation as a poet within that society. Some of her poems in this volume exhibit powers of thought and forcible expression. The conceit entitled *Æolus* is happily rendered, though why the English names of the sun and moon and stars would not serve is not very obvious. *Pala* is a pathetic and rather beautiful piece of writing. Of poems by the other members of the Daisy Guild we like best "Disappointments" by Elsie Higgins; "The Answer," by Bertha Synge; "In Tewkesbury Abbey," by Alice Greenwood; "St. Govan's," by Mrs. James Owen; and "The Potter's Clay," by Mrs. Van Glehn.

Man and Nature. By Thomas Craddock. (Liverpool: Privately printed.) Mr. Craddock is known to a limited circle as the author of a biography of Charles Lamb, and of some miscellaneous essays. Though a man of distinct scholastic and literary attainments, he has never at any time in the course of a long life made an appeal for recognition at the hands of the public. The poems contained in this volume were written many years ago, but they betray no marks of immaturity. Powerfully imaginative they are not, and so they succeed as poetry only in a limited degree. Their best quality is thought, although in diction they are not deficient. Fluent, clear, often rhythmical in a high degree, they are just such verses as any strong and thoughtful mind might produce without having a special poetic vocation. A poem entitled "The Street Girl" is full of pathos, though it lacks dramatic insight. The dedicatory sonnets to the poet's friend, the late William Dawbarn, are delicately touched with the sentiment peculiar to age.

Murmurs and Melodies. By John Gregory. (Bristol: Arrowsmith.) These are clearly the poems of a working man. They are full of strong feeling for the trials, the temptations, and the sufferings of the labouring classes. Mr. Gregory is the poet of peace as well as the poet of labour, and regards the warlike manifestoes of the Laureate with a countenance resembling that of Hamlet's father as described by Horatio. No doubt, it is a good thing that into the more material existence of the man whose little life is in a very prosaic sense rounded by a sleep, there should enter sometimes a sensation, if not a sense of poetry; and we should be loath to deny that homely and unpretentious verses like these of Mr. Gregory are without their uses in cheering and beautifying the lives of people whose aspirations the world takes care to keep close enough to the ground.

Poems. By A. E. D. (Griffith, Farran & Co.) This book of verse has the usual miscellaneous contents, with a smaller share than usual of the familiar outbursts of Shelleyan nature-worship. Two tales, "Divided Lives" and "Cristowell" have points of interest. Our guess would be that the poems are the work of a lady of some tenderness of feeling.

Gathered Leaves. By Enis. (Kegan Paul, Trench & Co.) This is a compilation of short poems from French and German authors, translated apparently by the compiler. The selection appears to us to be an interesting one and is certainly open to no reproach on grounds of morality. The English dress is sometimes a little cumbersome and ungainly, and this defect is perhaps chiefly noticeable in one or two of

the lyrics from Victor Hugo. An interesting and valuable little book nevertheless.

Ballads and other Poems. By George Roberts Hedley. (Walter Scott.) Provincial but otherwise harmless enough are these poems chiefly on events and persons of local interest. Mr. Hedley is wrath with Mrs. Stowe for the Byron slander; he is also wrath with Russia, but he is generally amiable and easily pacified.

Time Flies: a Reading Diary. By Christina G. Rossetti. (S. P. C. K.) The plan of this little book is not exactly easy to follow. On all fixed holidays there is a vivid little meditation in prose or in verse on the festival, and there is an appendix of meditation for the chief moveable holidays from Advent to Trinity; otherwise there is no respect to the ecclesiastical calendar. The perplexities of hagiology, especially black-letter hagiology, are a fruitful opportunity for the exercise of ingenuity, always devout, and sometimes edifying. Apart from this, the practice of abridging and excerpting Mr. Baring Gould has not a happy effect upon style. Here is a sentence on St. Gregory the Great: "As a monk he outran the austerities of his brethren, and undermined his health, devoting himself to mental pursuits and to prayer." But, as the writer observes, it may be a duty to write even when one feels it difficult to write well. There is much of the old subtlety and intensity; and often the verse, where the theme of hope deferred recurs often, is as exquisite as ever. Here is a sample:

"Through burden and heat of the day,
How weary the hands and the feet
That labour with scarcely a stay
Through burden and heat.

"Tired toiler, whose sleep shall be sweet,
Kneel down, it will rest thee to pray:
Then forward, for daylight is fleet.

"Cool shadows grow lengthening and grey,
Cool twilight will soon be complete:
What matters this wearisome way
Through burden and heat?"

Is it presumptuous to wish that two words in the eighth line could be altered—the poem is so nearly perfect? Some of the poems suggest that the writer is led astray by the impossible ambition of double rhymes. We even have "Mary Virgin" rhyming to "emerging"; but there was always a touch of quaintness which looked like wilfulness in Miss Rossetti's verse. Two fables in verse for February 27 on a mole, and for July 7 on a frog, are not without humour; the second recalls George Eliot.

Poems. By John William Burgon. (Macmillan.) "Petra" is so far above the average of prize poems that one is grateful to those who "urged" the Dean of Chichester "to collect the least imperfect of" his "fugitive pieces," though nothing else in the volume is nearly so good, except, perhaps, two stanzas from the last poem on the loss of the *Eurydice*:

"Safe landed are they—safe on shore;
But not that shore to which they went.
They've met the friends gone on before;
They've grasped the palms they little meant.

"O wondrous change from that fierce strife,
The mortal agony to this
Security of endless life,
Calm foretaste of eternal bliss!"

The stanzas on "A Saint's Day Sermon," written in 1842, with the sequel in 1845, and those headed "In Memoriam," appended to the book on the last twelve verses of St. Mark, have much interest as fragments of autobiography.

NOTES AND NEWS.

THE materials for the *New English Dictionary* were removed last week to Oxford from Mill Hill. Dr. Murray's new address is Sunnyside, Banbury-road, Oxford.

MESSRS. SAMPSON LOW & Co. will publish early next week General Gordon's private Chinese Diary, which was given personally to the editor of the volume, Mr. Samuel Mossman, then editor of the *North China Herald*, who has preserved it until now. It is accompanied by some interesting facsimiles of battle plans drawn by Gordon, and also contains several portraits of Gordon taken in China.

MESSRS. KEGAN PAUL, TRENCH & Co. have made arrangements to issue a limited edition of a facsimile reproduction of the last journal (Book VI.) received in England from General Gordon. Photographic negatives have already been taken from the MS. volume, and copies will be delivered at an early date.

THE Rev. John Brown, minister of the Bunyan Meeting-house at Bedford, has just completed an important work on the life and times of his famous predecessor, the author of the *Pilgrim's Progress*, for which he has been engaged for many years in collecting materials. The MS. records of his church, dating back to Bunyan's time, contain some interesting information never before fully given to the public. Mr. Brown has also been able to trace the Bunyan family as far back as the end of the twelfth century. The book will be published early in the coming season by Messrs. Isbister.

MESSRS. WILLIAMS & NORGATE will shortly publish a work on Herod the Great, which attempts to do justice to the character of that calumniated monarch, and throw fresh light on the important period of Jewish history immediately preceding the birth of Christianity.

MR. F. V. WHITE will shortly issue *England on the Sea*, by Mr. W. H. Davenport Adams. It will contain a popular history of the British Navy, with sketches of decisive Battles, and Memoirs of great Naval Commanders.

In a Good Cause is the title of a handsome quarto volume, with miscellaneous contributions from several well-known writers and artists, which is being sold at a bazaar in the Cannon Street Hotel in aid of the North-Eastern Hospital for Children in Hackney Road. Among the writers represented are Messrs. W. R. S. Ralston, Andrew Lang, F. Anstey, Sir Richard Temple, and the Earl of Rosalyn; among the artists are Messrs. R. Caldecott, Tristram Ellis, and G. L. Seymour. The book will be published later by Messrs. Wells Gardner, Darton & Co.

MR. W. R. S. RALSTON proposes to give a Story-telling, to children of all ages, at St. James's Hall, on the afternoon of Tuesday, July 7.

WE hear that the Rev. H. R. Haweis is the writer of the "Musical Section" in the *Pall Mall* extra for the "Inventories."

A NEW edition, being the fifth, is now in the press of Mr. Sydney Buxton's *Handbook to Political Questions of the Day*. Among the subjects added are "Reform of the Procedure of the House of Commons," and "Scotch and Welsh Disestablishment," while "Reform," "Redistribution," and "Irish Franchise" have been omitted. The same author has in preparation a work entitled *Twenty Years of Finance, 1860 to 1880*.

MESSRS. CASSELL & Co. will publish early in July, under the auspices of the Cobden Club, an enlarged edition of Sir J. H. Farrar's *Free Trade versus Fair Trade*.

A NEW translation of Caroline Bauer's *Memoirs*, which were the subject of considerable

controversy a few months ago, is about to be published by Messrs. Vizetelly & Co. in a popular form, with additional matter and two engraved portraits of the author.

THE same firm have also ready for publication a translation of M. Zola's last novel, *Germinal*.

MESSRS. G. P. PUTNAM'S SONS, will publish from their London house, a cheap edition of *Man's Birthright*; or, the High Law of Property, by Mr. Edward H. G. Clark. The author believes that he has arrived at a fixed and abiding principle which will nullify the barren and pernicious dreams of communism and socialism; and which, while giving consideration to certain elements of truth in the theories of Mr. Henry George, makes clear the inadequacy and lack of practical equity in Mr. George's conclusions.

MR. ELLIOT STOCK has added to his cheap series of reprints a facsimile of the MS. of the *De Imitatione*, in the handwriting of Thomas à Kempis, preserved in the royal library at Brussels. That a facsimile of this sort can be published for one shilling would be incredible if it were not true. The same publisher has in preparation a new English translation, which aims at reproducing the rhythmic style of the original, according to the ingenious explanation of the punctuation and other arbitrary marks in this MS. recently propounded by Dr. Hirsche.

THE July number of the *Scottish Review* will contain papers by the Marquis of Bute and the Marquis of Lorne on the very dissimilar subjects of Christian Antiquities in Athens and Disestablishment, and by the Hon. Mrs. Maxwell Scott on her famous ancestress, the Countess of Nithsdale, besides articles on *Leasing's Popular and Romantic Poetry of Scotland*, *Drummond's Natural Law in the Spiritual World*, "A Plea for Imperial Federation from the Canadian Point of View," the *De Imitatione*, "The Political Portrait Gallery," and the Founding of the Congo State.

MR. WILLIAM ANDREWS will contribute to the next issue of *Home Chimes* a paper entitled "Declined with Thanks." It will give particulars of many famous books, which, on being first offered to publishers, were rejected.

WITH the July number will be commenced a new volume of the *Antiquarian Magazine and Bibliographer*, which in future will be entitled *Walford's Antiquarian*. It will be published by Mr. George Redway.

THE publication of Mr. Francis George Heath's *Autumnal Leaves* has been transferred from Messrs. Sampson Low to Messrs. Kegan Paul, Trench, & Co. who will issue immediately a cheap edition of the book.

WE have received from Dr. Menéndez y Pelayo vol. i. of his new edition of *Horacio en España*; a critical and bibliographical notice of all commentaries and translations of Horace published in Spain. Vol. ii. is in the press.

THE *Euskal Erria* of June 10 gives an account of the inauguration of the works for the completion of the buildings in honour of St. Ignatius at Loyola. The significant dates are: begun in 1688; interrupted in 1767; continued in 1885.

IN Germany, it appears, it is the custom for booksellers to send to their customers parcels of new books "on approval," it being understood that the books not returned are accepted, and will be paid for. Relying upon this custom a bookseller at Worms continued year after year to send books to a person living in the town. None of the books were returned, and none were paid for. At last the bookseller sent in his bill, which the other party declined to pay, but offered to return the books. This did not suit the bookseller, for the publishers would

no longer take the books back from him. Accordingly, he brought his action for the price; but he has been defeated in the court of first instance, and also on appeal, on the ground, apparently, that there was no contract.

AMERICAN JOTTINGS.

It is stated that the first volume of General Grant's Memoirs will not be published before December, and the second volume in March of next year. But an enterprising New York journalist has made public, by what the publishers denounce as a breach of trust, a long series of extracts which had been put together for the benefit of the trade. In short, the "plums" of the book have already appeared in all the newspapers of America.

MESSRS. HARPER & BROS., of New York, are publishing in their "Franklin Square Library," which is usually confined to novels and similar light literature, the Revised Version of the Old Testament, in four parts, at twenty cents (10d.) a part.

THE same publishers have just issued in their "Handy Series" Miss Mabel Robinson's novel *Mr. Butler's Ward*.

PROF. R. K. DOUGLAS's little book on *China* (S. P. C. K.) has been reprinted in America with the new title of a *History of China*. It has been "revised" by an anonymous editor, and notes have been added by a "Chinese scholar." Fresh illustrations have been introduced from irrelevant wood-blocks, some of which have to do with Japan, not China. And the price has been raised from five to six shillings.

MR. C. R. HILDEBURN purposes to publish by subscription, with Woodward, of New York, a work entitled *Issues of the Press in Pennsylvania 1685 to 1785*, giving the titles, collations, &c., of about 2000 books, pamphlets and broadsides printed in Philadelphia during the hundred years following the introduction of printing into the Middle Colonies.

MESSRS. HOLT & Co., of Boston, announce for publication by subscription *Biographical Sketches of the Graduates of Yale*, with Annals of the College History from 1701 to 1745, by Mr. F. B. Dexter.

MESSRS. HOUGHTON, MIFFLIN & Co., of Boston, have adopted as a device for the title-pages of their books the imprint from Mr. Elihu Vedder's illustrations to Omar Khayyám—a boy seated on the edge of a stream watching the progress of some little paper boats. Beside him is a scroll bearing the words *Tout bien ou rien*.

THE legislature of Connecticut has passed an enactment imposing a maximum fine of thirty dollars, with imprisonment for a maximum term of three months,

"upon every person who shall sell, lend, give or offer, or have in his possession with intent to sell, lend, give or offer, any book, magazine, pamphlet or paper devoted wholly or principally to the publication of criminal news, or pictures and stories of deeds of bloodshed, lust, or crime."

It is curious to learn that a new edition of the *Battle of Dorking* has just been published in America.

ACCORDING to the *American Newspaper Directory*, the total number of newspapers and periodicals published in the United States and Canada is 14,147, showing an increase of 823 on the preceding year. In the United States alone the number is 12,973, or one paper to every 3,867 persons.

THE *Publishers' Weekly*, of New York, intends to print during the summer a series of papers on international copyright, with the special object of forcing the subject on the attention of members of Congress.

ORIGINAL VERSE.

FROM ENDIENST.

BORN in another century,
In old, dim years of love and crime and prayer,
You would have been, no doubt—so lithe and fair—

A stately feudal dame; and I . . .
And I—your page, perchance.

I love to dream so of us twain:
Your large, clear, night-blue eyes had been how sweet

Beneath the tall white coif! your dainty feet
Slow-moving for the heavy train
Where scarlet leopards prance!

With folded palms and lids downcast,
A little weary of your queenly life—
You, delicate, a rough Crusader's wife
I dream, in vaulted halls shut fast
Though hawthorns are all white.

And I, your page, your thing, your slave.
I bear your house's lilies on my vest,
And love of you deep-hidden in my breast.
My eyes are calm, my mien is grave;
None dreams the page dare love.

Nay, none on earth! not even you.
But then, one day—while in the blank, black wall
Of your dull room, where sunset shadows fall,
The casement opens a square of blue
With veil-like reds alight—

You feel more lonely or more sad,
Half-yearning vaguely for some joy unknown.
You speak; I answer not. My lips in stone
Feel carved, that yet are laughter-glad.
I answer not, nor move. . . .

You are too fair, too whitely fair,
In that soft twilight, resting listlessly
On your high throne emblazoned dusky! . . .
You turn—and gaze—and are aware
That Love sits at your feet. . . .

You laugh now at this graceful lie
But fit to rhyme away an idle hour;
And yet one tithe of truth it hath in dower:
I cherish with a page's fealty
My Lady—service sweet.

FRANÇOIS EARLE.

MAGAZINES AND REVIEWS.

IN the *Revista Contemporanea* of May 30, Diaz Sanchez continues his list of students of the archives of Simancas. Among the English names we note: Rawson Gardiner, for papers concerning James I., 1603-1620; St. John, for his life of Raleigh; Miss E. Wood, for copies of letters of Catherine of Aragon, 1504-1531. A letter from D. Miguel Sanchez to Señor Montaña, attacking the work of the latter on Philip II., accentuates the divergence between the present ultramontane and the regalist (now Carlist) school in Spain. Jordana y Morera has a short but excellent article on Chicago, showing that the favourable conditions of American competition in meat and cereals are due not merely to natural advantages, but still more to excellent organization of collection and transport. Fernandez Merino begins a promising series of articles on the Catacombs; and Rodriguez Mourelo writes on "The Hours of Labour" from a chemico-physiological point of view, advocating a working day of eight hours, from 6 to 10 a.m. and from 1 to 5 p.m., exclusive of holidays, and with a rest of ten minutes every two hours.

IN the *Boletín de la Real Academia de la Historia*, S. Codera gives a critical description of the MSS. of Adh-Dhabbi, whose work on Andalusia forms the forthcoming vol. iii. of the "Biblioteca Arabico-Hispana." Some unpublished mediaeval documents concerning Areñs de Mar in Catalonia are printed by Padre F. Fita. C. Puyol y Camps makes some additions, with illustrations, to Iberian numismatics. A long extract is given from the work of F. Antonio Fuero (1765) on Brocévica, referred to by

Hübner, *C.I.L.*, vol. ii. p. 425. It might be curious to compare the silos there mentioned with the pen and dene holes of Southern England.

HUNGARIAN STATISTICS.

WE have received the first instalment of a large work on Hungarian statistics in three volumes, by M. Lang, assisted by MM. Keleti and Jekelfalussy. The volume before us, the work of MM. Lang and Jekelfalussy, gives a statistical account of the population; the second will give a like account of the wealth of the country; the third of its culture and civilisation. The first volume runs to nearly five hundred octavo pages, and may be considered the first serious attempt of its kind in Hungary. At any rate, it comes out under more favourable circumstances than any previous works of a like nature. So long as the old unreformed constitution existed—i.e., up to 1848—the collection of statistical information was not very zealously carried on by the authorities nor very favourably regarded by public opinion. After 1848 there followed the interregnum of Austrian rule, the struggle between the nation and its governors, the long unfruitful years of passive resistance and mutual distrust, the introduction of foreign officials, the sudden dismissal of the same in 1860, after that the provisorium and the restoration of Hungarian self-government in 1867. The newly-established Hungarian government at once commenced preparations for the census to be taken in 1869. This census, however, showed signs of a certain inexperience and want of sufficient preparation on the part of those who carried it out. Before the next and last census was taken in 1880 the territorial divisions of the country were largely altered and rearranged in 1876. This circumstance renders the comparison of the results of the successive numbering of the people especially difficult to Hungarian statisticians.

As the first exhaustive work of its kind, Mr. Lang's book begins with an introduction discussing the history and progress of statistical knowledge from the earliest times down to the present day. It then discusses the taking of censuses in general, and, in particular, those that have been taken in Hungary. In the Austrian provinces various attempts, more or less imperfect, at numbering the people had been made in the course of the seventeenth and eighteenth centuries; but, in Hungary, the first such attempt was made by Joseph II. in 1785. In the next census (1805) the privileged classes, who neither paid direct taxes nor contributed recruits to the army, were left unenumerated. This was also the case with the census taken in Transylvania in 1827-31. On the other hand, in the Military Frontier, where there were no privileged classes, the population was, naturally enough, more accurately counted in 1814 and at the expiration of every subsequent quinquennial period. In 1850 Hungary having, in the meantime, become *de facto* an Austrian province, it was included in the Austrian census of that year. An attempt was made in this census to discover the numerical strength of the several nationalities. The result, however, was so untrustworthy that in the next census (1857) this heading was omitted. It was then determined to take a census of the whole monarchy every sixth year. Owing to the instability of political institutions this was not carried out, the next census being taken in 1869. By this time the Hungarians had recovered their autonomy, so that the numbering of the people was conducted in each half of the dual monarchy by two independent authorities. A preliminary agreement had, however, been made, so that the census in each country might be conducted on the same lines. In the last census (1880), which forms the basis of the

present work, two new headings were introduced, requiring the "mother tongue" to be stated, as also a knowledge, where present, of one or more of the languages that are spoken in the Hungarian kingdom. This is an important heading in a country like Hungary, where six or seven languages are spoken. In the book before us, however, M. Jekelfalussy has not gone into all the combinations to be found in the returns, but contents himself with the cases where Hungarian is the second language. While the more backward nationalities, the Roumans and the Ruthenes, only return five per cent. of their number as speaking Hungarian in addition to their mother tongue, the Germans return 21 per cent., and the foreign-born sojourners 25 per cent.

The book is illustrated by twenty coloured maps. A mere enumeration of these maps will give a fair idea of the extent and completeness of the work. The first shows the comparative density of the population throughout the Hungarian kingdom. We see at a glance that the population is densest along the Western or Austrian frontier; it is less dense on the central plain, and thence fades away in the barren regions, to the north, the east, and the south. A group of six maps shows the territorial distribution of seven nationalities, the Ruthenes and the Wends not occurring in any one and the same county, one map suffices for them both. A similar group of six maps on the same scale shows the territorial distribution of six religions. It is interesting to compare the two groups, owing to the very close connection in that part of the world between certain forms of nationality and religion; the Ruthene, Rouman, and Croato-Serb areas, in one group, corresponding pretty nearly to the United Greek and Orthodox Greek areas in the other. While on the subject of the nationalities, we may observe that the latest statistics refute the notion that the Magyars have the fewest, and the Roumans the most, children. The Orthodox Greek population has actually diminished during the last twenty-three years; the Jews, on the other hand, have increased more than fifty per cent. during the same time; but this increase is, for the most part, to be attributed to immigration as that decrease is to emigration. The fourteenth map gives the comparative territorial distribution of males and females. The five following maps show the comparative territorial statistics of marriages, births, and deaths. Two of these maps illustrate the mortality of children under five years of age; the first showing the ratio of this mortality to the general death-rate, the second its ratio to the births. The last map illustrates the movement of the population by showing where and how far it has increased, remained, or even diminished. On the whole, omitting exceptions, it is the western and central portions of the country in which the German and Magyar nationalities prevail that have increased their population, while that of the surrounding belt of barren mountainous country, inhabited by Slavs and Roumans, has actually diminished.

A. J. PATTERSON.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ADLER, G. Die Geschichte der ersten sozialpolitischen Arbeiterbewegung in Deutschland m. besond. Rücksicht auf die einwirkenden Theorien. Breslau: Trewendt. 9 M.
- BUTTENFIELD, M. L'art de l'escrime. Paris: Charpentier. 5 fr.
- BOURNANT, F. Histoire des Beaux-Arts. Paris: Bernard. 10 fr.
- CUSOLI, C. M. Di un socialismo cristiano nella questione operaia. Milan: Hoepli. 4 L.
- DORNBACH, J. v. Die Letzten unter den Deutschen. Berlin: Debnar. 2 M.
- ENGELHARDT, L. v. Ferdinand v. Wrangel u. seine Reise längs der Nordseeküste v. Sibrien u. auf dem Eisemeer. Leipzig: Ducker & Humblot. 5 M.
- LEBACH, L. Souvenirs d'un vieux libraire. Paris: Dentu. 4 fr.

- MINGHETTI, M. Raffaello. Bologna: Zanichelli. 8 L.
- RECLUS, E. Les Primitifs: études d'ethnologie comparée. Paris: Chamerot. 3 fr. 50 c.
- SIMON, J. Thiers, Guizot, Rémusat. Paris: Calmann Lévy. 7 fr. 50 c.
- VOGUE, Le Vicomte E. M. de. I. Tourgueneff, sa vie et son œuvre. Paris: Hetzel. 3 fr.
- WATERS, A. J. Le Congo au point de vue économique. Brussels: Inst. nat. de géographie. 3 fr.
- WÄUVERMANS. Liberia. Fondation d'un état nègre libre. Brussels: Inst. nat. de géographie. 3 fr.

THEOLOGY.

- SCHLATTER, A. Der Glaube im Neuen Testament. Eine Untersuchung. zur neutestamentl. Theologie. Leiden: Brill. 9 M.

HISTORY.

- ABHANDLUNGEN, Halleische, zur neueren Geschichte. 19. Hft. Beiträge zur Geschichte der Stadt Magdeburg in den ersten Jahren nach ihrer Zerstörung 1631. Von M. Dittmar. 1. Thl. Halle: Niemeyer. 10 M.
- ARNETH, A. Ritter v. Graf Philipp Cobenzl u. seine Memoiren. Wien: Gerold. 2 M. 80 Pf.
- CAMPORI, G. Margherita di Valois e i pretatori fiorentini. Modena: Vincenzi. 1 L. 50 c.
- CIAN, V. Un decennio della Vita di M. Pietro Bembo (1521-31). Turin: Loescher. 6 M.
- FELDBERG, d. Prinzen Eugen v. Savoyen. 10. Bd. 2. Serie. 1. Bd. Spanischer Successionskrieg. Feldzug 1708. Bearb. v. A. Kirchhammer. Wien: Gerold. 80 M.
- MAZADE, Ch. de. Correspondance du Maréchal Davout, Prince d'Eckmühl, ses commandements, son ministère, 1801-15. Paris: Plon. 30 fr.
- MER, Aug. Mémoire sur le Péripée d'Hannon. Paris: Didier. 4 fr.
- ZELLER, J. L'Empereur Frédéric II et la chute de l'empire germanique du moyen âge. Paris: Didier. 7 fr. 50 c.

PHYSICAL SCIENCE AND PHILOSOPHY.

- CHRISTIANI, A. Zur Physiologie d. Gehirnes. Berlin: Enslin. 6 M.
- DINGLER, H. Die Flachspresse der Phanerogamen. 1. Hft. Phyllanthus sect. Xylophilla. München: Ackermann. 4 M. 80 Pf.
- DRASCHER, R. v. Beiträge zur Entwicklung der Polychaeten. 2. Hft. Wien: Gerold. 4 M.
- HAUSER, G. Ueb. Fäulnisbakterien u. deren Beziehungen zur Septicämie. Ein Beitrag zur Morphologie der Spaltpilze. Leipzig: Vogel. 12 M.
- LIPPS, Th. Psychologische Studien. Heidelberg: Weiss. 3 M. 30 Pf.
- LOEWL, F. Die Granit-Kerne d. Kaiserwaldes bei Marienbad. Prag: Dominicus. 2 M. 70 Pf.

PHILOLOGY, ETC.

- AHLWARDT, W. Kurses Verzeichnisse der Landberg'schen Sammlung arabischer Handschriften. Berlin: Asher. 8 M.
- AUSGABEN U. ABHANDLUNGEN aus dem Gebiete der romanischen Philologie. XXXVIII. Versuch d. Dialektbestimmung d. Lai du Corn u. d. Fabliau du Mantel Marotailié. Von P. Richter. Marburg: Elwert. 1 M. 20 Pf.
- BIBLIOTHECA normannica. III. Die Lais der Marie de France, hrsg. v. K. Warnke. Mit Anmerkgn. v. R. Köhler. Halle: Niemeyer. 10 M.
- GIEBELAUB, M. Philologische Streifzüge. 4. Lfg. Freiburg-i. B.: Herder. 1 M.
- HAUPT, H. Die deutsche Bibelübersetzung der mittelalterlichen Waldenser in dem Codex Teplensis u. der ersten gedruckten deutschen Bibel nachgewiesen. Würzburg: Stahel. 1 M. 60 Pf.
- LUBER, A. Digenis Aktes. Nach dem byzantin. Epos wiedererzählt. Salsburg: 1 M.
- PLAUTI fabularum perditorum fragmenta collegit F. Winter. Bonn: Cohen. 2 M. 80 Pf.
- SACHAU, E. Kurses Verzeichnisse der Sachau'schen Sammlung syrischer Handschriften. Berlin: Asher. 2 M.
- THURNYSEN, R. Der Saturnius u. sein Verhältnis zum späteren römischen Volksverze unter sucht. Halle: Niemeyer. 1 M. 30 Pf.
- TURCK, M. De Propertii carminum quae pertinent ad antiquitatem romanam auctoribus. Berlin: Mayer & Müller. 1 M. 20 Pf.
- VERA, O. F. Meletemata Porphyriae. Wien: Gerold. 2 M.
- WEGENER, Ph. Untersuchungen üb. die Grundfragen d. Sprachlebens. Halle: Niemeyer. 6 M.
- WILCKEN, U. Observationes ad historiam Aegypti provinciae romanae deproptae e papyris graecis Berolinensibus ineditis. Berlin: Mayer & Müller. 2 M. 40 Pf.
- ZIEMANN, F. De anathematis graecis. Königsberg: Koch. 1 M. 20 Pf.

CORRESPONDENCE.

SHELLEYANA: "LOVE'S PHILOSOPHY."

7 Place de Vaugirard, Paris: 2 Juin, 1885.

En feuilletant les odes de Ronsard, je tombe sur la pièce suivante (éd. Blanchemain, ii. 286):

"La terre les eaux va boivant,
L'arbre la boit par la racine;
La mer éparse boit le vent,
Et le soleil boit la marine.

Le soleil est beu de la lune;
Tout boit, soit en haut ou en bas;
Sivant ceste reigle commune,
Pourquoi donc ne boirons-nous pas?"

Cette chanson bacchique ne vous rappelle-t-elle pas invinciblement une pièce de Shelley, bien différente d'accent et de sentiment, mais identique de développement et de mouvement, l'adorable "Love's Philosophy."

"The fountains mingle with the river,
And the rivers with the ocean,
The winds of heaven mix for ever
With a sweet emotion;
Nothing in the world is single;
All things by a law divine
In one another's being mingle—
Why not I with thine?"

"See the mountains kiss high heaven,
And the waves clasp one another;
No sister flower would be forgiven
If it disclaimed its brother:
And the sunlight clasps the earth,
And the moonbeams kiss the sea;—
What are all these kissings worth,
If thou kiss not me?"

La pièce de Ronsard est elle-même, il est vrai, une imitation d'Anacréon. De qui Shelley s'est-il inspiré, de Ronsard ou d'Anacréon?

Interrogeons Anacréon:

Ἔἰς τὸ πίνειν.

Ἡ γῆ μέλαινα πίνει,
πίνει δὲ δένδρε' αὐτῇ·
πίνει θάλασσα' ἀνάρους,
ὁ δ' ἥλιος θάλασσαν,
τὸν δ' ἥλιον σελήνη.
τί μοι μάχεσθ', ἑταίροι,
κ' αὐτῷ θάλογγι πίνειν;

"BIBERE.

Tellus bibit nigrescens
arbor bibitque terram,
bibitque pontus amnes,
hunc sol bibit vel ipsum,
bibitque luna solem.
Quid vultis, o sodales,
arcere me bibentem?"

La réponse d'Anacréon est claire et elle est négative. Shelley et Ronsard ont en commun des traits caractéristiques qui manquent à Anacréon; c'est donc Ronsard et non Anacréon qui est la source directe de Shelley. Sans parler de traits moins explicites (tels que *The winds of heaven* . . . suggérés par le troisième vers de Ronsard), ces trois vers—

"All things by a law divine
In one another's being mingle—
Why not I with thine?"—

me paraissent décisifs. N'est-ce point, vers pour vers, la transposition en ton majeur des vers français?

"Tout boit, soit en haut ou en bas;
Sivant ceste reigle commune,
Pourquoi donc ne boirons-nous pas."

Toute cette pièce de Shelley est un admirable exemple de l'idéalisation dans l'imitation; je n'en connais d'aussi bel exemple que le "Mazeppa" de Byron aboutissant au "Mazeppa" de Hugo.

Une autre conclusion à tirer de ce rapprochement—ce serait que l'étude de Ronsard et de nos poètes du XVI^e siècle, si fort à la mode aujourd'hui parmi une partie des poètes anglais, comme elle l'était au temps de Spenser, remonte plus haut qu'on ne l'imagine.

JAMES DARMESTETER.

SHELLEY'S EXPULSION FROM UNIVERSITY COLLEGE, OXFORD.

University College, Oxford: June 20, 1885.

There is a fact in connection with Shelley's residence in Oxford which, so far as I know, has not been mentioned by any of his biographers.

By a deed in possession of University College, dated April 13, 1810, John Shelley Sidney, of

* Anacreontis quae sunt et feruntur carmina graeca, versibus latinis reddita, ed. Nobbe (Lipsiae, 1879).

Penshurst Place, Kent, heir of Robert, Earl of Leicester, nominated Percy Bysshe Shelley to an exhibition on the foundation of the said Earl of Leicester. Another entry, dated April 25, 1811, mentions the fact of this exhibition being filled up shortly after Shelley's expulsion. This information I have direct from the Registrar and Senior Fellow of University College.

Any future biographer of the poet will do well to notice this circumstance, as bearing on questions of Shelleyan genealogy. It might also be possible to bring the fact into connection with Shelley's summary expulsion from the College.

T. B. SAUNDERS.

THE MERTON PROFESSORSHIP.

London: June 22, 1885.

I do not understand how Mr. Lang can imagine that I wish to represent the claims of mere literary persons to a chair of the English language and literature as mythical. On the contrary, I expressly said that the university might have secured a purely literary scholar, whose election I would have hailed with satisfaction. But this scholar is neither a "light literary" nor one of those heavy dummies whose dullness does duty for depth, but a highly-gifted specialist who devotes all his energies to his subject. It is quite true that, as Mr. Lang says, "a man of real capacity and knowledge, and worthy to be endowed, is sometimes driven into periodical literature because he is not endowed." Mr. Lang is, indeed, himself a representative of a class of men who deserve the warm sympathy of all true scholars—men who devote what scanty leisure they can snatch from the exhausting profession of literature to unremunerative research. Defective as their results must sometimes be in details, they deserve far more respect than those professors who first make a great parade of their ideal devotion to science, and then do their writing and teaching either by deputy or not at all.

HENRY SWEET.

Farnsfield, Notts: June 24, 1885.

The letters of Mr. Sweet and Mr. Lang anent the Merton professorship will seem to some to be a curious commentary on the fact that at seven of the recently founded provincial colleges, namely, at Bangor, Birmingham, Bristol, Cardiff, Leeds, Nottingham, and Sheffield, there are no professorships of English separate from the Chairs of History. Until the other day, the same was the case at Liverpool; but there, when it was decided that there should be a professor of Greek as well as a professor of Latin, the teaching of History and English was also divided. This seems to show that we shall have to wait a long while before Mr. Sweet's ideal is realised, and it is recognised that it is beyond the power of any but exceptional men to be in the first rank in two subjects of such extent as the English language and the twelve hundred years of English literature.

J. W. THOMPSON.

THE BARONS OF CRICKE.

Hammersmith: June 15, 1885.

I must begin my answer to the letters of Sir George Sitwell, Mr. Round, and Mr. Yeatman with—

"Uno alla volta, per carita."

I am sorry if I have innocently misrepresented Sir George Sitwell's conclusions, but he cannot fairly blame me for assuming that they were accurately set forth in Mr. Yeatman's communication to the *Derbyshire Times*. I have to thank Mr. Round for reminding me that Domesday does not confirm my statement that "Ralph fitz Hubert was Constable of Nottingham Castle," and I hasten to confess that I ought to have described him as "the Domesday Baron of Criche." It is no excuse in my case that my

statement was originally taken from an authority which satisfied Dugdale, and is quoted with confidence by Palgrave; and every other historian of the period except Freeman. I mean that circumstantial "History of the Foundation of Colchester Abbey," which is printed in the *Monasticon* (vol. iv., p. 607). This chronicle distinctly states that Ralph was Constable of Nottingham Castle and Sheriff of Notts—"Radulfus, cui commissa est custodia castelli et comitatus Nottinghamiæ"; and that his brother Adam had charge of the Tower of Norwich after the banishment of Ralph de Waer in 1076. Both these appointments are equally ignored by Domesday, but are repeated without question in all the printed pedigrees of Rie.

I cannot, however, fairly plead the excuse that I was misled by this chronicle, because I was the first to expose its untrustworthy and unhistorical character; and I maintained in 1871 that it was not to be relied on, in spite of the protests of my excellent friend Mr. Walter Rye, who has recorded our amicable dispute in his *History of the Family of Rye* (pp. 93-97). Mr. Freeman denounces this chronicle with his usual vigour in the appendix to his *History of William Rufus* (pp. 463-5); but, with this exception, it has hitherto been accepted as genuine history, which contains details found nowhere else of the accession of William Rufus.

After this frank admission that I have carelessly repeated a statement which comes from a discredited authority, I accept Mr. Round's correction, and pass on to Mr. Yeatman's objections to the later pedigree.

For a detailed answer I must refer Mr. Yeatman to my paper on Edward of Salisbury in *Notes and Queries* (1871 or 1872), which was written in answer to the memoir by Mr. John Gough Nichols, published in the Salisbury volume of the *Archæological Journal*. This paper contains the pedigree to which the Eyton MSS. refer, and it will be found that most of Mr. Yeatman's objections are fully answered by anticipation.

He admits that one of Ralph fitz Hubert's daughters took for her second husband Hasculf de Tani, and that Graelent de Tani was her son. Now as Graelent joined in his mother's gift to Bermondsey in 1107, his mother's first husband must have died in or before the reign of William Rufus. That this first husband was Edward of Salisbury, and that the Edward who was the father of Leonia de Stuteville was not Edward the Domesday sheriff, "dimidiated [as Mr. Yeatman suggests] to make my theories fit," can be briefly and conclusively proved.

It is recorded in the Plea Roll of 1202 (*Placitorum Abbreviatio*, p. 41) that the manor of Gunby in Lincolnshire, which formed part of the Domesday barony of Ralph fitz Hubert, was recovered by legal process in the reign of Henry II. from Graelent de Tani by Leonia, wife of Robert de Stuteville and daughter of Edward of Salisbury, who was Graelent's eldest brother (*frater primogenitus*). Mr. Yeatman's difficulty that Edward's name is spelt in this record "Salebir," instead of "Salisbir" is cleared up altogether by the entry in the *Rotulus de Dominabus*, 1186 (p. 38), where Leonia's parentage is set forth beyond the possibility of cavilling. "Uxor Roberti de Stuteville est de parentela Edwardi de Salesburia ex parte patris, et ex parte matris est de progenie Rogeri de Raimis." If further proof of identity is wanted, we have the grant by Edward of Salisbury to the Norman Abbey of Bochartville of a rentcharge out of his wife's fief of Raimis in the Pays de Caux, which was subsequently confirmed by his daughter Leonia and her husband.

If Mr. Yeatman seriously disbelieves in the existence of a second Edward of Salisbury, he might well try to find some other name for the elder brother of Graelent de Tani, who was

living in 1170. For the Domesday Edward of Salisbury is found subscribing charters as Sheriff of Wiltshire soon after the Conquest of England. He survived the Conqueror; but "Edward Vice-Comes" signs no more charters after 1090, and the name of Edward of Salisbury does not occur again until 1119, when he appears in Normandy as a valiant warrior, and King Henry's standard bearer at the battle of Brennule (*Orderic Vitalis*, lib. xii. Cap. 18). He attested in March 1120 the King's grant of the honour of Baintard to Robert fitz Richard de Clare; but a younger son would not enjoy his father's precedence, and the name of Edward de Sarisburie stands low in the list of witnesses. The Bochartville Charters show that Edward married the heiress of the Norman fief of Raimis, and that he died shortly before 1130, for the Pipe Roll of that year includes the fine for his widow's second marriage to Pagan de Hooton, by whom she is known to have had a daughter. It is so incredible that the Wiltshire Sheriff of 1070 would be fighting valiantly in 1119, and would leave a marriageable widow in 1130, that the existence of more than one Edward of Salisbury becomes a positive chronological necessity.

Mr. Yeatman at the end of his letter rambles too far afield for me to follow him; but he must forgive my assuring him that if there is any truth in records Grace (or, as he calls her, Graecia), wife of Brian de Insula, was not the sister of Leonia de Raimis, and did not belong to a family named Saleby. I must refer him to the *Rotulus de Dominabus*, and to the Chartulary of Bochartville Abbey for the true coheirs of the fief of Raimis; but Grace's pedigree is well ascertained. She appears in the *Testa de Nevill* as the mesne tenant of Saleby and Hainton and other Lincolnshire manors, which were inherited by her father, Thomas fitz William, from his father, William fitz Haco, who was the tenant in 1115, as I have shown elsewhere (*Landowners in Lindsey*, 1114-16). Mr. Yeatman will find, too, that although Brian had no issue by Grace, he left three daughters by his first wife Matilda.

I know from experience that Mr. Yeatman will take it in good part that, while I appreciate the value of the facts which his industry brings to light, I cannot always accept his interpretation of them; but pioneers in an unexplored field must expect sometimes to lose their way, especially when they are haunted at every turn by the ghosts of imaginary Albinas.

EDMOND CHESTER WATERS.

IS OLYMPUS VISIBLE FROM PREVESSA?

Oxford: June 22, 1885.

As the question whether Olympus is visible from Preveza has been raised in your columns, I think it may be safely affirmed that whatever other mountain Lord Beaconsfield may have seen from Preveza, he certainly did not see Olympus, because the distance is more than 100 miles, and the range of Pindus, one of the most massive in Greece, intervenes. From the Straits of Artemisium, as Mr. Hoskyns-Abraham saw it, and from the neighbouring part of Euboea, as I once saw it in the month of May, Olympus is conspicuous with its snowy summits; but then the distance is considerably less, and there is no high ground between.

H. F. TOZER.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, June 29, 8.30 p.m. Geographical: "A Journey through the Somali Country to the Webbe Shebeyil," by Mr. F. L. James.

THURSDAY, July 2, 8.15 p.m. Archæological Institute: Annual General Meeting. "Langres and Besançon," by Prof. Bunnell Lewis; "Blythborough," by Mr. A. Hartshorne; "Stone Moulds for Casting Spear-heads," by Mr. M. W. Taylor.

5 p.m. Zoological: Davis Lecture, "Recent Advances in Zoology," by Prof. F. Jeffrey Bell.

SCIENCE.

Gleanings from the Natural History of the Ancients. By M. G. Watkins. (Elliot Stock.)

UNDER the above title—which, by the way, is that which I myself chose some few years ago for a small work on the same subject containing the substance of a course of lectures at the Royal Institution—the Rev. M. G. Watkins has written a very interesting and suggestive book of about 250 pages. He discourses on various matters relating to ancient natural history, often tracing these beliefs through their mediæval modifications. We have chapters on “A Homeric Bestiary,” “Greek and Roman Dogs,” “Antiquarian Notices of the British Dog,” “The Cat,” “Owls,” “Pygmies,” “Elephants,” “The Horse,” “Gardens,” “Hunting among the Ancients,” “The Romans as Acclimatisers in Britain,” “Virgil as an Ornithologist,” “Roses,” “Wolves,” “Ancient Fish-lore,” “Mythical Animals,” “Oysters,” and “Pearls.” The subject of ancient natural history is a very wide one, and, although the mine is rich in the ore of curious animal and plant folklore—it has scarcely any science—there are not many workers in it. Mr. Watkins may fairly be congratulated on his contributions, which, though fragmentary and greatly indebted, as he owns, to the labours of previous workers, display a good deal of honest research and a laudable enthusiasm in his subject. He very truly says that

“all the natural history of the ancients labours under the same faults—faults inseparable, however, from the infancy of the race—an inability to discriminate with any accuracy, great ignorance of anatomy and physiology, and a habit of accepting statements on insufficient evidence.”

He is not happy, however, in his instance of the “common consent”—which Sir Thomas Browne gives as a vulgar error—viz., that the crocodile grows as long as it lives. There is much reason to believe that the crocodile and other saurians have no limited period of increase, but continue to grow throughout life, and Mr. Watkins may find a very probable philosophical explanation of the exceptional fact of non-definite limits of growth in certain animals in Mr. Herbert Spencer’s *Principles of Biology*, vol. i., p. 126. The chapter on the animals mentioned by Homer is very good and interesting. Homer’s allusions to animal life are on the whole correct. In his frequent allusions to the lion, for instance, I do not remember anything which is not true to natural history fact, and one can fully agree with Mr. Watkins when he says,

“in contemplating the wide range of Homer’s natural history, and the evident love with which he dwells upon some of the nobler forms of animal life, we cannot help being struck with the prodigality of his allusions to animals” (p. 18).

Having myself for very many years paid close attention to ancient natural history, a few points strike me in the perusal of Mr. Watkins’s work on which, with the best possible motive, I will offer a few remarks. There is a passage in the *Iliad* having reference to angling, the meaning of which Mr. Watkins fails to elucidate. Homer writes:

Ἦ δὲ μολυβδαῖον ἰκλὴν ἐς βυσσὸν δρυσεν,
ἦγε καὶ ἀγρῶντο βοδὶ κέρας ἔμβεβανία,
Ἐρχεται ὁμηγοῖεν ἐπ’ ἰχθύας κῆρα βρούσα.
(xxiv. 80-82.)

Mr. Watkins translates “But she [Iris] plunged into the depths of the sea like a leaden plumb which in the horn of an ox of the stall entering the sea drops through it, bearing death to ravening fishes.” The almost total absence of the necessary comma here causes perplexity. He finds a difficulty in the use of the horn; “it was probably a sheath coming over the bait, either to prevent its being washed off or to protect it from crabs and the like;” but surely the sheath which would protect the bait from crabs would act in the same way for the fishes. The late Lord Derby thought that the piece of lead was encased in the horn; but the passage is well explained by Suidas and the Scholiast: “the fishermen prepared a tube of horn which they placed upon the fishing line to prevent the fish biting off the hook” (see also Damm’s Lex., s.v. κέρας). At the bottom of the line was the baited hook; above it a cylindrical piece of perforated horn, perhaps about the thickness of a tobacco pipe-stem; and then, on the top, the leaden weight, which, from a certain rude remembrance to a dolphin, was called δελφίς by Oppian (*Hal.* iii. 290). The passage would, therefore, be rendered, “She sank to the bottom of the sea like the leaden weight fastened above the horn” of a fishing line (κατὰ κέρας ἐμβεβανία).

Were oysters eaten by the Greeks of the Homeric age? Mr. Watkins, interpreting the Greek word *τήβρα* (*Il.* xvi. 747) to mean “oysters,” decides unhesitatingly in the affirmative. Is it at all certain that the word *τήβρα* denotes “oysters”? It occurs nowhere else in Homer, and the poet never mentions the ordinary word *ὄστρεον* or *ὄστρεον* for an oyster. We know what Aristotle’s *τήβρα* mean. His description is so precise that there is not a shadow of doubt that the *Ascidia*, or tunicated molluscs, are denoted. Archestratus of Syracuse (*circa* B.C. 367), a great authority on all matters relating to fish, shell-fish, &c., clearly distinguishes between *ὄστρεα* and *τήβρα* (*Athenæus*, iii. 44). As the Greeks ate *Actinias* and sea-urchins, they may have eaten tunicated molluscs, some kinds of which are now eaten in South America, and are said to taste like lobster. At any rate, it is unsafe to affirm decidedly, on the evidence before us, that the Homeric Greeks ate oysters.

The *tettix* of the Greeks should be translated “cicada,” not “grasshopper.”

The historical biography of the cat yet remains to be written. Few will accept Mr. Watkins’s proposed derivation of our word “puss” from the Egyptian *bass*, or *bast*, “leopard,” “cat,” or that of “cat” from *catus*, “cunning.” Martial’s *cattus* (*Ep.* xiii. 69) occur among the mention of several birds, and probably refer to some bird in high request as a dainty food; and the word, I think, has nothing to do with the mediæval Latin *catta*. Mr. Watkins does not seem to agree with the late Prof. Rolleston that the domestic mouse-killer of the ancient Greeks and Romans was the white-breasted marten (*Mustela foina*), and that they were unacquainted with any domesticated *felis* in their own countries in classical times. He quotes a passage from Pliny which in all probability does refer to the domesticated *felis*, and then adds:

“Arguing from this and similar passages, the

late Prof. Rolleston and others believed that the domestic animal of the Greeks and Romans for which we now use the cat was the white-breasted marten. The word *felis*, it is true, is commonly used for the weasel, but, on the other hand, its Greek synonym *αἰλουρος*, according to the best derivation by Buttmann, applies exactly to the wavy motion of the tail so peculiar to the cat family” (*Gleanings*, p. 62, 63).

Prof. Rolleston, in to me his most convincing memoir, does not refer to that passage in Pliny. He was well aware that in later times the Romans, at all events, used the word *felis* either for a feline or a musteline, so that Pliny’s and Phaedrus’s *felis* or *foles* may well be a domesticated cat. As to *αἰλουρος*, it always means a “cat”; as Rolleston expressly states, it “seems always to stand for a *felis domesticus* or *catus*.” Classical allusions to the *αἰλουρος* as a mouse-killing cat occur in Herodotus, Aristotle, Callimachus, and Oppian; but in all these cases the cats alluded to are either Egyptian animals, or wild cats, or else the authors, who mention *αἰλουρος*, either lived in or had visited Alexandria. There is no classical allusion to any domesticated *αἰλουρος* as kept by the Greeks themselves, and this was Dr. Rolleston’s position. By the way, I may observe that the assertion lately made that it is only the male cat with blue eyes that is deaf, is not correct. I had a white Persian female cat with one blue eye, which was unmistakably deaf, and her mother and daughters, similarly with blue eyes, were all more or less deaf; neither can one accept Mr. Mivart’s opinion that the cat, when tormenting a mouse, is doing so in order to keep her claws clean. In the first place, the cat’s claws during the performance are nearly always, according to my own repeated observations, retracted; moreover, such a method of cleaning its claws would seem to be most inefficient: one may as well talk of cleaning one’s teeth with a beef-steak! For cleansing purposes cats make use of curtains, through which they insert their claws, or cane-seated or leather chairs, &c.

In his chapter on “Owls,” Mr. Watkins has missed the true signification of the Greek word *σκάψ*, which he says comes from its “hooting.” A curious bit of folklore hangs on that word *σκάψ*. According to Aelian (*N. H.* xv. 28) and other writers, this little owl was supposed to be a great imitator; whatever it saw a man do, the bird would do also, and this mocking habit gave it its name of the “mock” or “imitator” (*σκάπτω*), and was also the means by which it was captured. A man quietly gets as near to the owl as possible—the Scops being more diurnal than most owls—and begins to dance opposite to it; whereupon Scops begins to dance also, it cannot help imitating what it sees; then other little owls, seeing what their brother is doing, flock together, and join in the dance. Athenæus (who calls the owl *otus*) says “they move just like puppets pulled by strings.” While they are all thus dancing and bobbing, the fowler comes stealthily behind and seizes them unobserved, “for they are wholly occupied with the delight they take in their dance.” However, they will have “to dance to another tune,” for they will be cooked and eaten.

There are, I think, other statements in these *Gleanings* which require modification, and

some which are quite incorrect. For instance, we are told that the elephant is never represented among the Egyptian hieroglyphs. It may not very often be depicted, but Brugsch gives the figure of an elephant with raised proboscis as having the phonetic sound of *ab*, "an elephant"; it occurs in hieroglyphs (*Land of the Elephant*) in the name of Elephantine, and at Philae the Nile-god is represented offering an elephant which a king presents to Isis; this animal, however, does not figure in Egyptian mythology. The elephant reminds one of the mammoth, which word is supposed by some to be "merely a form of behemoth," through the interchange of the letters *b* and *m*. "The Arabs in the ninth and two succeeding centuries showed immense enterprise, their traders frequenting the border-lands of Siberia, and probably first initiating the trade in fossil ivory throughout the West" (p. 102). Is it not more probable that the word *mammoth* comes direct from the Russian *mamant*, Siberian *mammont*, than that it should have an Arabic source? A current belief among the Tartars is that mammoth remains are those of a huge subterranean animal which, mole-like, lived under the ground, hence called mammoth from Tartar *mamma* "the earth" (see Skeat Et. Dict. s.v.). The assertion that leeks, onion, and garlic were esteemed sacred by the Egyptians (p. 167) rests on the authority of Plutarch, Juvenal and Pliny; but there is no evidence from the monuments that these vegetables were held sacred; on the contrary, they were extensively used as food. On p. 168 we are told that "in Egypt, where there are no vines, the natives drank a wine made from barley." The assertion that the vine was not cultivated in Egypt is one of Herodotus's errors (ii. 76): it was cultivated throughout Egypt from the Mediterranean to the Cataracts; is frequently noticed in the Scriptures, and is mentioned as growing in Egypt by ancient writers. In the chapter on pearls and oysters (p. 246) Mr. Watkins says, "Aristotle gives an elaborate account of the oyster's habits and economy." The passage, which is condensed from the *Hist. Anim.* iv. 6, refers to the *tethya*, and is on the whole a very good account of the organisation of an Ascidian, which, as I said before, is the creature denoted by the Greek word; and nowhere in his *History of Animals* does Aristotle give an elaborate account of the oyster's anatomy.

Mr. Watkins's book, with certain exceptions, is on the whole very praiseworthy, full of interesting matter, and written in a very agreeable style, and one to which the student of ancient natural history will often turn with profit and pleasure. W. HOUGHTON.

THE NEW ORGAN OF THE SCIENCE OF LANGUAGE.

THE *Internationale Zeitschrift für allgemeine Sprachwissenschaft*, edited by Dr. Teichner with the co-operation of the leading comparative philologists of Europe and America, has now reached the end of the first year of its existence. The two parts of the first volume are complete, each of them forming a handsome volume in itself. We have already drawn attention to the first part, with its sumptuous form and varied contents. No expense or trouble has been spared to make the new periodical worthy of the study it represents;

indeed there are few branches of science which can boast of so princely and ably-conducted an organ. It is international in the truest sense, as a glance at the name of its contributors will show, while no side of linguistic science has been neglected in it. The unpublished letters and MS. of Wilhelm Von Humboldt, which have been given to the world in it for the first time, show that the psychology of language has received full attention; and the name of the editor is of itself a sufficient guarantee that phonetics will be treated of with all the detail their warmest advocates can desire.

The articles contained in the first part have already been noticed in the ACADEMY; those of the second part are in no way inferior to them in variety, interest or value. Pott, the veteran of scientific philology, continues his introduction to linguistic science in general, and a review of recent literature bearing upon it, a subject which his unrivalled stores of learning make him peculiarly fitted to undertake. A suggestive and stimulating article is contributed by Kruszewski on the Principles of Linguistic Development, which will be particularly welcome to philological scholars, as the original Russian in which it appeared made it a sealed book to most of them. The freshness of the views put forward in it is, in great measure, due to the isolation in which Russian students of comparative philology have until lately been forced to live. Radloff writes on "Reading and Learning to Read," and the volume contains an unpublished monograph of W. von Humboldt on the characteristics of the general type of language. Whatever Humboldt wrote on such a question possesses permanent value.

Besides these articles on the problems and principles of linguistic science in general, there are several on special questions from the pen of the most eminent "specialists" of the day. The influence of Lithuanian on Finnish is dealt with by Donner, and the results pointed out which bear on the history of culture; G. von der Gabelentz explains the real character of Chinese grammar; Himly writes on the isolating languages of Indo-China; and Lundell on the study of dialects. One of the chief features of the volume, however, is the exhaustive review given by the editor of the books, articles, and papers relating to the science of language which have appeared of late in Europe or elsewhere. Hardly anything seems to have escaped his notice, which is the more wonderful considering the wide sense in which he understands his science. This review alone ought to find a place for the volume on the shelves of every philologist's library. For every one, however, who cares to study linguistic science in any one of its many branches, or who would keep abreast of the researches and discoveries that are being made in it, the new periodical is simply indispensable; while its clear and beautiful type, its good paper and ample index render the use of it a real pleasure.

A. H. SAYCE.

CORRESPONDENCE.

"ARABIAN MATRIARCHATE."

Oxford: June 23, 1885.

In March last Dr. J. W. Redhouse made a communication to the Royal Asiatic Society, entitled "Notes on Prof. E. B. Tylor's *Arabian Matriarchate*, propounded by him, as President of the Anthropological Section, British Association, Montreal, 1884." While thanking Dr. Redhouse for the honorific terms in which he writes of me, I must disclaim with most of the praise most of the blame accompanying it. In fact, his writ has been served on the wrong man. Of the eighteen pages of his paper, fifteen are occupied in demolishing arguments on the ancient prevalence of female kinship and totemism in Arabia and elsewhere put forward

by Dr. O. A. Wilken, of Leyden, and Prof. Robertson Smith—arguments which their authors may probably be prepared to defend, but which I am not the proper champion of, inasmuch as I never mentioned them, to say nothing of "propounded." The one passage in my Montreal address which is to the purpose follows on a remark as to relics of ancient matriarchalism being preserved in the midst of newer patriarchal institutions. "For instance, among the Arabs to this day, *strongly patriarchal as their society is in most respects*, there survives that most matriarchal idea that one's nearest relative is not one's father, but one's maternal uncle." Dr. Redhouse reproduces this (p. 19) between inverted commas, leaving out, however, the words italicised, and then proceeds to point out that in modern Islam the law of inheritance is not matriarchal, as if I had said it was, whereas my omitted clause implies plainly enough the contrary. Of course the omission was through inadvertence, but it makes me look unnecessarily foolish. Now as to my statement that the Arabs to this day have the notion of the maternal uncle being one's nearest relative (by which I mean the person most closely related to him in body and mind), Dr. Redhouse says that this assertion is "startling and utterly groundless." But I can only say, after re-reading Prof. Wetzstein's paper (*Zeitschrift für Ethnologie*, vol. xii., p. 244), that the idea does exist to this day among the Arabs, who trace a man's physical and moral character rather to his *Khal*, or maternal uncle, than to his father. There remains the question of chief interest anthropologically, whether this idea of the relation of the maternal uncle is a relic of matriarchal custom or not. Dr. Redhouse's objections deserve, and will receive, all the attention due to the criticism of so eminent an Orientalist, but the point can hardly be settled without more investigation. His own view that it is a mere way of expressing relation to the secluded mother seems hardly to meet the whole set of facts, such as the use of the term "maternal uncle" as an appellation of respect and affection. When Mohammed thanked Sa'ad (who was not his kinsman) by taking him publicly by the hand and saying, "This is my *Khal*!" he did what would have been quite natural in a matriarchal country. And as to the notion being connected with the seclusion of women, the Jews do not seclude their women, yet the saying, "Most sons go after the mother's brother," belongs to the Talmudic period. E. B. TYLOR.

OBITUARY.

A WIDE circle of friends will be shocked to hear of the death of Mr. W. S. W. Vaux, which took place very suddenly on June 21. The son of the late Prebendary Vaux, he was born in 1818, and educated at Westminster School and at Balliol College, Oxford. Immediately after taking his degree, he received an appointment in the British Museum, where he rose to be Keeper of the Coins and Medals. From 1871 to 1876 he was engaged on cataloguing coins in the Bodleian Library at Oxford. In 1876 he was elected secretary of the Royal Asiatic Society, and for some time acted as secretary also to the Royal Society of Literature. Mr. Vaux was the author of several popular books on coins, on antiquities, and on the early history of the East; and he contributed largely to the *Journals* and *Transactions* of learned societies. The reports that he wrote annually for the Royal Asiatic Society, with special attention to obituary notices and bibliography, constitute an invaluable record for all Oriental students. It is the man, however, rather than the scholar, who will live longest in the grateful memory of his friends. There are many to whom the rooms in Albemarle Street will never

again seem the same, now that they have lost that active presence, that genial face, that friendly voice. It is impossible that his place can be filled, as he filled it. But we cannot refrain from taking advantage of the occasion to say that there is now among us an Oriental scholar of the highest distinction—appreciated better by none than by this year's president of the Royal Asiatic Society—whose name will occur to all in connection with the vacancy caused by Mr. Vaux's lamented death.

SCIENCE NOTES.

THE last number of the *Mineralogical Magazine* contains Prof. Bonney's Presidential Address to the Mineralogical Society. Speaking as a petrologist, he condemns the weakness which so many mineralogists betray for giving new names to varieties founded on some trivial distinction of form or structure, colour or composition. He likewise calls attention to the vicious practice of regarding as minerals certain substances, such as obsidian, which are known to be composite bodies, and as such should be classed as rocks rather than as minerals. There is no doubt that Prof. Bonney's strictures, though bluntly expressed, are not unmerited.

THE committee of the Berlin Gesellschaft für Erdkunde have resolved to erect a monument to Dr. Gustav Nachtigall upon the spot where he died, at Cape Palmas. A bust of the traveller is also to be placed in the society's library. An appeal for contributions has been sent out to the German geographical societies. A monument is also projected for his native town, Stendal.

THE *Karte des Westlichen Theiles der Südeee* (Hamburg: Friederichsen) shows the area recently taken under German protection. It extends from the Equator to 8° S. latitude, between the meridian 141° and 154° E. longitude; thus including the large islands New Britain and New Ireland, which, with the adjacent Admiralty group, have become the "Bismarck Archipelago," and a commanding share of the north-eastern parts of New Guinea, to be known henceforth as Kaiser Wilhelm's Land. There are also, rather coarsely printed, several insets of harbours recently surveyed. A goodly array of names is given along the coast. The old nomenclature is not much changed. Capt. Moresby's Mt. Disraeli remains with the alternative name of "Schopenhauer Geb"; but the rival, "Mt. Gladstone," is expunged, which seems ungrateful.

WITH reference to Mr. W. T. Watkin's letter on "Active Volcanoes in Britain" in the ACADEMY of last week, the Rev. J. Hoskyns-Abrahall calls attention to the two following passages: "The side of the mountain [Moel Famman] towards Flintshire is remarkable for its volcanic appearance"—*A Handbook for the Vale of Clwyd*, by W. Davis (Ruthin, 1856), p. 169; and "The range of hills (chiefly Wenlock shale) including Moel Famman . . . is divided into short, isolated ridges, or conical eminences, by a series of elevated passes, which few, I think, would hesitate to regard as ancient breaches made by the sea"—*The Scenery of England and Wales, its Character and Origin*, by D. Mackintosh (1869), p. 256.

PHILOLOGY NOTES.

THE address of the president of the Philological Society, Dr. J. A. H. Murray, delivered at the anniversary meeting last month, has been published in a stout pamphlet of 142 pages, which can be obtained from Messrs. Trübner for one shilling. Its chief interest lies in Mr. Murray's report upon the *English Dictionary*, where he replies to some of his reviewers; and an appendix contains a list of readers and of the

books read by them for the Dictionary, with an approximate number of the quotations supplied. One reader alone has supplied no less than 123,000 quotations. The address likewise incorporates four reports on special branches of philology: Slavonic, by Mr. W. B. Morfill; Hungarian, by Mr. A. J. Patterson; Turkish, by Mr. E. G. Browne; and the Hamitic Languages of North Africa, by Mr. R. N. Cust, together with a paper on "The Practical Study of Language," printed in phonetic spelling, by Mr. H. Sweet.

AT a recent meeting of the Académie des Inscriptions, M. Weil read a paper upon "The Iliad and Greek International Law." He argued that the passage in the seventh book, where the Trojans beg for a truce in order to bury their dead, must be a late interpolation. In Homeric times the universal rule (except in the case of Hector) is that slain enemies are exposed to dogs and birds. To grant them sepulture is a mitigation of the customs of war conspicuous in historical times, and first heard of in the Thebaid, when the Thebans were victorious over the Argives. M. Mowat read a paper upon the origin of the phrase "domus divina." It is applied to the Imperial family as early as the time of Augustus, though (as is well known) Augustus himself always repudiated divine honours. The explanation of this apparent inconsistency is that "divina" refers back to Julius Caesar, upon whom the title of "divus" had been conferred on his death. The epithet, therefore, originally implied descent from Julius. M. d'Arbois de Jubainville read a paper upon two dedicatory inscriptions to Mars recently found near Bourges—"Marti Mogetio" and "Marti Rigisamo." The former of these epithets he would explain as meaning "glorious," being the past participle passive of a verb "to make great." The latter epithet, which also occurs in the British isles, he would derive from *rix*, "a king," and the termination *-samus*, he would compare to the Latin superlative in *-simus*. "Rigisamus" would thus mean "most royal" or "most powerful."

MEETINGS OF SOCIETIES.

EDUCATION SOCIETY.—(Monday, June 15.)

A PAPER on "The Education of the Will" was read by Mrs. Bryant, D.Sc. For the purposes of educational enquiry, more especially, the will may be defined as the expression of self, either to oneself as in thought, or to others as in speech, or in the production of physical effects on the environment by actions in the ordinary sense. Since it is then this expression of self which constitutes an act as the result of a mental movement, and therefore an act of will, the educator's part in the education of the will consists in surrounding the individual with such influences as shall evoke from him vigorous and appropriate expressions of himself. Expression, *i.e.*, will as such, has a triple character; and the educator must therefore consider it in each of three aspects—(1) as implying a certain quantitative and qualitative "self" to be expressed—*i.e.*, a concrete of ideas, feelings, and habits; (2) as implying a certain degree, more or less, of proneness on the part of that "self" to "put itself forth," to develop itself further as a self, and to realise itself in acts on its surroundings; (3) as implying the production of results in acquired capacities—logical, ethical, and physical—progress being dependent on the acquisition and accumulation of such results as a means of further expression ready to hand presenting lines of least resistance to the central "self." To educate the will, is, therefore, in the first place, to educate the central "self" of ideas to a greater fullness and accuracy of ideas; in the second place, it is to educate spontaneity, to stimulate and encourage expression; in the third place, it is to demand, and otherwise cause to be produced, by securing the performance of those acts which produce them, certain habits of thought, desire, and action. While, on the one hand, will has this triple aspect, will-education has a dual end, comprising

(1) the individual's growth in force—*i.e.*, the intensification of himself; and (2) the development of individual personality in such a way that the natural expression of that personality in thought and in act shall constantly tend to the production of useful acts, and the consequent formation of good character. Educational errors arise from a want of balance in the degree of attention paid to these two ends respectively, and educational skill consists in helping on each without injury to the production of the other. There are thus two ends, and three aspects of each, to be considered. In this statement of the problem, the general principles for its solution in any particular case are implied, while much remains to be said as to the psychological conditions on which that solution depends. Success, moreover, will always depend on the insight and skill of the parent or teacher individually concerned.

ROYAL HISTORICAL SOCIETY.—(Thursday, June 18.)

JAMES HRYWOOD, Esq., V.-P., in the Chair.—Mr. Hyde Clarke read a paper entitled "Examination of the Atlantis recorded by Plato in reference to Protohistoric Communications with America," in which he continued his investigations into the historical evidence of such communications, rejecting the hypothesis of the disruption of intercourse being caused during the geological period. Collecting together the accounts of America to be found in the ancient historians, he considered that the cause recorded by Plato—the defeat of the great king of the west in a naval battle of the Mediterranean—was sufficient. As he lost his European and African dominions in Mauritania, Hispania, Gallia, and Britannia, there was no longer the foothold for navigation by barks by the currents. The result of the movement of the great wave of Semitic and Aryan invasion towards the West was finally to destroy the old Iberian populations, and to leave nothing behind as to the former open navigation, except the vague tradition transmitted to the Phoenicians, Carthaginians, Romans, and Hellenes. The discrepancies as to elephants and horses in the accounts of Plato were accounted for by names of such animals similar to those of Africa given to the tapir, llama, vicuña, and alpaca. The fall of the great western Iberian power must have been attended with a wide-spreading revolution affecting the ancient world and resulting in the fall of the former culture. In America it must have been attended with corresponding effects, as the kingdoms described, being no longer assisted by naval powers from the old world, must have fallen. Hence there, too, the original culture, recognisable as corresponding to that of Babylonia and Egypt, must have been arrested in its development by the savage hordes which recovered independence and overthrew the empires of Mexico and Peru. Mr. Clarke stated that it was the study of the ancient evidences lingering to the time of Columbus which gave him hope in his researches and enabled him to obtain a successful result. A discussion followed, in which Fung Yee, Gen. Norton, Messrs. Collet and Mijatovitch and Miss Marshall took part.

SOCIETY OF ANTIQUARIES.—(Thursday, June 18.)

DR. EVANS, President, in the Chair.—Mr. Calverly exhibited a cast of a sculptured stone from Cumberland, decorated with Thor's hammer, the fylfot, the triskele, and other symbols.—Mr. Ferguson exhibited the Dormont Book of the Corporation of Carlisle, dated 1561. It contains rules for carrying on the business of the corporation, and bye-laws enforced by the corporation. Among the former, disagreeing with the majority at council meetings was forbidden under a penalty; and among the latter Mr. Ferguson mentioned several sanitary regulations, such as the prohibition of casting any filth into or near wells, and laws forbidding unchartered Scots to dwell within the town. The names of several trade guilds occur in the book, as butchers, tanners, and glovers, but there was none having connection with building.—Admiral Sprat read a continuation of his paper on the Island of Symi in the Dorian gulf, and exhibited a collection of dolls dressed by the inhabitants to show the costumes of Cerigo, Orete, and other islands.—Mr. Lambert exhibited

some church plate and an embroidered altar-cloth from various churches in Herefordshire.—There were also exhibited rubbings from an inscription of the font at Bootle, Cumberland, and from another in Rabycote farmhouse, which had originally been in Holme Cultram Abbey.

PIPE ROLL SOCIETY.—(First Annual General Meeting, Monday, June 22.)

W. C. BORLASE, Esq., President, in the Chair.—Sir William Hardy (Deputy-Keeper of the Public Records), Canon G. T. O. Bridgeman, Col. Alexander Ridgway, the Rev. J. S. Davies, Messrs. F. C. Bayard, J. J. Cartwright (treasurer of the Camden Society), J. B. Davidson, G. O. Miall, H. S. Milman (director of the Society of Antiquaries), Hugh Penfold, J. A. C. Vincent, and other members of the society, were present. The adoption of the reports of the council and of the auditors (Messrs. W. C. Metcalfe and J. H. Round) was moved by the President, seconded by Mr. J. B. Davidson, and carried unanimously. The President commented on the good work which was being effected by the society. In the present condition of financial matters at the Treasury, he said it seemed far from likely that any assistance tending to further the objects the society had in view would be forthcoming from that quarter. This, however, could not be helped; and it appeared most probable that, for some time to come, the achievement of such a truly national undertaking as the scheme of the society undoubtedly was would have to depend solely upon the support of the members. The third volume of the society's publications (*Introduction to the Study of the Pipe Rolls*) had been expedited in order that it might be laid upon the table at the meeting. The style of the volume reflects credit on the society's printers, Messrs. Wyman & Sons. The two heliotype facsimiles (being a specimen of the Pipe Roll of 5 Hen. II., and a plate of the most ancient Tallies extant at the Public Record Office), prepared by Mr. Prætorius, of the British Museum, constitute a very attractive, as well as useful, feature. Much pleasure was manifested at the announcement that the Master of the Rolls, Sir W. Balguy Brett, had consented to become the patron of the society. The proceedings terminated with a cordial vote of thanks to the chairman, proposed by the Rev. J. S. Davies, and seconded by Mr. J. J. Cartwright.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, June 23.)

F. GALTON, Esq., President, in the Chair.—Lady Brassey exhibited a collection of objects of ethnological interest from Polynesia.—Several ethnological specimens from New Ireland were exhibited by Miss North.—Mr. Carl Lumholtz exhibited a series of Australian implements.—Mr. H. B. Guppy read a paper on "The Physical Characteristics of the Natives of the Solomon Islands." In this paper the author gave the results of observations made during the years 1881-1884 on the natives of certain localities in the Solomon Group. The typical Solomon Island native (male) is well proportioned, with a height of about 5 feet 3 inches, a weight of 125 to 130 lbs., and a chest girth between 34 and 35 inches, while the colour of his skin is a deep brown, corresponding with colour type 35 of M. Broca. Considerable variety, however, prevails in the physical characters of these natives, and it was shown, by comparing the inhabitants of the island of Bougainville Strait with those of St. Christoval and its adjoining islands at the opposite end of the group, that in the former locality there exists a taller, darker, and brachycephalic race, whilst in the latter mesocephaly prevails, and the average native is rather shorter, and of a lighter hue. The colour of the skin varies considerably throughout the group, from a very deep brown to a light copperish hue, the range being represented by colour types 42 and 29, with their intermediate shades. After making 109 measurements of the heads and skulls of natives in order to obtain the ratio of the transverse to the longitudinal diameter, the author arrived at the conclusion that although mesocephaly and brachycephaly most frequently characterise these people, the form of the skull varies between too wide limits to allow of one particular type being referred to this group. The range of the cephalic indices calculated from these measurements is 69 to 86, and the greater number are gathered in two groups, one around the indices

74 and 75 and the other around the indices 79 and 80. The following papers were also read:—"The Sakais," by Mr. Abraham Hale; "The Astronomical Customs and Religious Ideas of the Chokitapia or Blackfoot Indians," by M. Jean L'Heureux; "The Mexican Zodiac and Astrology," by Mr. Hyde Clarke; and "The Primary Divisions and Geographical Distribution of Mankind," by Mr. James Dallas.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, June 24.)

SIR PATRICK DE COLQUHOUN, Q.C., in the Chair.—Dr. W. Knighton, one of the vice-presidents of the society, read a paper on the "Philosophy of Epicurus and Modern Agnosticism." Dr. Knighton began by giving an account of Epicurus and his philosophy; his contempt for the dialecticians, rhetoricians and sophists of his day; his opposition to metaphysical subtleties, and his praise of pleasure, what pleasure was, and how to be obtained. The extravagant abuse, and equally extravagant praise, to which this philosophy gave birth were noted. But the main object of the paper was to show that nineteenth-century agnosticism reproduced in a modern dress the principal tenets of Epicurus, such as the atomic theory as basis of all natural science; materialism; the knowable, with respect to man, limited to this life, and all that relates to the spiritual world put down as unknowable; a deity possible, but unknown, and certainly without interference in the affairs of man; a soul, and immortality possible, but unknowable and improbable; and a future state of rewards and punishments rejected altogether. The conclusion at which Dr. Knighton arrived was that the agnosticism of to-day is but the philosophy of Epicurus revived and put into a modern dress.—A discussion followed, in which the President, Mr. Holt, Mr. Percy Ames, Mr. C. J. Stone, and Mr. Gilbert Highton took part. A council meeting of the society also took place, at which it was unanimously resolved that an expression of deep regret for the recent decease of Mr. W. S. W. Vaux, a late vice-president and former secretary of the society, should be recorded on the minutes.

FINE ART.

W. GREAT SALE OF PICTURES, at reduced prices (Engravings, Chromes, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

MOLMENTI'S STUDIES OF VENETIAN ART.

Il Carpaccio e il Tiepolo. Studi d'Arte Veneziana. Da P. G. Molmenti. (Turin: Roux & Favale.)

SIG. MOLMENTI's previous works on Venetian history and art are so well known that this new volume from his pen will be welcomed as warmly here as in Italy. His present subject has a special interest for us, since, without going the length of saying that Carpaccio is more highly appreciated in England than in his own country, it is certain that Mr. Ruskin was the first of modern critics to raise him to his due place in the hierarchy of Venetian art. Sig. Molmenti's essay, which begins with an eloquent account of the social conditions of mediæval Venice, contains many novel particulars and much careful analysis; while his collation of critical authorities and his descriptive catalogue of Carpaccio's works will be of great value to students. His researches fail to dispel the obscurity that enshrouds the circumstances of Carpaccio's life and career; but his arguments on the vexed question of the painter's birth-place leave little doubt that Carpaccio was a native of Capo d'Istria, and only Venetian by right of long residence. He must certainly have studied in Venice, probably under the Vivarini and Bellini, and he undoubtedly belonged to the Venetian school. Besides,

Istrians commonly called themselves Venetians; and, when we remember the jealousy shown by mediæval Venice to all foreign artists, and the annoyances experienced there by Albert Dürer, we shall see that there was good cause for Carpaccio's habit of signing his works "Victor Charpatius venetus pinxit," or "Victori Charpatii veneti opus."

Concerning the celebrated St. Ursula pictures in the Venice Gallery, Sig. Molmenti suggests a very interesting hypothesis. He thinks that the first idea of their treatment must have been inspired by the quaint fourteenth-century frescoes of the same legend by Tomaso da Modena from the demolished church of Sta. Margherita in Treviso, now in the museum of that city. A comparison of the detailed description of the twelve Treviso frescoes with that of Carpaccio's St. Ursula series certainly leads to the conclusion that the great Venetian had seen Tomaso's timidly executed but imaginative treatment of the legend, and determined to work on the same lines. Are not Luca Signorelli's Orvieto frescoes similarly supposed to have inspired Michelangelo's masterpieces in Rome? The other novel point of the essay is a letter from Carpaccio to Francesco Gonzaga, Duke of Mantua, which was discovered by Sig. Molmenti in the Mantuan archives. It relates to a picture of Jerusalem seen and chosen in Carpaccio's studio by one "Maestro Laurentio" (probably Lorenzo Leonbruno), the duke's private painter. Time passed, the picture was finished, but remained unclaimed. So Carpaccio writes to the duke, setting forth the circumstances in a simple, dignified way. After explaining that he is the Victor Carpaccio who painted the "History of Ancona" which his highness had seen and admired in the ducal palace, he adds:

"As to the 'Jerusalem' I make bold to say that there is no picture equal to it in these days for goodness, technical finish, nor even for size. It is 25 feet in height, with the suitable width of 5½ feet."

And he suggests that the duke shall send some expert to see it, and then fix his own price. What became of the "Jerusalem" is unknown, and the painter's works in the Sala de' Pregadi perished in the fire of 1577.

It is a wide step from Carpaccio to Tiepolo. Between the birth of the former, somewhere in the middle of the fifteenth century, and that of the latter in 1696, the sun of Venetian art had risen to its meridian, and was near its setting. The one man is the antithesis of the other—Carpaccio's art is illumined with the pure pale light in the east; the other radiant with the fiery splendours of the west. Both are intensely dramatic; but how different is the tender, candid, imaginative realism of the early master from the daring and sportive license of the last of the Venetian colourists? All the Renaissance lay between them, and Tiepolo's art was the outcome of a hundred and fifty years of culture, and refinement, and corruption. It is a strange chance that the same church of St. Alvise, in a mouldering corner of Venice, should contain Carpaccio's earliest compositions—eight boyish daubs of Scripture scenes—and some of Tiepolo's best works, including the finest of all: "Christ fainting beneath the Cross." Perhaps it was this juxtaposition that suggested the scheme of the present

book, for, unlike Sig. Morelli, Sir Henry Layard, and some other critics, Sig. Molmenti maintains, with Mr. Ruskin, that the St. Alvis panels are undoubtedly by Carpaccio, and that germs of his future greatness are distinctly to be discerned amid their imperfections. We remember noting how the horses in the masterpieces in San Giorgio dei Schiavoni exhibit the same undue length of foreleg to be seen in the quaint little pictures at St. Alvis; and if, as we believe, the latter are rightly attributed to Carpaccio, this trifling detail has a certain psychological value.

The Tiepolo essay is as rich in descriptive details as the preceding part of the volume. It is accompanied by many interesting documents, and written in perhaps more complete sympathy with the subject. No regular biography is given. But Tiepolo is so near to our own times that we all know something of his brilliant and prosperous career: how he was born in Venice, the son of a ship-chandler, early showed his vocation, studied painting under Gregorio Lazzarini and speedily rose to celebrity. He was the friend of Longhi; was married at the age of twenty-five to the sister of Francesco Guardi; had nine children, one of whom, Domenico, inherited a shade of his talent; and in the course of his seventy and odd years almost rivalled the prodigious industry of Tintoretto. His works in Venice alone might well have filled a lifetime; but besides he went hither and thither on the mainland scattering stately gods and goddesses, sportive children and flying angels over acres of stucco and canvas in churches, palaces, and country houses. His fertility was astounding, his commissions innumerable. He spent three years at Wurzburg decorating the bishop's palace and church with his bright southern fancies, and executing quantities of easel pictures at odd moments. He worked very rapidly; and his habit of painting on canvas in tempera, and then going over it in oils, helped to give his works the peculiar luminosity for which they are famous. At the age of sixty-six he left Venice at the invitation of Charles III. of Spain, and adorned the royal palaces of Madrid and Aranjuez with works as full of youthful vigour as his better known Venetian frescoes. And after eight years, in the midst of successful labour and almost brush in hand, he died at Madrid in 1770. His fame has undergone strange transitions. Shortly after his death critics began to speak sneeringly of Tiepolo as a *maestrino della decadenza*. Then came a revulsion; and now it seems as though the time were approaching for Tiepolo's wonderful draughtsmanship and invention, freakish daring, dramatic force and luminous colour to be again valued almost as highly as in his own day. Some of his works are so modern in feeling, and so curiously akin to a certain phase of French art, that it is a little strange to find M. Taine one of the most hostile critics of the last great Venetian.

The chapter on Tiepolo's Valmarana frescoes has a special value, inasmuch as these works were almost unknown even to the art world until Sig. Molmenti's superbly illustrated monograph on the Villa Valmarana at San Sebastiano (Venice: Ongania, 1881) called general attention to them.

LINDA VILLARI.

THE BECKETT-DENISON SALE.

We shall only add to our comments of a fortnight ago a list of a very few prices fetched by the more important of the objects whose sale had not then taken place. The sale of so-called French pictures last Saturday was extremely disappointing. It is said that as insignificant a sum as £10 was paid for at least one of the pictures. That, however, in itself does not prove much with regard to the value of the others, for it may perhaps be remembered that even at the Hamilton Palace Sale the hammer fell once to the generous bid of a guinea. However, we fear the low prices fetched by Mr. Beckett-Denison's things last Saturday was a fair criterion of their value, for the deceased gentleman is proved to have been a wholesale amassor rather than a careful collector of works of art. But previous to last Saturday the few really fine things in the way of pictorial art were dispersed, and chief among them was the noble Turner—a reminiscence of the Venetians—"The Departure of Adonis for the Chase." This fetched £1,522; and its possessor has acquired, not perhaps in all respects a peculiarly desirable, but at least a unique example of Turner's art—an example in which the landscape, though finely conceived, is of secondary importance, and the figures are on a large scale. The admirable portrait of Don Garcia de' Medici, by Bronzino—representing that personage in an embroidered, slashed dress—realised £945. Had the funds at the disposal of the director of our National Gallery been considerable, it is probable that the country might have become possessed of this specimen. We have as it is acquired several things; among others, a Rubens *en grisaille*—a design for a salver—which has cost us about £650, while more than £1,600 had been paid for it by its late owner, who had bought it out of the Hamilton Palace Sale. Further, we have become possessed of a Venusti, acquired at the price of £966, representing "Christ driving the Money Changers out of the Temple." This also belonged to the Hamilton Collection, and was sold from therein at a higher price. Yet again, the National Gallery has become possessed of two studies for altar-pieces by Tiepolo, a late Venetian, of very secular mind. Only £162 was paid for these last-named acquisitions. Probably the only remaining canvas which it is positively necessary to mention is the large and as it is generally believed well-authenticated example of Rubens, "Daniel in the Lions' Den." This picture was sold for about £5,000 when it passed under the hammer in connexion with the other Hamilton Palace treasures. On the present occasion it realised but about £2,000. And, strange to say, it was bought back—so, at least, it is reported—by its previous owner, who has thus made a clear £3,000 by permitting it to be out of his possession for the space of a couple of years.

CORRESPONDENCE.

AN ANCIENT BURYING-GROUND AT VOLO.

Ombe Vicarage, near Woodstock: June 17, 1885.

I reached Volo, from Piræus, late on May 20. I landed next morning, before the steamer started on its return journey. I read ancient Greek inscriptions on sepulchral stones built into the wall of the church of Hagios Nikolaos, which is at the east end of the town. I then went to the fort, which is at the west end. In it are the dwellings of the few Turks who have stayed at Volo since the annexation of Thessaly to Greece in 1881. One is guided to the fort by the minaret within it. I found that the mosque was being repaired. I had just come out of it when I met a gentleman who, on my asking him whether he was the consul, said he was the German consul. He took me to the outside of the fort, to show

me an ancient burying-ground, which had, he said, been discovered about two months before that day, in consequence of some work done with a view to the improvement of the state of the fort. I found that the burying-ground had been cut through vertically: the section rose above us like a wall. From a tile-made coffin which had been cloven, the consul took a bone: here and there, bones were protruding from the soil above. At the top of this coffin (which was about four feet above the base of the earthen wall), the tiles met in such a manner that the section presented to the view a pointed arch; there were no ridge-tiles above. The consul said that the coffins were found thirteen feet below the then surface of the ground. I had to hurry back to the steamer. I was sorry not to be able to search for antiquities.

J. HOSKYNs-ABRAHAM.

NOTES ON ART AND ARCHAEOLOGY.

MR. NELSON MACLEAN has collected various works of sculpture and modelling lately executed by him, and these are on view at Messrs. Bellman and Ivey's, opposite St. James's Church. They are quite worth seeing. The largest group—it would be better if it could be placed at a greater height—is one of two figures suggested by Mr. Alma Tadema's "Spring Festival." It is vigorously carried out in marble, with whose surfaces Mr. Maclean deals often like a master. The objection has been made that the face of one of the women is of too masculine an order; but we like, rather than disapprove, of the frankness and courage with which Mr. Maclean—like Mr. Alma Tadema himself—has eschewed types of merely gentle grace in representing what is, after all, rough peasant-birth and breeding. "Tragedy" and "Comedy" are two figures, one of whom represents a sternness of terror very classical, and very free from hysterical emotion—Ristori's tragedy rather than Sarah Bernhardt's, say—and the other a quiet and intellectual comedy, high comedy that never loses control of itself. We enjoy the "Comedy" very much. Every line in it has a large and satisfying grace. The treatment of the draperies is perfectly dignified and simple. "Meditation," we believe, is the title given to another of Mr. Maclean's works. It is a bust, the bust of a youngish woman of singularly well-balanced head—so that her meditations are probably wise ones—of exquisite neck, and of shoulders less beautiful, perhaps, than those famous ones of Mme Récamier, but still beautiful, and draped with simplicity. "Ione" is a delicious little sketch, so successful that perhaps it may be wise to reproduce it as it is—to carry it no further. We cannot ask the large public to go with promptitude to see Mr. Maclean's sculptures. The large public is profoundly indifferent to sculpture that does not commemorate a famous man, or remind them of a dead relation. But we may with confidence invite the more serious students of art—those by whom beauty of line is felt as a boon—not to neglect the occasion to see some satisfactory work.

THE annual report of the Fitzwilliam Museum Syndicate, printed in the *Cambridge University Reporter*, contains a complete list of all the casts in the Museum of Classical Archaeology, numbering 633 in all, together with a note of the place where the original is to be found, and of the casting establishment from which the several casts have been procured. A regular catalogue is in preparation.

AN inventory has been made of all the objects of art belonging to the city of Paris. The total valuation amounts to 12,256,860 frs (£3,064,215), of which 8,078,551 frs. belong to the sixty-eight churches of Paris, and 4,178,000 frs. to the secular buildings. The

sculptures at the Hôtel de Ville are valued at 1,384,000 frs.; the tapestries at 2,250,067 frs.

THE two next volumes in the series of "Artistes Célèbres," edited by M. Müntz, and published at the Librairie de l'Art, will be *Bernard Palissy*, by M. Ph. Burty, and *Andrea del Sarto*, by M. P. Mantz.

THE landscape painter, Adolf Mosengel, who was one of the pupils of Calame in Geneva, died in Hamburg, his native place, on June 12, in his forty-ninth year. His earlier Alpine scenes were much esteemed, but in later years he devoted himself to Westphalian subjects.

WE have received a proof impression of a portrait of Fred. Archer, the well-known jockey, engraved in mezzotint by Mr. R. Josey after an oil-painting by Miss Rosa Corder, of Newmarket. It is published by Mr. Ackerman, of Regent Street.

MUSIC.

BICENTENARY HANDEL FESTIVAL AT THE CRYSTAL PALACE.

(First Notice)

HANDEL was born in 1685, so that the Palace directors wisely resolved not to wait until next year, the proper date for the Ninth Triennial Festival, but to celebrate this 200th anniversary of the birth of the old Saxon master. The general rehearsal was held last Friday week, and again Mr. Manns made it a real and not a nominal one. This is exactly as it should be, and would not demand special notice but for the fact that in times gone by the general rehearsal was nothing more than a public performance—the first day in fact of the festival. On Monday the "Messiah" was given, and attracted a very large audience. Concerning the work itself there is absolutely nothing new to say. The performance was truly a magnificent one, and there were many places in which we could detect signs of careful rehearsal. In the second part of the oratorio there were one or two moments of unsteadiness, but that is all that can be said by way of criticism. The body of tone from the army of singers, nearly three thousand in number, was very fine. The choir has been weeded, and the quality of the women's voices is now highly satisfactory, though in some of the loud passages the vigorous tenors and basses prove formidable rivals. It will be sufficient to give the names of the solo vocalists, who all sang splendidly. The ladies were Mdme. Albani and Mdme. Patey; the gentlemen Messrs. Maas, Santley and Foli. Mr. A. J. Eyre presided at the organ.

It was, of course, natural to expect that the Wednesday's miscellaneous programme would contain something of special importance. The vocal novelties were "His sceptre is the rod of righteousness," from the Occasional Oratorio, sung by Mr. Santley; the Aria "Ombra mai fu," from the opera "Xerxes," sung by Mdme. Trebelli; the Air, "Tell fair Irene," from the opera "Atalanta," sung by Mr. Maas; the Air, "But, oh! what art can teach," from the "Ode on St. Cecilia's Day," sung by Mdme. Valleria; and, besides, two choruses, the one from the work just named, the other from "Hercules." All of the four instrumental pieces were given for the first time by the Handel Festival Society. The first was the Overture to Saul (with Organ Obligato well played by Mr. A. J. Eyre). The second was a concerto for Double Orchestra, recently discovered by Mr. Rockstro in the music library at Buckingham Palace. The MS. says Mr. Rockstro in his Life of Handel, "consists of nine distinct movements developed at considerable length." Now if there are nine movements they ought to have been played, or some indication given of the portions omitted. Only five movements,

however, were played. So far as the general public were concerned they were led to believe that the whole of the work had been performed. But Mr. Rockstro himself tells us that the ninth movement breaks off at the end of the second bar, and yet he speaks of it as "developed at considerable length." And it is also difficult to understand how an unwritten movement can be said to be "a reproduction in a complete, though modified form, of one from an Organ Concerto"; for this is another of Mr. Rockstro's statements. Dr. Chrysander in his Life of Handel asserts that several of the movements of this MS. are unfinished. The confused and imperfect account given by Mr. Rockstro of the MS., and the assertion of the German critic render further explanation most desirable, for, subtractions having been freely made, musicians might wonder whether there were not also additions. A full and honest description of the MS. ought to have been given. But we have not yet done with Mr. Rockstro. He says: "Handel embodied passages and subjects from this concerto in some of his later compositions; a part of the second movement was transferred to the Hailstone Chorus, and the third movement was used in 'Lift up your heads' in the 'Messiah.' Why did not Mr. Rockstro tell us that of the five movements played at the Palace, the first (Pomposo) is almost note for note 'Jehovah crown'd' from the Cannons 'Esther' of 1720; the second (Allegro), 'He comes to end our woes,' from the same work; the third, 'Ye sons of Israel mourn,' from same; the fourth, commencing like Ahasuerus's song, 'Thro' the nation,' in the 'Esther' of 1732; while the fifth is founded on 'God found them guilty,' from 'Occasional Oratorio'?" And with all these "Esther" reminiscences he ventures to say "This piece [sic] was probably composed between the years 1737 and 1740." The concerto is a regular pasticcio, and perhaps one day Dr. Chrysander may tell us more of its history. As music it is rather dry, and we missed the antiphonal effects suggested by "two separate wind bands." In mentioning the scoring, the Palace book said nothing about the *continuo*. Handel intended the strings to be supported by organ or harpsichord. About the third piece, Handel's Violin Sonata in A, the less said the better. Intended by the composer for a solo instrument with harpsichord accompaniment, it was played by all the first violins and accompanied by strings. It is difficult to conceive how Mr. Manns ever consented to give such a travesty of the work. It was enough to make the portrait of Handel in front of the orchestra fall, like Dagon, upon its face to the ground. If the double choruses in "Israel" were given at the Popular Concerts by eight solo vocalists, supported by the stringed quartet, it would not be more ridiculous than this performance of the sonata at the Handel Festival. The effect was bad; but, had it been otherwise, we should still on principle condemn such an inartistic deed. The applause at the close was, we are sorry to say, most enthusiastic. And then there was the concerto for organ and orchestra in B flat, not performed since the composer's day. The solo part was effectively rendered by Mr. W. T. Best. The chorus singing was again extremely fine. Specially noticeable were the fine chorus "Ye sons of Israel" from "Joshua," "We never will bow down" from "Judas," "Love and Hymen" from "Hercules," and "Haste thee, nymph." The introductory air in the last-named was rendered with great spirit by Mr. Barrington Foote. The chorus lost some of its brightness by being transposed from F to E flat. Mdme. Valleria and Mdme. Trebelli were much applauded, but the chief honours of the afternoon fell to Mdme. Albani and Messrs. Lloyd, Maas, and Santley. Mdme. Albani sang "Sweet

Bird" (with flute obbligato finely played by Mr. Wells), but concluded with a cadenza not to be found in Handel's score. And this departure from the text was not the only one of the afternoon. In "How excellent" from "Saul," in "Sound an alarm," and other pieces, there were unpleasant reminiscences of Sir M. Costa. But we shall say more on this matter next week. We must congratulate Mr. Manns on the energy and ability which he displayed as conductor. J. S. SHEDLOCK.

MUSIC NOTES.

THE ninth and last Richter concert was held at St. James's Hall last Monday evening. The room was packed, and no wonder; for the programme included the Choral Symphony. Mr. C. V. Stanford's *Elegiac Ode*, produced at the last Norwich Festival, was also heard for the first time in London. The performance, under Herr Richter's direction, was very fine. At the beginning the choir seemed somewhat uncertain, but after a few bars the singers warmed to their work and sang thoroughly well. The solo parts were taken by Miss Sherwin and Mr. F. King. At the close the applause was most enthusiastic, and the composer was twice summoned to the platform. Mr. Lloyd sang in his best manner the trial songs from "Die Meistersinger." Herr Franke announces a short autumn series of Richter Concerts, and the usual series of nine next summer.

AN interesting concert was given on Wednesday evening at Prince's Hall by the pupils of the Royal College of Music. The orchestra, in which there are many ladies, played with great spirit, and the choir sang most efficiently. A madrigal, "If love be dead," by Mr. C. Wood, one of the scholars, is an exceedingly effective composition, in which the old Elizabethan style is cleverly imitated. It was much applauded. Another feature of the evening was the excellent playing of Miss Kallet in Hiller's pianoforte Concerto in F sharp minor. The conductors were Messrs. Stanford, Holmes, and Eaton Fanning.

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